JOS JOURNAL OF MEDIA & COMMUNICATION STUDIES

A Peer Reviewed Journal Published by
Department of Mass Communication
University of Jos

Jos Journal of Media and Communication Studies

Vol. 2 No. 1 – April, 2015

Jos Journal of Media and Communication Studies
Volume 2, No. 1: April, 2015

ISSN: 2437-1424

About the Journal

Jos Journal of Media and Communication Studies (JJMCS) is a peer reviewed journal, published by the Department of Mass Communication, University of Jos, Nigeria to provide a scholarly forum for research reports, theoretical analysis and intellectual dialogue of ideas for mass communication researchers, professionals and practitioners. The scope of this Bi-annual journal is addressed to the international scholarly community and publishes the best of media and communication research and theoretical works in all its diversity from around the world. Jos Journal of Media and Communication Studies (JJMCS) seeks to reflect the great variety of intellectual traditions in the field and to facilitate a dialogue between scholars around the globe. The journal publishes a wide variety of theoretical, philosophical and empirical articles in all areas of mass communication, particularly the Mass Media, New Media, Journalism, Advertising, Public Relations as well as other media and communication related fields and issues.

Aim and Mission of the Journal

The aim of the journal is to carve a niche for the communication of research findings, discourses of theoretical and philosophical themes in contemporary Mass Communication and to be one of the leading data base for media and communication studies.

Call for Papers

Jos Journal of Media and Communication Studies is a peer review and refereed journal that is published twice a year (April and September) by the Department of Mass Communication, University of Jos, Nigeria. The aim of the journal is to carve a niche for the communication of research findings, discourses of theoretical and philosophical themes in contemporary Mass Communication.

The journal welcomes theoretical, philosophical and empirical articles in all areas of mass communication, particularly current issues relating to the Mass Media, New Media, Journalism, Advertising, Public Relations and other aspects of communication. Articles discussing broad issues that are anchored on communication or any of its related fields shall also be accepted for publication consideration as well as book reviews.

Each volume of the *Journal of Media Studies* shall have two editions with each edition containing between 15 to 20 articles. Publication of the journal shall be regular and the theme for each edition shall be advertised, if the need arises. The journal at the moment is in hard copy but shall have an online version with time.

Guidelines for submission of Articles
- Articles must be typeset in A-4 paper, 12 points for the font size, Times New Roman for the font type and 1.5 line spacing. The paper alignment should be "Justified" all through the content.
- Articles should not be longer than 8000 words or 22 pages long - references are included in this estimate. Each article should also have an abstract of not more than 250 words and at least three (3) key words.

- Articles submitted must be original and should not be under consideration in any other journal or publication outlet.
- Every article should have on the first page the following information only:
  - Title of the paper
  - Name of Author(s) (Surname in CAPS and first)
  - Academic title, Institutional affiliation, e-mail address and mobile telephonedetails.
  - Please, note that all these information must not appear on any other page in the entire article.
- The second page should contain the title of the article, the abstract and key words before the introduction.
- All articles and reference information must conform to the sixth (6th) edition format of the APA style.
- Tables and figures should be inserted in the appropriate places in the body of the article.
- The articles could be written in the American or British English (Spelling). However, consistency should be maintained throughout the paper.
- Authors are responsible for obtaining copyright waivers and permissions as may be needed for republication of any material, text, illustrations etc.

All articles should be submitted electronically through the e-mail: jjmcsunijos@gmail.com

NOTE: Only papers that conform to this specification shall be accepted and considered for assessment and publication. Papers that do not conform to the specifications shall be out rightly rejected.

.

Jos Journal of Media and Communication Studies
Volume 2, No. 1 – April 2015

Table of Contents

Yoruba Ifá System and Modern Communication Typology

By

Adeseye, Bifátife Olufemi (Ph.D.)
Department of Theatre and Media
Federal University, Oye – Ekiti

Abstract
The study adopts and relates the sociological concept of culture to modern communication model and observes that Ifá, as a paradigm of most indigenous African communication systems, lends itself to dynamism such that is compatible with modern digital technology. Findings indicate that Ifá potentials for language and literature have not been effectively extended to modern communication typology. Ifá oral literature, coded in 256 corpuses, has been described by several scholars as the encyclopedia of the Yoruba worldviews. A comparative analytical appraisal of the Chinese I-CHING with 64 hexagrams in a matrix of 8x8 or reveals a correlation in the coding format of Yoruba ODU-IFÁ table with 256 corpuses in a matrix of 16x16 or. Findings also indicate that the divinatory process in I-Ching and Ifá helps the user to make fundamental choices based on simple probability.This study takes on the task of exploring the digital compatibility of the ancient coding format in Ifá lore with a view to repackaging the system for use in modern communication typology to promote a popular culture indigenous to Africa.

Introduction
Ifá communication system is as old as the Yorùbá race. This paper examines the potentials of Yorùbá Ifá lore for the development and promotion of the authentic African cultural value system that is capable of communicating popular culture from Nigeria to the rest of the world. The principal objective is to project Ifá coding format as embodiment of a dynamic system adaptable to communicating popular culture. The choice of Ifá as a paradigm of this study is not because of its religious essence. Rather, its choice is influenced by its richness in folk poetry which served as the major authentic record of oral history, arts and philosophy of an influential African race – the Yorùbá.

The study adopts comparative analytic approach; which presents the dexterity in the coding format used in the naming and arrangement of the OduIfá (Ifá corpus) as evidence of digital awareness among the compilers of the 256 corpuses (headed by Yoruba legendary Oreluere). It is the contention of the researcher that a symbiotic relationship can be established via the presentation of the Chinese 'i-ching' table

which contains 64 hexagrams in 8 rolls by 8 columns and the Ifá table with 256 in 16 rolls by 16 columns. Researchers have shown that Ifá oral literature has a poetry bank that is seemingly inexhaustible. Ifá narrative is presented in 256 corpuses and each corpus accommodates about 1680 *eseIfá* (Ifá verses); in other words, about 430,080 esoteric case files. Adeseye and Ibagere (1999:10) recount AwopejuBogunmbe's explanation to buttress this submission:

> Ifá poems are best sourced in *IyereIfá* (Ifá verses) usually chanted during Ifá divination exercise. Ifá poetry bank is seemingly inexhaustible. Each of the 256 Odus or corpuses of Ifá sacred teaching is identified by between 8 to 16 strokes; having very scientific (mathematical) combinations of varying strokes in 16 square columns to make up to 256 chapters in the ancient Ifá records.

The sixteen square columns achieved in a graphic display of Ifá combinations have been the subject of many computer and scientific studies. For instance, Professor OluLonge did an inaugural lecture at the University of Ibadan on *Ifá and Computer Science* in 1982.

Concepts

This paper adopts the conceptualization of Olu Longe (1998:22) that Ifá communication system is dynamic and compatible with computer communication system. Longe explains that the binary digits in Ifá divination, which is the basic search engine of the system, ensure its computer friendliness:

> The technique in Ifá divination is based on the binary system. Each of the eight half-nuts comprising the opele divination chain has two faces; the face presented when the *opele* is cast is read as binary digit. A concave face denotes binary 0, and a convex face denotes binary 1. Similarly, each marking on the *oponIfá* (divination tray) is a binary digit. The names of the principal *OduIfá* (Ifá Corpus) such as *Eji-Ogbe, OyekuMeji, IworiMeji* have a pairing or binary connotation.

It is further observed that the record of Ifá ancient philosophy as presented in the Odu (the corpuses) is very organized. It utilized 16 simple combinations to name and identify principal divinities; and from pairing one half of each principal divinity to that of another, the record achieved 240 sub-divinities (called mixed breed); in all, 256 books were created, thus forming a square matrix of 16 rolls by 16 columns. This is**;** the same mathematical base for digital communication of the computer system. For instance, American Standard Code for Information Interchange (ASCII) in 1968 approved 256 codes for standard computer keyboard.

This study also aligns with some submissions which portray Ifá as the encyclopedia that embracesall the information about the material and non-material expressions of primarily, the Yoruba and such that may be applied to the processes with which other ethnic nations in Africa and Africans in the Diaspora, communicate their culture. It is imperative that we define some very salient terms that form major references in the paper.

Culture is discussed as a complex phenomenon with wide-ranging characteristics. According to KwasiWiredu, "its meaning goes beyond art, acting and dance to include everything that is connected to a people's way of life (cited in Oladipo 1996:50). The term culture connotes wide and very diverse spectra of human existence. Culture is seen in a people's work, recreation, in their worship, as well as courtship. The diverse nature of culture, presents a fundamental problem if its study is to have focus. One of such problems is the absence of a generally acceptable definition of the term. IbangaIkpe corroborates a view of culture as expressed by Louis Luzbetak:

> Locating a generally accepted definition of culture is not very easy… there are as many definitions of culture as there are writers on it. This avalanche of definitions rather than help in the understanding of the term actually contributes to the confusion that is associated with the term (cited in Viewpoint, 1999).

However, this paper conceptualized culture as a dynamic phenomenon with its characteristics adaptable for use in entertainment and education, especially as it can be adapted to modern communication typology. The study observes that the study of culture is capable of making one sees oneself, perhaps for related studies determine what the research sees about self and culture, especially when a comparative analysis is required. It is noted that a subjective experience may make a method of study inappropriate and this may constitute an impediment to the understanding of certain vital aspects of culture.

Popular culture (commonly known as pop culture) is the totality of ideas, perspectives, attitudes, memes, images and other phenomena that are preferred by an informal consensus within the mainstream of a given culture. Examples of pop culture are the western culture of early 20th century and the emerging global mainstream of the late 20th and early 21st century. Pop culture is usually heavily influenced by mass media, such that the collection of ideas permeates the everyday lives of the society. Little wonder therefore that popular culture is viewed by the elites as trivial and dumb-down in order to find consensual acceptance throughout the mainstream. This study shares a symbiotic relationship with popular culture via computer and internet involvement.

Of the relevance of Ifá, the study explores its ancient wisdom and demystifies the esoteric parable format of Ifá poems to recreate simple digital language that can communicate popular culture. The folk stories are believed to be rich in philosophy. For instance, Olajuwon Epega (1932:11) believes that "Ifá opens the door to the knowledge of the purpose of man on earth; thus enhancing the intellectual equipment needed by man to function in his physical, as well as, his esoteric environment". Epega cites one poem of Ifá to explain this position:

AbusoroniIfá	Ifá is a spring of wealth
Abusoronioogun	Medicine is a spring of wealth
Ifá*nikiawomaawa*	Awo should seek Ifá (sacred Knowledge)
Dia fun Ayo Kenke	The divination for Ayo Kenke

*T'oko*Ifá *die to juusile*	Who abandoned his study of Ifá
T'oniounkolowolowo	Saying he had no money
Oun loo maasiseowo	that he would trade
*Won nienibako*Ifá*pupo*	one learned in Ifá
*Iru won kiitajuow*o	shall never lack wealth

The narrative here extols the value of education and information as central to the acquisition of knowledge. Corroborating the importance of knowledge and understanding as paramount features in Ifá, Wole Soyinka (2001: iii) emphasizes the need for intellectual equipment, especially of the spiritual essence of man:

> I wish to exhort you; study the spirituality of this continent as in all things, selectiveness is the key. To unite myself with that which I am on familiar grounds, I say to you; go to the Òrìsà (Deities of Ifá), and learn from them and be wise.

Ifá extols the continued relevance of history as a cultural system which incorporates esoteric communication; drawing mainly from the ancient history and indigenous practices of the Yoruba who reside principally in the south western Nigeria. WoleSoyika describes Ifá as a sacred knowledge (of philosophy) developed among the Yoruba. Soyinka goes further to explain that the study of the *Orisa* (deities of Ifá) guarantees the individual the opportunity to make informed decisions as man faces the challenge of choices in his dispositions.

William Bascom (1969:11-12), on his part, notes that " the verses of Ifá embody myths recounting the activities of the deities and justifying details of ritual as they are often cited to settle disputed points of rituals or theology". Wande Abimbola complements Bascom as he asserts that "EseIfá" (Ifá corpus) constitutes a compendium of information on Yoruba world-view. Idowu Odeyemi corroborates Bascom and Abimbola; affirming that Ifá is about everything from the arts to the sciences. According to Odeyemi;

> If taken as a faculty in an academic institution, Ifá would project courses in the following areas of specialization: Divination, Sacred Arts, Medicine, Poetry and Religion. Ifá medicine commonly called Traditional or alternative therapy sub-divides into several areas of Specialization far ahead of the numbers found in most orthodox Colleges of medicine… Ifá stores for posterity, the entire fabric of a people's life. Ifá is therefore a culture; a world-view of the Yoruba in the Diaspora.

Odeyemi's claim is expatiated by Abimbola's concept of Ifá as a world-view: Abimbola (1977:32) states as follows:

> Ifá literary corpus is the store-house of the Yoruba culture inside which the Yoruba comprehension of their own historic experiences and understanding of the environment can always be found even until today, Ifá is recognized by the Yoruba as a repository of Yoruba traditional body of knowledge embracing history, philosophy, medicine and folklore.

This research is motivated by the obvious fact that; it is not ideal to anticipate that an Englishman or an American would show more commitment to developing African culture for the Africans. The need to invest in the effort to make our media fare relevant to our cultural needs cannot be overemphasized. DeoByabafunnmu, a journalist in Kenya, cited in Fromlet (1991: 326), shares the view that the problems of mass media in Africa will persist unless specific steps are taken by the leaders and followers to change the trend of importation. In his words:

> The reluctance of several Africans to invest in the Media on trust, without actually interfering with so as to motivate the pursuit of truth, has caused a two-way result: dynamic infiltration by foreign media, mutual distrust between audience and the transmitter and loss of creativity and desire to express and feedback the true feeling of the people. As for language, there is still a problem… One needs add that the media is not taken to heart without going through cultural synthesis of (the) screen.

Beyond the Boundary of Language

Language, which is culture-bound, is a very important factor in the media industry and in Africa. It is an essential factor in the rural communities where views and manners are still very ethnocentric. While the city dwellers are losing their cultural identities to city fads, the people in the villages have not lost the entire prejudices and feelings which relate to their roots. The desire of media managers to remain relevant to city life where the bulk of their income is generated is arguably alienating the rural communities.

The digital language of the computer makes it easily adaptable to any sphere of communication. Ifá ancient philosophy is presented in an organized and easily adaptable record which utilizes 16 simple combinations to name and identify principal divinities, and from pairing one half of each principal to that of another, the record achieved 240 sub-divinities; thus identifying 256 literary corpuses or books of Ifá. Interestingly, the 16 principal *Odu* (as the books are called) also derive their identities from two distinct notations of *Ogbe* and *Oyeku*. See Ifá signature of *Eji Ogbe* and *Oyeku Meji* on *Opon Ifá* (divination tray) in the photograph below:

Oyeku Meji

Eji
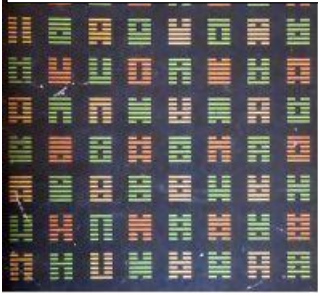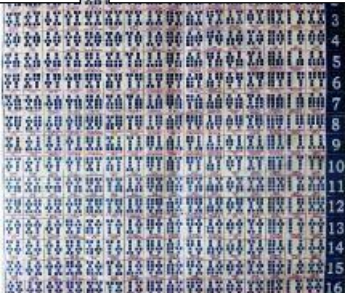
For instance, pair one column of *Ogbe* to that of *Oyeku*; the new nomenclature is *Ogbe-'Yeku*, which is corpus number 17 in Ifá hex-table. *Eji-Ogbe* and *OyekuMeji* are oftentimes rationalized as containing mainly two complementary phenomena of positive and negative forces of light and darkness respectively. These are essential indices in the development of arts and sciences. OluLonge in *Ifá Divination and Computer Science* argues that; Ifá conforms to the discovery made by Arthur Cayley, an Englishman who originated the matrixes.

Matrix is a term that applies to several subjects which include; biology, Mathematics, computing, geology, and archeology. Most relevant to our discourse are its applications in mathematics and computing. Mathematically, a matrix is a rectangular arrangement of numbers or terms having various uses such as transforming 'coordinates' in geometry; solving systems of linear equations in linear algebra and representing graphs in graph theory. In Computing, matrix is described as a two-dimensional array or a table of data.

Two systems indigenous to two cultures in separate continents of the world share the similar attributes described by the explanation on matrix. The Chinese I-Ching (Book of Change) is presented in a table of matrix of 64 hexagrams in 8x8 and the Yoruba Ifá hex-table in 256 notations in 16x16.

CHINESE I-CHING with 64 hexagrams in 8x8 or	YORUBA IFÁ TABLE with 256 CORPUSES IN 16X16 OR

What is the Book of Changes?

Raymond Van Over (1972: 18) explains that "*I-Ching* is the ancient Chinese book of wisdom; men have used it as an oracle for divining the future". The picture of the world as laid down by the book of changes is that each questioner and the oracle with he is answered have been preceded by a coherent and purposeful cosmos. The *I-Ching* translates these ordered universe into a system of parallel symbols; organizes and presents them in a sixty-four individual hexagrams. Each hexagram is composed of a six-line figure which symbolizes a specific attribute of life. These hexagrams are the framework within which the book presents its ideas. Each hexagram is, in effect, an essay. Its name, which represents ideas symbolic of human condition, immediately brings us into the sphere of the book.

These sixty-four hexagrams were considered sufficient classification by the ancient authors of the book of changes to express the various human situations. It is believed that more refinement would only engender confusion. This practical limitation of the number of hexagrams also allows the number of subdivisions and combinations of sixty-four that a questioner can receive to remain within manageable proportions. The most permutations or answers that can be achieved with the *I-Ching* add up to 4,096. These six-four hexagram, their permutations, and additional comments, are considered to provide a comprehensive description of the human condition at any given moment in an individual's or nation's life

The six lines of the hexagrams are composed of two types of lines - a solid line and a broken line. According to legend these lines and their symbolic significance were devised by the legendary Emperor Fu-hsi around 2852B.C. The symbolic representation of the broken and the solid lines are *yin* and *yang*, which in turn represent two primary cosmic principles that correspond to the dynamic of change. They are like the seasons, opposite poles that alternate and in alternating depend upon each other for their existence.

Accessing the Message in Ifá

It may be necessary to take a quick look at the paraphernalia necessary for accessing Ifá message, especially during divination. The Yoruba legendary mathematician, Oreluere had coded the 256 corpuses of Ifa oracle into a hex-table of 16 by 16 matrixes. The materials to access the codes have been described in detail and illustrated by many scholars including Bascom (1969, 1980), Wande Abimbola (1969, 1975/1976) and Yemi Elebuibon (1999).

The essential tools are '*Ikin,*' the sixteen sacred palm nuts. It is one of the important divination instruments used on special occasion especially during an annual divination or in resolving very important matters. The sanctity of the palm nut is attested to by the Psalmist in Psalm 92:12 of the Christian Bible: "The righteous will flourish like a palm tree."

Ikin-Ifá   Ikin with 5-eyelets (marked)

In reality, no part of the typical palm tree is useless; from the roots to the leaves, even the fiber of the dead trunk is material for some industrial or domestic products. Investigations have shown that *Ikin* is the most trusted divination tool among Yoruba diviners. William Bascom (1969: 17); a renowned ethnographer asserts and states that;

The great oracle of the Yoruba country is Ifá. He (Ifá) is represented chiefly by 16 palm nuts each having from *four to ten eyelets* on them. Behind each one of these representative nuts are sixteen subordinate divinities. Each one of the whole lot is termed an Odu – which means a chief (sic corpus)… this makes the number of Odus altogether 256.

Another essential divination tool, different from Ikin, is Opele. It is a divining chain containing eight half-nuts stringed together such that when held midway there would be four half-nuts to either side of the diviner. *Opele*is usually thrown once to reveal a corpus of Ifá. It is however not easy to divine with *Ikin*as one does with '*Opele'* because, while 'Opele' is thrown once to reveal a book (Odu), it takes a minimum of eight intricate scooping of the Ikinnuts such that one or two left behind (per chance) at every scooping is recorded in reverse order on the divination tray covered with "*Iyerosun*," (the divination powder). The procedure here, is a kind permutation that employs binary digits in its selection. Apart from *Ikin,*and*Opele* there is also the "sixteen cowries" simply called *eerindinlogun.*

Opele (Ifá divination chain)

Eerindinlogun (16 cowries)

A closer look at the new markings on opon Ifá (divination tray) reveals that EjiOgbe and Oyekumeji are the first duo from which other combinations of the next 14 principal Odus are drawn from. See the table below:

					Seniority Order	Name of *Odu*	Ifá-Hex Code	Imprints of pairs on *Opon Ifá*
9	Ogunda Meji	0001	0 0 0 00	0 0 0 00				
10	Osa Meji	1000	00 0 0 0	00 0 0 0	1	Eji – Ogbe	0000	0 0 0 0	0 0 0 0
11	Ika Meji	1011	00 0 00 00	00 0 00 00	2	Oyeku Meji	1111	00 00 00 00	00 00 00 00

#	Name	Code	Pattern	#	Name	Code	Pattern
12	Oturupon Meji	1101	00 00 / 00 00 / 0 0 / 00 00	3	Iwori Meji	1001	00 00 / 0 0 / 0 0 / 00 00
13	Otua Meji	0100	0 0 / 00 00 / 0 0 / 0 0	4	Odi Meji	0110	0 0 / 00 00 / 00 00 / 0 0
14	Irete Meji	0010	0 0 / 0 0 / 00 00 / 0 0	5	Irosun Meji	0011	0 0 / 0 0 / 00 00 / 00 00
15	Ose Meji	0101	0 0 / 00 00 / 0 0 / 00 00	6	Owonrin Meji	1100	00 00 / 00 00 / 0 0 / 0 0
16	Ofun Meji	1010	00 00 / 0 0 / 00 00 / 0 0	7	Obara Meji	0111	0 0 / 00 00 / 00 00 / 00 00
				8	Okanran Meji	1110	00 00 / 00 00 / 00 00 / 0 0

The third and final step is the pairing of one half of a principal to that of the other; from which 240 mixed grill code-named amuluodu. First among the 240 combinations is Ogbe combinations with others; resulting in *Ogbe-'Yeku, Ogbe-Iwori, Ogbe-Odi*, etc.

Issues about Popular Culture

Recreating mythology in popular culture is a clever way of bringing the past of a people into relevant use in their present and projecting same for the future. The main challenge with our indigenous culture in Nigeria, albeit, Africa is that a serious generation gap has been created by unwholesome importation of fads that have almost become a complete new way of life among the citizenry. Incidentally, some Asian cultures have been able to stem the tide of westernization by constantly rebranding their indigenous systems like old wine in new bottle. China provides a good example in the repackaging being discussed. Elements of Chinese mythology have appeared many times in popular culture.

The Dragon Turtle is now a video game franchise; in the Dungeons and Dragons role-playing game, dragon turtles are gigantic sea creatures, feared by sailors for their ability to capsize the largest ships. They are massively armored and breathe a cloud of scalding steam. Ifa has several myths about *OMIRAN* a mythical race of giants that can create our version of the playful 'World of Warcraft' with the *Omiran* race that can stride across city boundaries defending the oppressed.

Conclusion

The paper observes that Western scholars have typically misinterpreted yin-yang by turning to sexual references for explanation in order to discredit the system. But the Chinese were undaunted in extolling the value of their '*book of changes*'. The truth is that; "while *yin* and *yang* do have female and male characteristics, the characters initially referred to phenomena in nature". Initially, *yin* represented the shade, and there arose the idea of the north side of the mountain and the south side of the river, where during the day the position of the sun creates the darkening of the shadow. *Yang*, in its original form, indicated the south side of the mountain and the north side of the river, where the sun shone.

Starting then with the idea of 'light' and 'shade,' *yang* and *yin* came to symbolize all opposites, a polarity that included sexuality but not with any special emphasis. Similarly, Ifá polarity can be found in *Ogbe* and *Oyeku*. The synergy of the combinations in Ifá esoteric combinations indicates that there is no room for absolute fatalism. Hence, the shade or the dark tunnel in *Oyeku* has a light at its end, same way the light connotation of the Ogbe usually casts a shadow in its interpretation. The paper asserts that *Eji-Ogbe* and *OyekuMeji* present a polarity mainly of two complementary phenomena of 'positive and negative' forces of 'light and darkness', 'on and off' respectively; as may be seen in binary coding of '**0** and **1**'. These are essential indices in the development of arts and sciences.

It may be concluded therefore, that Ifá is not a static ancient custom; it is capable of dynamic dispositions. The relevance of such dynamism is enhanced by the adaptability of the characters in its narrative poems; (a subject for another extensive study). It follows therefore, that the vehicle for the communication of Ifá`s massage in every *ẸṣẹIfá* is the narrative poem. The compatibility of its notation to the binary language of the computer opens more windows of opportunities for its adaptability. The example of the Chinese Dragon Turtle myth in computer game upholds the position of this paper about using pop culture which is usually heavily influenced by mass media, to propagate rebranded mythology to permeate the everyday lives of the society. It is a sure way to preserve a valued cultural system.

REFERENCES

Abimbola, W. (1976). *Ifá: An exposition of Ifá Literary Corpus* Ibadan: Oxford University Press.

Abimbola, W. (1977). *What is Ifá?* Lagos: Nigeria Magazine Festac Edition.

Abimbola, W. (1975). *Sixteen Great Point of Ifá* Zaria: UNESCO Publicatins.

Adeseye, B. O & Ibagere,   (1999). Communication and Man: A Handbook for the Student. Akure: Ola-Olu Enterprise

Bascom, W. 1969).*Ifá Divination - Communication between Gods and Men in West Africa* London: Indiana University Press.

Elebuibon, Y. (2004). *Ifá - The Custodian of Destiny* Ibadan: Penthouse Publications

Epega, D. O. (N.D.) *Ifá, AmonaAwon Baba Wa (Pathfinder of our Forebears)* Undated Typescript.

Fromlet, W. (1991). "Rural Broadcasting" Unpublished Report of a Colloquium Organized by German Embassy in Lagos, in 1991.

Ikpe, I. (1999). "The Culture of Development and the Development of Culture" Viewpoint   - A Critical Review of Culture and Society Vol. Nos. 1 & 2 - Illionios: The free press

Longe, O. (1998). *Ifá Divination and Computer Science : Inaugural Lecture - 1983* Ibadan : University Press.

Oladipo, O. (1996). *Philisophy and the African Experience: The Contributions of Kwasi   Wirendu* Ibadan: Hope Publications.

Over, R. V. (1972). I-Ching: Chinese Book of Divination. New York: Mentor Book

Salami, A. (2008).*Yoruba Theology and Tradition - The Man and the Society* Lagos: NIDD Publishing Company.

Soyinka, W. (1999).*The Seven Sign Post of Existence - Knowledge, Honour, Justice and Other Virtues* Ibadan: Book Craft Limited.

A Content Analysis of Newspaper Coverage of Human Rights Issues in Nigeria

By
Ezekiel S. Asemah
Department of Mass Communication,
Kogi State University, Anyigba
&
Samson I. Omosotomhe
Department of Mass Communication,
Auchi Polytechnic, Edo State

Abstract
The study set out to examine the coverage of human rights issues in two Nigerian newspapers (*The Nation and Daily Trust* newspapers). Quantitative research design was adopted, employing content analysis. Findings show that the newspapers cover human rights issues; but *Daily Trust newspaper* covered more human rights issues than *The Nation newspaper.* Findings further revealed that the human rights issues covered by the newspapers are mostly issues of deprivation of life, peaceful association, children's rights, women, etc. These issues are reported through editorials, features and news stories. The page placement, space allocation and form of presentation showed that human rights issues were not prominently placed as most of the reports were placed in the middle pages of the newspapers with less than half a page space allocation. The prominence given to human rights issues in comparism to politics, sports and business is inadequate and lacks due attention. Based on the findings, the study concludes that the two newspapers report human rights issues in Nigeria, but the extent to which they do is minimal. The paper, therefore, among others, recommends that the coverage of human rights issues should be increased. This is because, it will help to sensitise people and may help curb incidences of human abuse which may affect peoples' actions concerning the issue.

Introduction and Statement of the Problem
Human rights issues have become important subjects in our media today; the rights include: freedom from unlawful imprisonment, torture, execution or fair and equal treatment, among others. The scope of the rights is civil, political, economic, social, legal, environmental or cultural rights. They are universal, inalienable, indivisible, non- discriminatory and fundamental to human existence (Anatsui and Azeez, 2011). The concept of human rights has arisen from that of natural rights of all human beings. The belief that every person by virtue of his humanity is entitled to certain natural rights is a recurring theme throughout the history of mankind (Ray,

2007). Apooyin (2003) states that the powerful exercises his lust on the powerless, the weak suffers in the hands of the strong and the oppressed has no option than cope with the excesses of the oppressor.

Human rights are generally moral rights claimed by everyone and held against everyone, especially against those who run social institutions (Orend, 2002, p. 37). With the advent of the United Nations (UN) and the subsequent adoption of The Universal Declaration of Human Rights (UDHR) in 1948, the concept of human rights has turned out to be one of the most contemporary issues across the globe. The UN Charter, which was adopted in 1945, was the first international document to recognise the protection and promotion of human rights as an obligation to be carried out by individual, as well as collective states (Langley, 1999). The main reason behind the adoption of the charter was, according to Smith (2007) to forestall the reoccurrence of the horrible events caused by two devastating world wars which were caused by massive violations of human rights and unbridled breach of territorial integrity.

Although there are international human rights instruments which the UN has produced to serve as common standard of achievement for all people, countless human rights violations occur across the globe. These violations could be committed by non-state actors through direct involvement or indirectly when they consent to such violations. Non-state actors such as individuals, groups, informal or organised, ad hoc or continuous, may pose as violators, protectors or intermediaries. Consequently, it is imperative that they be examined so that they could be held accountable for these violations. It is also important to ascertain the reasons for state inability to safeguard human rights. The media play significant role in forming and influencing people's attitudes and behaviour. According to McQuail (2005), emphasis is laid that a belief in the power of mass media was initially based on the observation of their great reach and apparent impact, especially in relation to the new popular newspaper press. The popular press was mainly funded by commercial advertising, its content was characterised by sensational news stories and its control was often concentrated in the hands of powerful press barons.

The media are a collective means of communication by which the general public or populace is kept informed about the day to day happenings in the society. The media are also said to be an aggregation of all communication channels that use techniques of making a lot of direct personal communication between the communicator and the public. The information circulation is not only confined within members of the public, but the media also serve to coordinate the information flow between government and the public and vice versa, in our own case, between leaders and the led and vice versa. McQuail (2005) describes mass media as the organised means for communicating openly and at a distance, to many receivers within a short space of time. The media play an enormously important role in the protection of human rights; they expose human rights violations and serve as medium for different voices to be heard (Doublegist, 2013). The media as agent agents of information have a very crucial role to play in the promotion of human rights; thus, this study investigates newspaper coverage of human rights issues in Nigeria

Objectives of the Study
The objectives of the study are to:
1.   find out whether the print media cover human rights issues in Nigeria

2.   find out the extent to which the media promote human rights in Nigeria
3.   determine the newspaper that gives more attention to human rights issues in Nigeria.

Theoretical Construct
The work is anchored on two theories; they are agenda setting theory and action assembly theory. Agenda-setting theory describes the ability of the news media to influence the salience of topics on the public agenda. That is, if a news item is covered frequently and prominently, the audience will regard the issue as more important (Wikipedia, 2014). Agenda setting describes a very powerful influence of the media – the ability to tell us what issues are important. As far back as 1922, Walter Lippman was concerned that the media had the power to present images to the public (University of Twente, 2012). Other scholars who came up with similar assertions were: Lang and Lang (1959), Klapper (1960) and White (1973). McCombs and Shaw investigated presidential campaigns in 1968, 1972 and 1976. In the research done in 1968, they focused on two elements: awareness and information. Investigating the agenda-setting function of the mass media, they attempted to assess the relationship between what voters in one community said were important issues and the actual content of the media messages used during the campaign. McCombs and Shaw concluded that the mass media exerted a significant influence on what voters considered to be the major issues of the campaign. Thus, agenda-setting is the creation of public awareness and concern of salient issues by the news media. Two basic assumptions underlie most research on agenda-setting: (1) the press and the media do not reflect reality; they filter and shape it; (2) media concentration on a few issues and subjects leads the public to perceive those issues as more important than other issues. One of the most critical aspects in the concept of an agenda-setting role of mass communication is the time frame for this phenomenon. In addition, different media have different agenda-setting potential. Agenda-setting theory seems quite appropriate to help us understand the pervasive role of the media (University of Twente, 2012). Mass communication plays an important role in our society; its purpose is to inform the public about current and past events. Within this process, the media, which can be a newspaper, a book and television, takes control of the information we see or hear. The media then use gate-keeping and agenda setting to control our access to news, information and entertainment (Wilson and Wilson, 2001, p, 14). Therefore, the agenda setting process is used to remodel all the events occurring in our environment, into a simpler model before we deal with it. The common assumption of agenda- setting, as noted by Sanchez (2002) is that the ability of the media to influence the visibility of events in the public mind has been a part of our culture for almost half a century. Therefore, the concept of agenda setting in our society is for the press to selectively choose what we see or hear in the media. Littlejohn (2002, p.320) contends that the media agenda affects the public agenda and the public agenda affects the policy agenda. The following points, as noted by DeFleur and Dennis (1994 p.507), cited in Bashir (2012) sum up the theoretical proposition of the agenda setting theory thus:

- the mass media choose or pick issues, topics, or events for their constant surveillance of the environment to probe and report daily.

- due to time and space limitation, and the journalists decision as to what is newsworthy, many topics and issues are not selected and hence they are not reported.
- the mass media give each of the news stories selected greater or lesser prominence in their reports by allocating it a particular position or giving it more or less space/airtime.
- The selection of stories presented with their different levels of prominence, space and time forms the news agenda of the mass media.
- thus, when people attend to these reports, they will perceive the order of prominence assigned by the media as its agenda of stories and will use it to decide on their personal rankings of importance of the issues and topics that make up the news.

The mass media set the agenda through positioning or placement of story (front, back, inside, etc) and length. Another way the mass media set the agenda is through framing. Framing according to Tankard (1991), cited by Griffin (2000) is the vital organising idea or notion for news content which provide a context for stories through the use of selection, emphasis, exclusion and elaboration (as cited by Bashir, 2012). The power of the news media to set a nation's agenda, to focus public attention on a few key public issues, is an immense and well-documented influence. Not only do people acquire factual information about public affairs from the news media, readers and viewers also learn how much importance to attach to a topic on the basis of the emphasis placed on it in the news. Newspapers provide a host of cues about the salience of the topics in the daily news –lead story on page one, other front page display, large headlines, etc. In other words, newspapers can create awareness on human rights issues in Nigeria and the way they set the agenda may likely influence what and how people understand and act on the issue as part of their agenda or priorities.

John Green's action assembly theory explains possible structures and processes involved in the production of communication behaviour (Bashir, 2012). The theory argues that individuals in the process of communication possess both content knowledge and procedural knowledge. Content knowledge is concerned with knowledge about things, issues or events; procedural knowledge, on the other hand, is about the consequences of the various actions in different situations (Littlejohn, 1992, cited in Bashir, 2012). Action Assembly theory argues that individuals are in communication by assembling appropriate possible actions. Littlejohn (1992), cited in Bashir (2012) added that in the communication process a number of outcomes are desired by the person making the communication. The range of outcomes includes output representation, interactional representation, ideational representation, utterance representation, and sensimotor representation.

The relevance of the theory to the study cannot be overemphasised; the action assembly theory fits into the journalists' interactions in communicating human rights issues through the newspapers. The content knowledge is the knowledge journalists have regarding human rights issues and events, either through first-hand experience, speeches or other mediated forms (agency reports, other media, scientific journals, etc.). Journalists then apply their procedural knowledge of newspaper journalism and organisational procedures to human rights readers. That is, they can apply their

knowledge of journalism and the understanding of their own newspaper organisation work.

Conceptual Clarification and Review of Related Literature

There is no generally acceptable definition of human rights. This is perhaps because scholars have different opinions about the concept. It is something which is owing to every human being simply because he is human. Elizabeth (2010), cited in Anatsui and Azeez (2011) contends that right is called freedom and benefit or entitlements that are guaranteed to people naturally and are supported by law. Human rights are attached to all persons equally by virtue of their humanity irrespective of their race, nationality, membership, of any particular social group. They specify the minimum conditions for human dignity and a tolerable life (Mridushi, 2010). They are neither created nor abrogated by any government and are rights of all human beings and it entails both rights and obligations. Mridushi (2010) opines that such rights are ascribed "naturally" which means that they are not earned and cannot be denied on the basis of race, creed, ethnicity or gender, which includes the right to life, liberty, freedom of thought and expression, equal treatment before the law and so on. Human rights are freedoms and benefits enjoyed by individuals in the society in which they live (Asemah, Edegoh and Ogwo, 2013). Human rights according to Wikipedia (2013), is the idea that all people should have rights. These are rights owed to every human simply because they are human. According to Bryan, cited in Asemah (2011, p. 140), human rights are freedoms, immunities and benefits that according to modern values, all human beings should be able to claim as a matter of rights in the society in which they live. These rights are universal, meaning, they are meant for everyone not regarding age, race, religion, gender, intelligence and or disability. According to Asemah (2011, p. 140):

> Human rights are not subject to withdrawal or to be held at the pleasure of anybody or granted when it pleases the giver. These rights are thus inalienable to the extent that removal, denial, or withdrawal makes the person from whom they removed less human, subhuman, incomplete, and half man or woman. Thus, when an individual is born, he comes with such rights.

Human rights are the fundamental characteristics of any true democratic setting. In an attempt to explain the human right concept, Henkin, cited in Apooyin (2003, p. 103) says that human rights are those liberties, immunities and benefits which by accepted contemporary values, all human beings should be able to claim as of right of the society in which they live. Enebe (2008), cited in Asemah, Edegoh and Ogwo (2013) defines human rights as the alienable rights of human being. These are the privileges which a citizen of any country is entitled to have and it is also the rights of all human beings; at least for being human. It is because of this that human rights are said to be universally applicable to all human, no matter the society and culture. Some scholars traced the origin of human rights to writings of some notable philosophers (Enebe, 2008, cited in Asemah, Edegoh and Ogwo, 2013). From the foregoing, human rights can be seen as all those rights that every citizen of a state ought to have without any deprivation. They are those inalienable rights of every individual, whether old or young, poor or rich, male or female. They are not given to

human beings as gifts. This explains why Arinze (2008, p. 12) argues that human rights are not gifts from men to women or other men that are open to withdrawal or cancellation at the whims and caprices of the giver. Human rights are not subject to withdrawal or to be held at the pleasure of anybody or granted when it pleases the giver. Eze, cited in Gasiokwu (2003, p. 2) sees human rights as that which represents the demands or claims, which individuals or groups make on society, some of which are protected by law and have become part of ''Lex Lata'' while others remain aspirations to be attained in the future. Gasiokwu (2003, p. 4) avers that some human rights provisions have been enacted into various national constitutions of the world in some of which are being referred to as fundamental rights. Perrett, cited in Gasiokwu (2003) argues that if the fundamental rights being asserted is intended to be legal rights, such rights are properly called fundamental when they are expressed in or guaranteed by laws, which are basic or pre-eminent laws of the legal system in question. For example, rights which are specified in a written constitution or in judgements of a legislature designed to render the constitution more specific in certain areas. Some other legal rights may be called "fundamental" where, although the rules containing them are not all constitutional, in the sense that they are or closely appertain to the rules that Kelsen would call ''part grundnorms'' or ''Hart, the basic'' rules of recognition, adjudication and change of the legal system. Nevertheless, these rights are legally basic in the sense that their existence and content is essential to the existence and content of many other lesser rights of the system.

Corroborating the above view, Oduah (2011, p. 6) notes that there is a great difference between fundamental rights and human rights. Nasir, cited in Oduah (2011) notes that due to the development of constitutional law in this field, distinct difference has emerged between "Fundamental Rights and Human Rights." It may be recalled that human rights were the wider concept of natural rights. They are rights which every civilised society must accept as belonging to each person as human being. These are termed "Human Rights." When the United Nations made this declaration, it was envisaged that certain rights belong to all human rights, irrespective of citizenship, race and religion, etc. This has now formed part of our international law. They are fundamental because they have been guaranteed by the fundamental law of the country that is, the constitution.

From the foregoing, fundamental human rights may be seen as such freedoms, which are expressed in or guaranteed by basic or pre-eminent laws. These rights are usually referred to in some constitutions as the rights to freedoms of thought, conscience and religion, right to freedom of press and speech, right to freedom of movement, freedom from discrimination. The freedom of information law that was signed into law in Nigeria recently is a fundamental human right. Thus, in this context, fundamental rights are tied to fundamental freedoms. The basic universal human rights, as identified by Pate, in Oso and Pate (2011, p .159) are:

- right to life;
- right to dignity of human beings;
- right to personal liberty;
- right to fair hearing;
- right to compensation from property compulsorily acquired;

- right to private and family life;
- right to freedom of thoughts, conscience and religion;
- right to peaceful assembly and association;
- right to freedom of movement;
- right to freedom from torture;
- right to freedom from discrimination on the grounds of ethnic group, place of origin, circumstance of birth, sex, religion or political opinion; and
- right to freedom of expression.

The media are a powerful ''director and moulder'' of public opinion and a powerful means of creating general attitudes of thought and feeling. It is gigantic force in any community capable of doing almost anything such as elevating societal tastes and standards; its wants and desires (Anatsui and Azeez, 2011). The media are the main sources of information in today's world. Citizens base their actions on this information. In the process of informing and educating, the media provide inputs for the formation of ideas; hence, they constitute veritable instruments for mobilisation. Today, everyone has come to be entirely dependent on the media in the quest for knowledge on a wide range of interesting events. As the organisation of society became more complex and far-reaching, the importance of the media in the acquisition and dissemination of knowledge has inevitably increased. Often times, the media revel uncontrollably in their importance and arrogate to themselves the status of kingmakers in the body-polity of the nation and even tending to believe that being kingmakers, they could also un- make kings. They provide opportunity for people at grassroots level to discover the truth about what happened in a conflict and provide opportunities for dialogue (Mridushi, 2010, cited in Anatsui and Azeez, 2011). The mass media also help to mount pressure on government and to legitimise the complaints of individual in case where fundamental rights and freedom are not respected and also criticise the conduct of government and military forces which do not comply with standards of operations (Mridushi, 2010, cited in Anatsui and Azeez, 2011).

Asemah, Edegoh and Ogwo (2013) in their study of ''the role of the media in the promotion of human rights'' concluded that the media have a very crucial role to play in the promotion of human rights in any country. The media, according to Asemah (2011), are agents of social change that can bring about positive attitudinal change in the audience; they set agenda for the people to follow in any society. The mass media are crucial to opinion formulation and eventual outcomes of events. The media are champions of human rights. They act as the eyes, ears and voices of the public, drawing attention to abuses of power and human rights, often at considerable personal risk. Through their work, they can encourage governments and civil society organisations to effect changes that will improve the quality of people's lives. Journalists, photographers and programme-makers frequently expose the plight of children caught up in circumstances beyond their control or abused or exploited by adults. It is equally important to consider the children's angle in more conventional news coverage. A good way of testing the value of changes in the law or fiscal policy, for example, is to consider the extent to which children will benefit or suffer a consequence. The way in which the media represent or even ignore children can influence decisions taken on their behalf and how the rest of society regards them.

The media often depict children merely as silent 'victims' or charming 'innocents'. By providing children and young people with opportunities to speak for themselves about their hopes and fears, their achievements and the impact of adult behaviour on their lives, media professionals can remind the public that children deserve to be respected as individual human beings. Media professionals have an obligation to respect children's human rights, in how they operate and how they represent them.

International Federation of Journalists (2005), cited in Asemah, Edegoh and Ogwo (2013) notes that all journalists and media professionals have a duty to maintain the highest ethical and professional standards and should promote within the industry, the widest possible dissemination of information about the United Nations Convention on the Rights of the Child (UNCRC) and its implications for the exercise of independent journalism. Media organisations should regard violation of the rights of children and issues related to children's safety, privacy, security, their education, health and social welfare and all forms of exploitations, as important questions for investigation and public debate. Children have an absolute right to education, the only exceptions, being those explicitly set out in these guidelines. Journalistic activity, which touches on the lives and welfare of children should always be carried out with appreciation of the vulnerable situation of children.

Furthermore, by providing children with opportunities to speak for themselves about their hopes and fears, their achievements and the impact of adult behaviour and decisions on their lives, media professionals can improve the representation of children's' issues. The challenge is to cover these issues within the context of journalist independence and in a manner, which respects the ethical issues involved. The media as the watchdog of the society have a crucial role to play in promoting and protecting human rights in Nigeria. The media serve as an effective network for educating and informing the people of human rights and also, making those who often trample on people's rights to know that they are doing the wrong thing. The media generally, could be of immense assistance in this direction. The role of the media in safeguarding human rights cannot be overemphasised. Through the media, the people can be aware of their fundamental human rights and the constitutional protection of their rights. Through constant vigilance on infringement of human rights and by exposing police brutality and repression, the media have caused a significant rise in public awareness of these issues.

The impact of the media in society is tremendous (Herdís, 2003; Marsh and Melville cited in Wolferman, 2010, as cited by Nwakwo, 2011). The social responsibility of the media is fostered when the media engage in what is referred to as committed journalism in which priority is placed on values such as: democracy, free choice, openness, morality and serving the common good, thereby informing the public about political, social, economic and cultural affairs. Committed journalism would best manifest when the media undertake to be the public watch dog (Lusgarten and Debrix, 2005, p. 365). In terms of human rights promotion or protection, the concepts of media social responsibility, committed journalism or watchdog journalism are perhaps irrelevant fragmentations of the role expected of the media as long as the media make sincere efforts in clinging to their professional codes of ethics. Nevertheless, all are useful to the media in forestalling human rights abuses, as well as uncovering the abuses, especially through investigative journalism. It is the role of investigative journalists to search and uncover the truth, the exposure of the

truth is in harmony with the public interest, which, when effectively carried out may be productive in bringing about change (Hugo de Burgh, 2000). The roles performed by the media in the society (Wasserman, 2009) are instrumental to the promotion of human rights. The media provide most of the information about human rights, and in the event of failure of the media to do so fairly, accurately or consistently, public perceptions will be unfair, inaccurate and inconsistent (Heinze and Freedman, 2010, p. 492).

If it can be argued that the media can set the public agenda by reporting one news story in place of another, then, the media can take up the human rights agenda by publishing or broadcasting human rights programmes. Apodaca (2007, p. 151)) contends that the media can disseminate human rights information, mobilise human rights NGOS, strengthen popular participation in civil society, promote tolerance, and shine a light on government activity. The NGOs can use the global media to highlight abuses, which in turn will „shame" abusers to put an end to their attitude (Cmiel, 2004, cited in Apodaca, 2007) while information released by them could be used by the media as news stories (ICHRP, 2002). In Nigeria, an NGO- Prisoners Rehabilitation and Welfare Action (PRAWA), with the help of a donor organisation, produced a film titled: the rights of prisoners.'' The film was aimed at increasing awareness on the condition of Nigerian prisons and the plights of inmates (Okafor, 2006, p.132).

The inclusion of human rights issues as news stories is said to be better than how it used to be (Nwankwo, 2011). Although human rights issues sometimes make it to news stories, Ovsiovitch (1993), cited in Nwankwo, 2011) argues that as a newsworthy topic, only little attention is being given to them by the media. Research indicate that human rights as a concept often fails to be used as a subject in the heading of media stories, though some specific terms often used point to human rights indirectly. There is a skewed notion about the places where human rights violations occur, such that western journalists reason that these violations only happen outside their countries, without knowing that there are similar issues right around them. Space constraint limits the treatment of human rights issues in-depth by the media (ICHRP, 2002). Other constraints include the dearth of journalists to cover human rights news and the danger posed in a conflict situation impedes the coverage of human rights reporting as in the case of Congo (Schimmel, 2009). Heinze and Freedman (2010, p. 493) note that pressure to attract readers' interest and to respond to the most topical and controversial issues overpower any priority that might be placed on comprehensive human rights coverage. Another problem with human rights coverage by the media is the prioritisation of civil and political rights over economic, social and cultural rights, which are hardly reported (ICHRP, 2002, cited in Nwankwo, 2011). Journalists believe they have interest in human rights reporting as long as the stories are newsworthy (ICHRP, 2002, p. 17).

The media can be used to fight against child tracking and women tracking in Nigeria and the world beyond. This implies that the media can create awareness about gender issues. In societies where human abuses are rampant, the media can be used to raise international and national awareness of human rights. Only the media can presently fulfill this watchdog function of promoting human rights (Pate, in Osoh and Pate, 2011). Pate argues that the role of the press in the protection and advancement of human rights within the context of its social responsibility in the society includes:

- exposing cases of human rights abuses and violations;
- to expose perpetrators of human rights abuses for moral condemnation and legal actions;
- to publicise the plights of victims for people to know or see, so that they could wake up, react and demand for justice;
- to discourage human rights abuses.
- to help secure redress or compensation for victims;
- to enlighten and sensitise the general public on possible human rights violations;
- to assist law enforcement officials and human rights groups to track down cases of human rights abuses; and
- to educate the people on how to use appropriate communication channels to articulate their views and give expressions to their aspirations.

Methods and Materials

The study employed quantitative research design. The quantitative design adopted for this study is content analysis. Wimmer and Dominick (2011), cited in Uwom (2012) defines content analysis as a method of studying and analysing communication in a systematic, objective and quantitative manner for the purpose of measuring variables. In order to systematically, quantitatively and qualitatively analyse data from manifest content of the selected newspapers concerning their coverage of human rights issues in Nigeria, content analysis was considered the most appropriate research design. The population of this study is made up of all the editions of *the Nation and Daily Trust* newspapers published in Nigeria between January and June, 2013. The population is, therefore, 366. These newspapers where purposively chosen considering their traditions of reporting, different geo-political orientations and different proprietorship/organisation orientation.

The sample size for the study is 132; this means 66 editions of each newspaper randomly divided into two editions for each week spanning six months (January to July, 2013). Taro Yamane formula was used to determine the sample size.

Purposive sampling technique was used to select the two newspapers. Two nationally circulated newspapers were purposively selected out of the top ten dailies in Nigeria; namely: *Daily Trust, New Nigeria, Champion, the Punch, Vanguard, the Guardian, the Sun, Daily Independent, Tribune, and This Day newspapers*. The issues of the newspapers were selected using purposive sampling technique because, it would have been cumbersome, costly and time consuming to content analyse all the 366 newspapers which formed the population. The unit of analysis for this study includes all news, news features, editorials/opinions and interviews in textual and pictorial forms related to human rights issues. Content categories are definite groups that are to be applied to an item when it is archived. Asemah, Gujbawu, Ekhareafo and Okpanachi (2012, p. 85) note that categories must be defined for classifying message content and the content of the sample is coded according to objectives and rules. To determine the coverage of human rights issues in Nigeria in 2013, the research content categories included: media organisation, story placement, space allocation, form of presentation, slant/ direction or tone, dominant issues addressed in

the reports and sources of reports. The coding parameters for this study are identified as follows:

      a.   **Frequency of Coverage:** This refers to the quantity of reports on human rights issues in the selected newspapers.

      b.   **Format of Presentation:** This refers to the journalistic genre in which human rights reports are presented in the selected newspapers. For this study, the format was categorised into the following: straight news, news features, editorials, interviews, coverage of occurrences and others

Data Presentation/ Analysis

      This aspect presents and analyses the data gathered; a total of 132 editions of the two newspapers were content analysed. This includes 66 editions of *The Nation* and 66 editions of *Daily Trust*.

Table 1: Type of story form per newspaper per month

	The Nation	**Daily Trust**	**Total**
News stories	8 (25)	15 (40)	23 (33)
Features	19 (60)	11 (31)	30 (43)
Cartoons	2 (6)	-	2 (3)
Advertorials	-	-	-
Letters to the editors	-	-	-
Opinion articles	3 (9)	-	3 (4)
Editorial	-	6 (16)	6 (9)
Interview	-	-	-
Column	-	5 (13)	5 (8)
Others	-	-	
Total	32 (100%)	38 (100	70 (100)

      From the table above, *The Nation* had 8 news stories, 19 feature stories, 2 cartoons and 3 opinion articles. The newspaper did not cover human rights issues in forms/genre of advertorials, letters to the editor, editorials, interview and columns. *Daily Trust* on the other hand covered human right issues in forms of new stories (15), features (11), editorials (6) and 5 columns.

Table 2: Space allocated to news stories

	The Nation	**Daily Trust**	**Total**
Over full page	-	-	-
Full page	6 (20)	**10 (26)**	16 (23)
Half page	12 (36)	**16 (42)**	28 (40)
Less than half page	14 (44)	**12 (32)**	26 (37)
Total	**32 (100)**	38 (100)	70 (100)

The table above shows space allocation to human rights reports in the selected newspapers. *The Nation* did not have any report with over full page and or full page space allocation. *Daily Trust* did not also have any report with over full page allocation. The Nation had 6 for full page, 12 for half page and 14 for less than half a page. *Daily Trust* had 10 for full page, 16 for half page and 12 for less than half a page.

Table 3: Position of reports in the newspapers

	The Nation	Daily Trust	
Front page	-	-	-
Inside page	27 (84)	30 (79)	57 (81)
Back page	5 (16)	8 (21)	13 (11)
Total	**32 (100)**	38 (100)	70 (100)

From the table above, most human rights reports in both newspapers were placed on the inside pages which implies that they attach less importance to human rights issues.

Table 4: Form of Presentation

	The Nation	Daily Trust	Total
Picture and text	7 (22)	11 (29)	18 (26)
Pictures alone	3 (9)	2 (5)	5 (7)
Text alone	22 (69)	25 (66	47 (67)
Total	32 (100)	38 (100)	70 (100)

The table above shows that majority of the reports on human rights in both newspapers were supported with pictures. *The Nation* had 17 reports with pictures to back them up while; *Daily Trust* had 38 of its stories with pictures. There were cases although, where they were pictures that denote a case of human rights abuse. *The Nation* had 1 while *Daily Trust* had 5 reports in that category. Where reports were only in textual form, *The Nation* had 5 reports while, *Daily Trust* had 9 reports.

Table 5: Slant/ direction or tone

	The Nation	Daily Trust	Total
Favourable	18 (56)	**24 (63)**	42 (60)
Unfavourable	9 (28)	**6 (16)**	15 (21)
Neutral	5 (16)	**8 (21)**	13 (19)
Total	**32 (100)**	38 (100)	70 (100)

The table above shows that majority of the reports by the selected newspapers on human rights issues in Nigeria were favourably oriented toward public interest. *The Nation* had 18 reports while *Daily Trust* had 24 reports that were favourable. *The Nation* had 7 reports while *Daily Trust* had 6 reports that were unfavourable. The neutral reports for *The Nations were* 5 while that of Daily Trust was 8.

Table 6: Dominant issues addressed

	The Nation	Daily Trust	Total
Deprivation of life	-	-	-
Fair hearing	-	6 (16)	6 (9)
Peaceful assembly	4 (12)	8 (21)	12 (17)
Childs rights	9 (28)	10 (26)	19 (27)
Women's rights	14 (44)	12 (31)	26 (37)
Right to human dignity	-	1 (3)	1 (1.5)
Right to freedom from torture	5 (16)	-	5 (7)
Right to freedom of movement	-	1 (3)	1 (1.5)
Right to personal liberty	-	-	-
Others			
Total	**32 (100)**	38 (100)	70 (100)

From the table above, it is clear that women's rights are the basic human rights issues in Nigeria addressed in the content analysed newspapers. The Nation newspaper covered 14 issues relating to the rights of women while Daily Trust newspaper covered 12.

Discussion of Findings

Findings show that the selected newspapers cover reports on human rights issues. The sampled newspapers as analysed in tables 2 and 3 placed these reports in the inside pages of the publications with the reports running in less than a page majorly. This happens because issues on politics, business and sports which attract more sponsorship are placed on the cover page and prominent places in the newspaper. This suggests that little attention is given to human rights issues by the two newspapers. More so, it has a slim chance of getting the readers' attention. The prominence given to each story or any editorial item whatsoever, according to Ajibade (2001), cited in Asemah, Edegoh and Ogwo (2013) is the measure of the importance attached to it by the editors or gatekeepers. This is to say with reference to the analysis that the media houses have not attached importance to human rights issues; least they would have tackled the menace of human rights issues in Nigeria a long time ago. The sampled newspapers most of the time gave reports on the rights of women and children. From the foregoing analysis of the manifest content of the selected newspapers, it is evident that the newspapers give little attention and prominence to human rights issues in Nigeria. Even when they are reported, they are

not reported to ensure that steps are taken to stop or at least, reduce the occurrence of these acts, but only for sensationalism of the stories; just a way to attract more audience to buy their newspapers.

The media have a very crucial role to play in creating awareness about human rights issues; this explains why Ray (2007) contends that media can play a major role in protecting and promoting human rights in the world; they can make people aware of the need to promote certain values in the cause of human rights which are of eternal value to the mankind. Peace, non-violence, disarmament, maintenance and promotion of ecological balances and unpolluted environment and ensuring human rights to all, irrespective of colour and creed should be the minimum common agenda for the media. The media can perform this role in different ways. It can make people aware of their rights, expose its violations and focus attention on people and areas in need of the protection of human rights and pursue their case till they achieve them.

Media can also give publicity to the individuals and organisations, which are engaged in securing human rights. This will encourage, as well as, motivate others to do the similar work. Media can inform and educate the people on their rights and suggest ways and means by which they can solve their problems and thus, empowering them to protect their rights. Since media play the role of communication between the state and the public, they can also play an effective role of making the authorities aware of their duties. Media's new role today is reporting, analysing and commenting. They face a challenge in playing the role in protecting human rights in the world. The findings further show that some of the human rights issues covered in the two newspapers were supported with pictures. Pictures generally have a way of passing information better than texts alone; word, no matter how creative, can only stop at creating a mental picture in the readers' imagination; imaginations are false creations of the mind; the creation of the mind differs from reality. This is why pictures are needed to paint the true situation and this is what Okoro (2005, p.157) describes as vivid communication. According to Okoro (2005, p. 157), photojournalism in today's field of mass communication is the crowned head of vivid communication. In this context, vivid communication is the communication of a message or idea to the target audience in a manner that what is communicated is what is meant and what is meant is what is understood and what is understood is what is done and what is done is the desired action. The advantage of pictures over words is the fact that it communicates to all persons, whether they are of a language or not.

Conclusion and Recommendations

The page placement, space allocation and form of presentation showed that human rights issues were not prominently placed as most of the reports were placed in the inside pages of the newspapers with less than half a page space allocation. The prominence given to human rights issues in comparison to politics, sports and business is inadequate and lacks due attention. Based on the findings, the paper concludes that the two newspapers do not give adequate attention to human rights issues in Nigerian. The paper, therefore, gives the following recommendations:

1.   Coverage of human rights issues should be increased. This is because, it will help   sensitise people and may help curb incidences of human abuse which may affect   peoples' actions concerning the issue. Also, stakeholders like the police will

be   informed about what actions to take if they are confronted with these kinds of issues.

2.   The media should set agenda in relation to human rights for the people to follow   through the reportage of these issues.

3.   It is also necessary for non-governmental agencies and human rights promotion   institutions, as well as, the government to partner with the media, so as to provide funds   to project these issues, with a view to providing solutions that will stop these acts.

4.   The media should also ensure proper follow-up of issues that requires such.

REFERENCES

Addo, M. (1999). Human rights standards and responsibility of transnational corporations.The Hague: Kluwer Law International.

Anatsui, T.C. and Azeez, K.O. (2011). The mass media: Veritable tool in the protection of human rights. Journal of Research in National Development. Vol. 9 (2), pp. 247-256.

Apodaca, C. (2007). The whole world could be watching: Human rights and the media. Journal of Human Rights. Vol. 6, pp. 147-164.

Apooyin, B. (2003). *Specialised reporting*. Lagos: Bata Pin Associates.

Arinze, E. (2008). *Domestic violence against women in Nigeria.* Onisha: Folmech Printing and Publishing Com. Ltd.

Asemah, E. (2011). *Mass media in the contemporary society*. Jos: University Press.

Asemah, E.S. (2011). *Selected mass media themes*. Jos: University Press.

Asemah, E.S., Edegoh, L.O and Ogwo, C. (2013). Employing the mass media for the promotion of human rights in Nigeria. *African Research Review*. Vol. 7 (1), pp. 47-60.

Asemah, E.S., Gujbawu, M., Ekhareafo, D. and Okpanachi, R. (2012). *Research methods and   procedures in mass communication.* Jos:Great Future Press.

Bashir, A.S. (2012). Nigerian newspaper reportage and readers' awareness of climate change issues in North Eastern Nigeria. PhD Thesis submitted to the School of Post Graduate Studies, University of Uyo, Nigeria, for the Award of PhD in Mass Communication.

Doublegist (2013). Mass media: The coverage of human rights issues in Nigeria nhttp://www.doublegist.com/mass-media-coverage-human-rights-issues-nigeria/. Accessed 5/3/2014.

Ray, G.N (n.d). The role of media in the protection of human rights. http://presscouncil.nic.in/OldWebsite/speechpdf/The%20Role%20of%20Med ia%20in%20Protection%20of%20Human%20Rights%20Visakhapatnam.pdf. Accessed 5/3/2014.

Gasiokwu, M.O.U .(2003). *Human rights: History, ideology.* Jos: National Books.

Heinze, E. and Freedman, R. (2010). Public awareness of human rights: Distortions in the mass media. *Journal of Human Rights.* Vol. 14 (4), pp. 491-523.

Herdís, T. (2003). Journalism worthy of the name: A human rights perspective on freedom within the press, Ph.D. Lund: Lund University.

International Council on Human Rights Policy (2002). Journalism, media and the challenge of human rights reporting. http://www.protectionline.org/IMG/pdf/journalism_media.pdf. Accessed 09/04/14.

Langley, W. (1999) Encyclopedia of human rights issues since1945. West Port: Greenwood Press.

Littlejohn, S.W. (2002). *Theories of human communication* (7th ed.). Albuquerque, New Mexico: Wadsworth.

Lusgarten, A. and Debrix, F. (2005). The role of the media in monitoring international humanitarian law during military interventions: The case of Kosovo. *Peace and Change*. Vol. 30 (3).

McQuail, D. (2005). *McQuail's mass communication theory*. London: SAGE Publications Limited.

Oduah, F.M. (2011). Communication and human rights. A Paper presented at the Professor Wilson's conference on communication, held at the CBN Hall, of the University of Uyo, from 17th to 18th of March.

Okafor, O. (2006) *Legitimising human rights NGOs: Lessons from Nigeria*. New Jersey: Africa World Press Inc.

Okoro, N. (2002). Photojournalism: Meaning, history, issues and strategies. In S, Okunna (ed). *Teaching mass communication: A multi-dimensional approach.* Enugu: New Generation Books.

Orend, B. (2002). *Human rights: Concept and content.* New York: Broadview Press Ltd.

Ovsiovitch, J. (1993). News coverage of human rights. *Political Research Quarterly.* Vol. 3, pp. 671-698. http://www.jstor.org/stable/448953?seq=2. Accessed 21/01/14.

Pate, U.A. (2011). The press, social responsibility and the coverage of human rights issues in Nigeria during the Abacha's regime. In L, Oso and U, Pate (Eds). *Mass media and society in Nigeria.* Ibadan: Malthouse Press.

Sanchez, M. (2002). Agenda Setting. http://zimmer.csufresno.edu/~johnca/spch100/7-4-agenda.htm. Accessed 4/4/2014.

Schimmel, N. (2009). Media accountability to investigate human rights violations. *Peace Review*. Vol. 21 (4), pp. 442-447. http://csaweb115v.csa.com.ezproxy.ub.gu.se/ids70/results.php?SID=nqplqron lcrifua 74pru3adhd7&id=2. Accessed 18/04/14.

Smith, K. (2007). International human rights. New York: Oxford University Press.
    Teweldebirhan, S. (n.d). The role of media in the promotion of human rights
    in Ethiopia. https://chilot.files.wordpress.com/2013/02/the-role-of-media-in-
    the-promotion-of-human-rights-in-ethiopia.pdf. Accessed 22/7/2014.

The U. S. (2012). *Report: Nigeria on human rights issues*.
    http://m.states,gov/md186229.htm. Accessed 21/ 2/2014.

The U.S. Department of States (2012). *Country reports on human rights practices for
    2012*.
    http/www.state,gov/j/drl/rls//humanrightsreport/index.html?year=2012&dlid=2
    04153#wrapper. Accessed 5/8/2014.

University of Twente (2014). http://www.utwente.nl/cw/theorieenoverzicht/
    Theory%20clusters/Mass%20Media/Agenda-Setting_Theory/. Accessed
    5/8/2014.

Uwom, O. (2012). A comparative analysis of newspaper coverage of breast cancer in
    2010 and 2011: A case study of The Punch and Guardian newspapers. Benin
    Mediacom Journal. No. 5, pp 176-186.

Wasserman, H. (2009) Critical and non-western philosophies. In S, De Beer (ed).
    Global journalism: Topical issues and media systems. Boston: Pearson
    Education Inc.

Wikipedia (2014). Agenda setting theory. http://en.wikipedia.org/wiki/Agenda-
    setting_theory. Accessed 5/8/2014.

Wilson, J.R. and Wilson, R.S. (2001). Mass media, mass culture (5th ed).Boston:
    McGraw Hill.

Wolfermann, G. (2010). Between ideals and realities: Elucidating the role of the media
    in promoting human rights. Florida: Boca Raton.

Trends in Reality Television: An Assessment of Reality TV Shows on Nigerian Screens

By
Darlington Olamire Amorighoye
Department of Mass Communication
Faculty of Arts, University of Jos

Abstract
Reality Television or shows as they are often called have today become one of the most popular genres in television programme. Intended to present everyday life through unscripted plots, settings, and characterization, these shows provide huge entertainment value to the audience as well as content for TV programming. Although there has been controversy over the extent to which reality television truly reflects reality, the media hype and participatory communication which it offers its audience have accounted perhaps for the growing number and variety of this genre overtime. This paper looks at the current trends in reality television which today have become pop culture, especially on Nigerian Screens and how they affect programming.

KEYWORDS: Trends, Reality Television, Nigerian Screen

INTRODUCTION

Among the broadcast media, Television is perhaps the most popular medium of communication and would remain so for a long time to come. Its sole advantage of sight and sound gives it an appeal that has revolutionized this 1940s box-like medium to a global technological extension of mankind. McLuhan's prediction in the early 60s that the world would become a global village is now history with us. There has been varied debate among communication scholars, researchers and technology experts on the complexities of Television both as a medium of communication as well as its influence on viewers. In 1978, Jerry Mander in his book titled *Four Arguments for the Elimination of Television* argued that the "technology of television is not a neutral or benign instrument or tool". The summation of his argument reels that far from being "neutral, television predetermines who shall use it, how they will use it, what effects it will have on individual lives, and if it continues to be widely used, what sorts of political forms will inevitably emerge" (p.375).

Mander's argument together with other voices lends credence to the nature of television. Television is regarded as the ultimate medium of mass communication because of the powerful impact it has made in and around the world, due to its ability

to assemble millions of people so that they can see and hear (Cheney, 1983). Television in this 21st century is changing lives, cultures and behaviours. The dramatic rise of Television has in no small way increased the visual information and entertainment value available to the public. One of its greatest advantages is to bring drama and the feel of reality to messages through visual impact.

One of the defining features of television broadcast is in the programmes it airs. Programmes or TV shows as they are sometime called are central to television broadcast. TV programmes simply put are segments of content intended for broadcast. It may also be defined as "a broadcast material created to meet certain specific needs or attain some set objectives" (Onabanjo, 2001:3). Programmes are important to every broadcast station. No broadcast station can survive without programmes. The programme of a broadcast station determines the type of audience it has and to a large extent the ratings inform the earnings and income, especially in ideal TV programming settings. Hence, a station with good programme attracts large viewing and because of this mass attraction that television programming holds for all categories of people, it has acquired an agenda setting power for the public. It is this agenda setting function of television that public opinion shapers have consistently exploited and employed through the years.

REALITY TELEVISION

Television programme types include News, Discussions, Interviews, Documentaries, Talk Shows, Drama series, Soaps and the list endless. With varying formats, content, duration and packaging, television programmes and programming have become the axis upon which TV broadcast stations rotate.Reality television or Reality TV as it is often called has become one of the most popular genres in television programming. According to Collins (2012), Reality TV is a type of television which aims to show how ordinary people behave in everyday life, or in situations, often created by the programme makers, which are intended to be like everyday life. The word Reality is a noun that actually denotes the state of things as they actually exist, as opposed to fiction or things being imagined.

To this end as outlined by Reality TV (2010), the genre of television programming which presents unscripted, dramatic or humorous situations, document actual events, and have ordinary people instead of professional actors is called Reality TV. Although reality television has existed in some form or another since the early years of television, the term reality television is most commonly used to describe shows since 2000. Documentaries, news and sports shows are now called reality shows.

The Media, Society and Reality TV

The media overtime and consistently have become one of the most important instrument and tool in the construction of ideologies and perceptions. Its effect and power so overwhelming that no nation no matter how powerful ever forgets to outline the duties of this important institution as well as use the influence of the media to achieve its objectives. The media permeates through a large heterogeneous audience at the same time and most importantly has assumed the role of not just the dissemination of information, but also playing the ultimate role of agenda setter.Hence, the audience who are held captive to these messages especially news

and other programmes such as reality television relate to these messages with rapt attention. Enahoro (2006:8), agrees that:

> the mass media are the lubricators of the wheels of social intercourse; are very important in the creation, nurturing and development of objects, ideas, knowledge, habits, values and attitudes in any society; a direct result of the revolution that began in the fifteenth century.

Thus, as an important wheel in social interaction, it has assumed a role so diverse and widely accepted by the audience as part of daily living.Furthermore by prescribing what to do and how to do it, the agenda setting function of the media comes to play. In the words of Cohen (1963:13), the press may not be successful much of the time in telling people what to think, but is successful in telling its readers what to think about. While he contends that the world will look different to different people depending on the map that is drawn for them. Folarin (1998:68), in the same vein suggests that the media "predetermines what issues are regarded as important at a given time".Udeajah (2004:28), also says "broadcast media, Radio and Television do place some emphasis on news items by size, placement and frequency of broadcast stories" seem to correspond to the above".

In Daramola's view (2007:117), the mass media invariably "transacts values by enforcing social norms" which yields acceptable values or even behaviour change. It is imperative at this junction to note that media influences have grown tremendously over the past years with each passing milieu exerting effects whether through the medium or the medium itself. The pervasive world of advertising for instance creates a new society, where people are held spell bound and sometimes having to struggle between the real world and the world which the media so perfectly creates.

Reality television has brought new dimensions to television programming and viewership. The plethora of these shows has most importantly become popular culture, transcending geographical distances, barriers and language.

Trends in Reality Television

Reality TV offers a range of programme and formats. From documentary style to celebrity shows, the list is endless. As earlier mentioned these unscripted plots are intended to show real life events. Here, the audience watch participants or contestants as the case may be in real life situations as they go about their personal and even professional activities.

The setting of most reality shows provide platforms where participants occupy special living environments and compete against each other through a given task to under study and even multi task, with a reward for the winner. Theseshows usually reach a crescendo with the intensity in competition among participant from different background. Their different idiosyncrasies as well as the elimination process add drama to any format in reality TV. The drama, intrigue, competition, plot, settings or locale, characterization, cast and cinematography techniques just like film that is exaggerated and bigger than life, makes reality TV a unique selling point in television programming.

An online survey on Formats of Reality Programmes (2013) reveal a variety of reality shows based on their format. The online source reveals titles of over seven

hundred and twenty reality shows from the early 80s and 90s. However, over 90% of these shows were created at the turn of the 21st century. This paper makes an excerpt from that compilation to reinforce the popularization of reality TV.

Documentary style

In this genre, camera crews follow the daily interactions of people in ordinary places, such as airports or restaurants, or follow people in a specific profession. Popular among this genre include;*Up* series (began with *Seven Up!* in 1964) (UK),*An American Family*(1973) **,** *The Family* (1974**),** *The Real World* (1992)*Sylvania Waters*(1992**),** *The Living Soap* (1993), *Airport* (1996**),** *Airline (UK; ITV's imitation of Airport)* *True Life* (1998**),** *Gachinko*(1999)**,** *The Salon* (2002)**,** *Sorority Life* (2002), *The Real Housewives of Beverly Hills*(2010)

Historical re-creation

This genre takes modern-day contestants and puts them in the lifestyle of historical people or places. Also notable here are;*The 1900 House*(1999), *Pioneer Quest*(2000*), Frontier House*(2002 that debut in the U.S), *The Ship*(2002), *Kid Nation*(2007)and*Over the Rainbow* (2010).

Science

This genre documents scientific analysis or exploration firsthand. It includes shows like; *The Crocodile Hunter (*1997)*, Mythbusters*(2003) *and Doing Da Vinci* (2009) *all on The Discovery Channel, Human Wrecking Balls* (2008).

Dating

This is one of the most intriguing reality shows because of the themes involved in the settings. Here, couples or singles are brought together in dating or romantic situations. As far back as 1973 in Japan came; *Propose Daisakusenand Date, Blind*(1999), *Who want to marry a Muti- millionaire*?(2000), *The Bachelor* (2002–present) *, Ex-Treme Dating (2002), Meet my Folks*(2002), *The Bachelorette (2003- date), Real Chance of Loving* (2008) *, Seducing Cindy* (2010).

Law Enforcement/Military

Programmes such as; *Police* (1982*), COPS* (1989),*Combat Mansion (2002) , Dog the Bounty Hunter* (2004), *Commando VIP* (2005*), Armed and Famous* (2007), *Steven Segal: Lawman*(2009).

Makeover

This increasingly popular genre features ordinary people having home or lifestyle makeovers with the assistance of professionals such as; *Changing Rooms*(1996) (UK), *Trading Places* (2002*), Extreme Make over* (2002), *Life Laundry* (2002), *DR. 90210*(2004), *Pimp my Ride*(2004).

Lifestyle change

Here, ordinary people experience an extraordinary change in their environments or occupations. Some of the titles here include; *52 Weeks*

(2011),*Castaway 2000* (2000),*Shipwrecked* (2000)*Wife Swap* (2002),*Nanny 911* (2004) *, Trading Spouses* (2004).

Some of the most popular reality shows that attract a lot of viewership include; *Big brother* which has had different versions across continents and different languages. The *Big Brother Africa* (BBA) show is unarguably said to be the biggest reality TV show on the African continent. Others that are watched via cable networks are; *keeping up with the Kardashians, Will I Am, Holly, Wanted Life, The Play Boy Mansion,* and many more.

Appraising Reality Television on the Nigerian screen
In the mid 90s Charley boy produced a talk show in Nigeria titled the *Charlie boy show*. A 5minute segment of that show attempted pranks and filming unsuspected members of the public. At first without their knowledge, buttheir reactions to such pranks and later revelation of being filmed was quite entertaining and fun to see on television. This was a replica *candid camera*a reality TV show that specialises in hoaxes that first starred in 1948, in America, with different reinvention of the show across the globe.Some cooking television programmes on NTA like *Maggi family menu* sponsored by Nestle foods and makers of maggi seasoning cubes, and subsequently the *Maggi Cooking Competition*were some of the earliest shows that followed the documentary style of reality. Early musical and talk shows on the Nigerian screen can be said to also follow the documentary style reality show. There have also been many attempted programmes either as show or part of a show to portray reality on screen.

In 2003, the show*Big Brother Africa* popularly called (BBA) made its debut on African screens. Thereafter, Nigerian Screens became a beehive of some sort with the productions of many reality shows. It is pertinent to note that more of what we see as reality shows on the Nigerian screens are reinventions of other reality shows in other places like the UK and the USA, they are franchised. Many are same parallels with the same original concepts, ideas, story line and plots.

One of the unique trends in reality TV on the Nigerian screen like the norm in other places is the drive towards talent hunt. Most, if not all of the reality shows in Nigeria is targeted toward showcasing individual talents, abilities and competence of the participants. The drive toward a talent-hunt oriented reality TV accounts for the teaming viewership and patronage of these shows. Youths are usually the primary target audience; hence the next most important trend is the fact that these reality shows are created alongside the needs and gratification of youths and their interests.

Almost all the reality shows are created along the lines of music, dance, drama, game, Soccer and modelling. Only few follow professional lines like the *Apprentice*–(Nigerian version), and *The Board Room*. There was also *Dragon's Den, The Next Titan*, and some other business oriented reality shows that brought young would-be entrepreneurs to brainstorm.

Musical Reality shows include; The *Nigerian Idol, Project Fame, Star Quest, Niaja Sings, Peak Talent Show, Lukozade Freestyle,* and most recently the GLO *X-Factor.*Reality shows like project fame for instance have become instant hits on the Nigerian screen. All of them follow same format except for *Star Quest* whose contestants are in groupings.In Nigeria, only few television networks have solely attempted to create and produce reality TV, most are often packaged, sponsored and

aired on broadcast stations. Telecom giants,beverage companies as well as banks such as MTN, AIRTEL,GlO, Skye Bank, Oceanic Bank, Zenith Bank, andNigerian Breweries respectively are among notably sponsors and executive producers of such shows.

In the Game Reality shows genre, *Guilder Ultimate Search*(GUS) which was in its 10th edition in 2013 tops the list. Sponsored by Nigerian Breweries, it debuted in 2004. In this game show, contestants are put in a specific location, preferably a jungle. The aim of the show is to reveal strength, character, resilience, and intelligence among the competitors. The participants compete to find a treasure using the various clues that are given to them. Having to stay in a difficult terrain with few resources and the struggle to survive brings drama and intrigue to*Guilder Ultimate Search.*

Maltina Dance Hall,*Celebrity Dance* 1&2 sponsored by Skye Bank Nig PLC top the shows in the dancing pattern.*Maltina Dance Hall*is famous for its packing and content. Here families compete against each other. They are housed in a location with situated dancing coaches. Each family however enters the completion through a member. The excitement is seen in the show when older members like mothers and fathers are seen on the dancing stage communicating non-verbally through dance and music.

In film and drama category, the *Amstel Malta* box office talent hunt show was an instant hit when it debuted. Popularly dubbed AMBO, the show brought together young and vibrant talents who had a knack for acting. Just like the format is the other shows, these talents were put in acting simulation and different cast. The end of every season sets the journey to the birth of a new Nollywood release where AMBOwinners are put side by side notable casts.There is also the *Next Movie Star* which has produced notable talents in the entertainment industry.

Celebrity Dance 1&2 sponsored by Skye Bank Nig PLC was also an instant hit when it came. It was refreshing and a departure from the existing shows that were on screen at that time. Again celebrities were paired with professional dancers, after being coached and trained on the different dances such as Tango, Ballet, Salsa and the likes, these celebrities brought their various dispositions to bear. Nigerian Television came alive with this particular reality show, holding viewers spell bound for the two seasons it ran.

Football Reality shows have also been on the screen. The*Fash Football Challenge*saw famous John Fashanu presenting through managing an amateur football team. Then wasthe *Heir Apparent* with former Skipper Stephen Keshi, a show initiated by the National Orientation Agency (NOA). Another debut in 2011 tagged*IGI U-19 Football Talent Hunt Tournament*sponsored by Industrial and General Insurance PLC and anchored by yet another footballer LawalOpeyemi.*Soccer's Next Pro* was another football reality show.

The institutionsthat create and sponsor Reality TV in Nigeria use the shows either toadvertise their brands and services, and in most cases employ the unique selling point of these brands, tag lines, or even recipes of products as part of the settings of the show. The corporate sponsorship of reality television in Nigeria is on the increase. Many even see the productions as part of their corporate social responsibility in grooming young talents.

Currently, what attracts viewership to Reality TV can be categorized into two distinct clear cut. Firstly, the format so aforementioned that attracts a larger percentage of the audience which are youths and secondly, audience participation. From the onset of reality show, the level of audience participation is high. All through the realities, audiences are involved through participatory communication. Here, viewers have the opportunity of deciding who wins the contest.

The audience can actually send feedback, vote admired contestants who may in turn become winners as well as participate in a live studio concert alongside the reality participants. This gives viewers the feel of being involved in the whole process. For instance the *Big Brother Africa* show would not be a success without the participation of viewers. The social networking sites and latest technologies in the telephony industry have also contributed to the participatory nature of the shows.

The consideration of viewers in packaging reality shows can be seen in the words of the marketing manager, Nigerian Breweries on the debut of the 10th edition of Guilder Ultimate Search, he says" there is no better way to whet the appetite of viewers for the 10th anniversary than to revamp the elements of the previous nine seasons including the celebrity edition" (Samson and Arowolaja 2013:1).

Reality shows in Nigeria start off just like their counterparts abroad. Usually with auditioning, members of the public with perceive interests are given equal opportunity to perform or show off their talents. The teaming population are then reduced to a minimal number until the exact number required for the competition is needed. Then the reality show starts. As it proceeds, there is an elimination segment where contestant who may not meet up with tasks or required altitude or a voted out by the public, leave the show. The last man standing becomes the winner.

The modelling and fashion industry have also attempted to have reality shows that would reflect their profession, the glamour and razzmatazz that come with such industry. The comedy industry also on several occasions has designed offerings that would show case new talents in that industry, using the medium of reality television.

The vogue now is celebrity reality shows. Every Nigerian actor and musician wants to have a reality show of some sort. Either they produce the shows or most times the show is all about documenting their high profiles and day to day life. Shows such as *Omotola: The Real Me*, that documents the life and professional activities of popular Nollywood actress,OmotolaJalade -Ekinede. Other Actors, like Jim Iyke came up with *Jim Iyke Unscripted* a reality show which has received some criticisms. Other actors/ actresses, musicians have come up with a show or on the verge of churning a reality television show.

Challenges

The major goal of any Screen programme is to influence the audience and also the communication space. The world of Reality TV is a break from the normal patterns of programmes on television, but just as exciting the world of reality TV, so also the challenges are enormous and can be viewed in different ways. This paper looks at some of the challenges of reality TV show on the Nigerian screen.
Many of the Reality shows are syndicated to Nigeria on foreign franchise with little or no cultural adaption to the language, environment and people. Many of the shows are also not founded on indigenous or homemade ideas. The productions therefore do

not infuse some identities of the environment but rather are packaged with the same contents, storyline and plots of their foreign parallels.

Another major challenge is in the area of content. For most part of it, the ideologies in the foreign shows that are borrowed serve as cultural domination influencing youths through language, bizarre and weird contents to the extent of showcasing nudity on screen. In as much as entertainment value is largely placed in reality television,most producers do not separate entertainment from the social responsibility in production.

The proliferation of these reality shows is a challenge. Every television programme today wants to adopt reality in it. The dearth of aesthetics in these shows stem from the increasing number. Reality shows have somehow become clichés on screens, with many having no respect for aesthetic values i.e. the beauty of production. Many people just come up with reality shows just for the sake of it without desired outcomes or met objectives.

Recommendation

1. There is need for creativity and diversification to infuse indigenous reality shows with high production qualities. Although franchised, there should be attempt at cultural adaptation to the locality, proximity, and identity in tandem with the people. This will go a long way in rebranding through reality shows.

2. Aesthetic values (production values such as music, plots, settings, cinematography techniques, appeals in presentation) add uniqueness to the overall production of the show. Although reality shows are real life situations, there is need for Nigerian content producers and makers to adequately compensate viewership with good production techniques. A lot goes into the production of this entertaining phenomenon and once aesthetic values is down played or overlooked, standards fall and the show receives little review.

CONCLUSION

Television programming has changed almost entirely with the plethora of reality shows that grace the screens daily.The last ten years have witnessed a tremendous leap in programme productions and programming on Nigerian screens, affecting positively the pattern of viewership to television shows and culminating into a culture where Reality Television is taking centre stage.The rich repertoire of these programmes are today providing huge entertainment value to a more closely knitted target, gratifying needs and goals defined by audience members themselves through active participation in the communication process, which ultimately affects, limits or otherwise influence the effects associated with the exposure to Reality TV.

Presenting actions through unscripted drama has become breeding ground for grooming upcoming talents in the entertainment industry. They serve as platforms where adults and youths find common grounds in showcasing acts and talents, thus from raw to finished, untapped to tapped, unknown to known, street to fame, the bigger picture to screen and ultimately stardom, some of the brightest, most vocalized, role models, youth ambassadors, actors, on-air persons, and artistes have been born.

REFERENCES

Collins English Dictionary, (2012).Defining Reality Television (online version), retrieved July 20, 2013, from www.collinsdictionary.com/profile.

Cohen, B. (1963). *The Press and Foreign Policy*, New Jersey: Princeton UniversityPress.

Cheney, G. A. (1983). Television in American Society. United States: Library of Congress Catalogue in Publication Data.

Daramola, I. (2007). Relationship between Mass Media and Society, *International Journal of Communication*. No. 6 May 2006. 117.

Enahoro, A.U. (2006). *Mass Media Arts and Africa in the 21st Century.* Jos: Cinemarts Communication Internationale.

Folarin, B. (1998). *Theories of Mass Communication: An Introductory Text*. Ibadan: Stirling-Holden Publishers.

Mander, J. (1978*). Four Arguments for the Elimination of Television*. New York: Harper Collins

Onabanjo, O. (2001). *Broadcast management and programming*.Lagos: Gabi Concept Limited.

Samson, H. And Arowolaja, T. (2013). Guilder Ultimate Search Hit TV Stations in *The Nation Newspaper* (Online), retrieved August 31st 2013, from http://thenationonline.org.

Udeajah, R. A. (2004). *Broadcasting and Politics in Nigeria: 1963 – 2003*. Enugu: Snaap Drive Ltd.

Wikipedia (2010), What is Reality Television, retrieved July 5, 2013, from http://en.wikipedia.org/wikis/category:Reality television series.

_____ (2013), List of Television Shows by Genres, retrieved on June 27, 2013 from http://en.wikipedia.org/wikis/category:Reality television series.

News Editing in Information Technology Regime

By

Zorte Maamaa, Ph.D.
Department of Mass Communication
Bingham University

Abstract
The subject of this paper is discussed within the context of the 1964 Theory of Media Determinism by Marshal McLuhan who held that *the* medium is the message, or the 'massage'. The paper explains that the relatively credible character of the electronic media earned over the years is its value in the market. Thus, in this information age, the premium placed on news editing is to sustain and deepen the personality and market value of the electronic media on which journalism thrives in the 21st century. This paper further explores the fact that the professional editor today is using computer as a tool, but his mindset remains fixed on print and paper. Few editors recognize the new demands that will be made on them as computer becomes the medium for information transfer, rather than merely an intermediate tool. As computer increasingly becomes the vehicle for transmission of text, the requirements and responsibilities of editors are changing. Though most write ups on the new information age focus on the technology involved; this paper attempts to consider how that technology influences and changes the nature and handling of contents in journalism practice today.

INTRODUCTION

Man needs some assurances of stability in the plethora of human environment which gives him the security needed to survive the ever-rising maze of social interactions. To achieve this, man continuously requires credible information on which to build his hope for such a security. This is the basis of the yearning or anxiety of man for news. News therefore becomes an over-riding stimulus to propel man in his desire to negotiate the labyrinths of life.

Where news or communication is possible, civilization is obviously possible. To share their ideas and emotions, their knowledge and wisdom, men must be able to communicate effectively. Only then can each generation impound what it learns in a reservoir broad and deep which every new generation may tap for guidance and inspiration. For human organism in its natural environment is merely a beast until effective communication takes place. Civilization advances as communication advances in any given society. By means of language therefore man transfers ideas and facts, feelings and experiences to his fellow men from generation to generation.

Very often, in an attempt to define news many end up specifying the values and features of the concept. To Williams (2006; P.130), the lack of a widely agreed upon definition suggests that news is whatever the news media define as news. Certain attributes pertaining to newsworthiness are usually involved, including references to negativity, magnitude, novelty, celebrity and conflict etc. Print and broadcast news differ because they rely on different logics for information processing. Williams therefore defines news as "any information deemed suitable for news casting". In this particular context, we would agree with Williams that news is indeed the state of mind but from the point of view of not only the journalist but the listener, viewer or reader. This can be explained that what a reporter and his media house process or package or edit as news may not be news or considered as such by some members of the audience.

However, Mencher (1996; pp. 119-120) says: "If we were to examine newspapers and the transcripts of newscasts, we would find that news falls into three general categories". Mencher named these categories as *impact*, the *unusual* and *prominence*. Explaining these three basic determinants Mencher notes that:

> Most news stories (1) are about events that have an 'impact' on many people, (2) describe 'unusual' or exceptional situations or events or (3) are about widely known or 'prominent' people. The length of a news story is usually determined by the number of people affected by the event and / or the number of people interested in the event.

Without disagreeing with Mencher (1996) and Williams (2006), one should say that the relentless acquisition and independent presentation of news is the way the press serves the public trust. Hence, Woo (2003; p. 28) notes: "Journalism is not an end in itself but only the professional means by which reporters and editors serve the public trust."

NEWS EDITING

This paper is therefore an exposition of the significance of editing news in this technology regime where electronic journalism has assumed prominence and is more visible amongst the media of mass communication. To edit is to prepare for publication (Hawkins, 1995). More specifically, editing is the process of arranging, assembling or excluding images, text and sound to produce a completed media product. To Clare (2004; P.10):

> The process … happens very quickly, and is constantly reviewed throughout the production period, which might be as short as a few hours on a 24-hour news programme or more than a month on a glossy magazine. So your story might be accepted then rejected, or vice versa … If your story has cleared all the hurdles, you've made it - you have reached the finishing point of coverage. There is usually a great feeling of triumph - congratulations … The feeling of triumph often turns very quickly to a close inspection of 'what did they get wrong'. Executives often go through cuttings and transcripts with a fine tooth comb and find something that's inaccurate or some aspect of the story that's not portrayed as they would wish. They then get to

their communications team and often start demanding that they write to the reporter or editor to complain.

THE ERA OF ELECTRONIC JOURNALISM

Journalism is the profession engaged in the art of collecting, writing, processing and disseminating news stories of the public through newspapers, magazines, radio, television or any other medium of mass communication. Reporters and editors are the journalists who practice this profession. Electronic journalism is therefore the practice of this art for the broadcast media such as the radio, television, internet or any other medium that requires electricity or some form of power supply to function, be operated or assessed. Editing for these media is a function that takes care of the following factors and more.

Editorial Policy

Editing places premium on conformity with the editorial policy of any media organization. This is the house style or element that gives any production from the organization a particular or unique identity or specific personality that can be associated with the source. With organizations now laying emphasis on Total Quality Management (TQM) and best practices, the editorial policy, like other management policies, provides guidelines on how certain functions, processes and in this case productions of the corporate image and identity of the organization should be handled in order to get the best at the very first attempt.

Keghku (2007; P.1) defines TQM as "a process and a systems approach to managing organizations and programmes and projects with the aim of achieving the best results, preferably at the first attempt". He explains that, operationally, TQM is process-focus and places premium on prevention rather than reaction and crisis management. And culturally, TQM is a total movement, as total as the name implies. It is a way of life and a never-ending journey, which involves being quality driven in all aspects by continuous improvement in programming and packaging.

Clarity and Accuracy

Editing, as gate-keeping function, is also interested in ensuring that materials produced and made available to the audience from media organizations are simple to understand, unambiguous, concise, precise, readable, factual and truthful. Specific attention is paid to grammar, spellings, facts, tenses and contexts. It must be stated that the authority the electronic media have earned over the years must be jealously protected during the editing process. This is particularly important because the audience is always prepared to learn from the electronic media and it would be disappointment to have such expectations dashed due to poorly edited copies and productions.

Legal and Ethical Consideration

It is the duty of the editor to protect his staff and the organization from running at cross roads with the law and ethical provisions. Productions must be edited to protect the organization from civil claims that may arise should there be any violations of the law of defamation, law of contempt, copyright law and law of privacy amongst others. This is even more important considering that the audience of the electronic media is increasing by the day and indeed widespread.

As a professional practice, ethical provisions and values must be upheld. This can also be discussed within the exigencies of deadlines in the news room. Working under such pressure may expose reporters to making even unintentional errors that have some grave legal and ethical implications. Besides, Clare (2004; P.21) writes that, "In TV and radio news, researchers, producers and reporters are journalists too". The trend these days is for TV and radio news presenters to be journalists. Outside the hothouse of news programmes, though, presenters can come from any background thus checking their tendencies to commit legal and ethical errors through editing that helps to improve and control the quality of production.

Competition

The era of electronic journalism has been the direct creation of a free press propelled by technological advancements in information and communication. With more countries of the world having embraced democracy and gradually deregulating their broadcast industries along with inaugurating the Freedom of Information (FOI) regime, more local media organizations are springing up and fast becoming active corporate members of the global world. Ansu-Kyeremeh (2005; P.239) gives a practical example of how several national dailies in Ghana including "the *Daily Graphic, Free Press, Ghanaian Chronicle, Independent* and *Statesman* have websites" like their counterparts in Nigeria and other parts of the world now with which they publish the electronic version of their editions on the internet.

Ghanaians in the Diaspora and the rest of the world have access to this information at the same time like the Ghanaian in Accra, Kumasi or Tamale. Obviously, we have seen the print media also increasingly take to electronic journalism. This fusing of media is interestingly enthroning competition which demands that closer attention and emphasis be laid on editing in order to cut competitive edges in the market. Besides, like *Radio Nigeria* and *Ray Power FM*, in Ghana, television stations (*GTV* and *TV3*) and radio stations (*JOY FM, Groove FM* and *Radio GAR*) are on the Internet live and direct.

Discussing this phenomenon within the context of public relations, Shittu (2006; P.5) explains that "the Internet gave (gives) practitioners direct access to specific targets audiences; by-passing the conventional mass media that previously controlled access". He explains that around the world, practitioners are developing electronic newsletters and e-mails as their main methods of sending news releases to the media. Thus, as activist pressure groups and anti-corporate organizations use Internet interactive facilities to develop relationships and advance their causes, the need arises for practitioners to monitor and manage the challenges through a careful editing process.

We must not lose sight of the fact that competition enables people or organizations to try to be more successful or better than other people or organizations that are trying to do the same as them (Hornby, 2000). Competition is a trial of the social value of a commodity, service or idea in the market place. This helps to guarantee excellence, effectiveness, quality and efficiency by organizations as they strive to remain in business and most importantly to be the preferred brand (Akene, 1992).

In a competitive operational environment, NosaIgiebor of TELL counsels that, "you cannot ignore your market and expect success"; that is our big marketing

lesson we learnt at the onset (Oragwuncha, 2005; P.34). Specifically, lessons can be drawn from the experiences of the private and government-owned television and radio stations in Nigeria. Obviously, deregulation offers the best example on the desirability of competition (National Planning Commission, 2004).

INFORMATION TECHNOLOGY REGIME

In 1964, only a few wise heads understood Marshal McLuhan when in his theory of Media Determination he held that, *the medium is the message* (Nwodu, 2004). According to him, the way the media was going, a time would come when the world would become a global village. Hence Idemili and Maamaa (2007; 211) note that:

> Many people thought that Professor McLuhan, the archpriest of media analysis in the late 1960s, was only full of inspired phrase-making. Then Northrop Fry described him as a 'manic depressive roller-coaster of publicity'. Many others thought his prophecy about the effect of the new media technologies a doubtful possibility. Yet McLuhan's books especially *Understanding Media* first published in 1964 in which he referred to the *global village* sold like a hot cake. Watson and Hill say the books 'were sold in thousand'.

This then was revolutionary considering the fact that it is all embracing unlike the Magic Bullet Theory that tends to consider only the audio-visual. There may be no man on earth today who can honestly say that the realities of the global village are not evident. The communication devices in this digital age are obvious, one of the newest to storm the Nigerian society is the global system for mobile communication (GSM) which has come with different services, packages and handsets some of which offer access to the internet, radio, television and satellite broadcasting and also provide platforms for instant feedback to messages transmitted in the electronic media through short message services (SMS), multi-media messages, et cetera.

Indeed, this has replaced the decayed postage system and has made communication and interaction between and amongst Nigerians, Africans and the rest of the world a common and popular phenomenon. Everything according to McLuhan that tends to extend man is a medium. In his words McLuhan (1964; p.7) says:

> In a culture like ours, long accustomed to splitting and dividing all things as a means of control, it is sometimes a bit of a shock to be reminded that, in operational and practical fact, the 'medium is the message'. This is merely to say that the personal and social consequences of any medium – that is, of any extension of ourselves – results from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology.

Consequently, the content of a medium is in itself a medium – print is the written word while the content of the written word is speech. Every medium is meaningless without human beings. Since the function of every medium is to extend some aspects of physical or mental control, every time a new medium is introduced, significant changes result. The important thing about mass communication is that they affect our perception of not ourselves alone but the whole world. Thus, we talk

about global village in terms of international communication and multinational communication.

Man himself is a medium. In general terms, the medium constructs its own meaning. This will imply that, the meaning television will construct will be relatively different from that of radio and that of radio from the print etc. So that, every time a new technology is introduced, man witnesses an improvement from his previous condition. McLuhan stated that the effects of technology do not occur at the level of opinion or concepts but alter continuously sense ratios or patterns of perception steadily and without resistance.

Simply put, the most important effects of communication media are that they affect our habits, perception and thinking. Sense ratios refer to balance of our senses; these include sight, smell, taste, touch and hearing. Print emphasizes vision while television to McLuhan is a visual, aural, tactile medium. Inherently, the medium is a microcosm of the larger issue. What we see in society today is the utterance of formally distinct roles; for example, masculinity and femininity, childhood and adulthood, most especially in highly technological époque.   However, McLuhan's work in which conspicuous attention was paid to the media of mass communication is *The Medium is the Massage: An Inventory of Effects* (1967). Even though the work is insightful and provocative and the fact that the concept '*massage'* in the title fits perfectly well with the content of the book, McLuhan's son Eric has given the world to believe that his father did not mean 'massage' but 'message', that the 'a' in the massage was a misprint but that his father allowed it to stay. Listen to Eric:

> Actually, the title was a mistake. When the book came back from the typesetter, it had on the cover 'massage' as it still does. The title should have read 'The Medium is the Message' but the typesetter had made an error. When Marshall McLuhan saw the typo he exclaimed, 'Leave it alone! It's great, right on target'(brushstroke.tv, (2012); Wikipedia, (2012); Magmanus, (2012), (McLuhan,E (FADs, 2012).

Responding to Eric, McLuhan's son, Moemeka (2007; p. 10) argues that: "The author (Marshall) definitely knew his message!!" Moemeka says that based on the book and its emphasis on the power of the media to manipulate messages in order to achieve their own desired maximum result, it is hard to believe that McLuhan saw the concept 'massage' in the title of the book as an error. The book according to Moemeka is not about 'messaging' (sending information and news to audiences) but about 'massaging' (structuring the content and format of presentation of messages so as to make them what the particular medium wants).

Moemeka observes that massaging has far more substantive impact on society than messages sent "as is". It is this massaging, Moemeka notes, which affects (if not controls) day-to-day behaviour and social relationships. Also, it is as important in day-to-day relationships as the message of technology as medium is to society as a unit. Probably the fall out of editing, the medium is the 'massage', not the '*message'* is a continuous debatable version of the McLuhan's hypothesis that may fit for thought for another day's discourse.

From the foregoing, the electronic media are symbolic for their messages. Thus information processing which includes editing made efficient must be properly

handled because what is made available to the global audience is assimilated within the context of the medium as the message. In order words, in this information age where there is so much available to the audience the reliability or credible character which the electronic media have earned over the years is significantly what they have to offer and not necessarily the content of the messages they make available. Haag (1998 / 2009), Fetterman (1993 / 2000), Nwosu and Soola (2007) and other erudite scholars have written corpus of research literature in the field of media and the information age for further reference.

According to Nwosu (2000; P.27), "it is no longer news that we are now in an information age that is characterized by an ever-changing information superhighway on which every corporate entity and profession must move if it is to survive in the 21st century". Information technology holds the key to business, rural, national, professional and human development. Umeh (1996) quotes a Soviet scholar who stated that, there were three great scientific developments in the world that had touched man very significantly. These are the nuclear energy, space technology; and the discovery and invention of the computer, which he says was the most important of the three. A Nigerian professor, Egwu (1998; P.1) agrees with the socialist scholar saying "of all these technological changes, information technology has had the greatest and most persuasive impact …"

EDITORS IN THE NEW REGIME

Over the last decade, editors have learned and confirmed to use computers. Even those editors who most resolutely opposed the coming of computers, who insisted for years on editing with "hard copy", have yielded to the inexorable pressure of technology. They have learned to use computers for editing. Some merely use the computer as a means of printing out their hard copy from disks, flash drives and CDs provided by reporters or authors. Others have made the leap to editing on screen, manipulating electronic text directly.

In most or all cases, however, editors edit as if their finished product will be read on paper. Increasingly, text today bypasses paper entirely and appears on computer screens around the world. Few editors, have recognized the difference between editing on a computer, and editing for the computer. In a recent editing workshop, one of the participants asked: "Is there any difference between editing a newsletter that" printed on paper and editing a newsletter that's sent out on line?" Immediate reaction was that editing is editing, wherever it is done. The second reaction, confirmed in a variety of deliberately cultivated conversations, was that there is a difference.

None of the abundance of materials about internet publishing, web pages, etc. however, seem to recognize this difference. They deal mainly with the technology; they have little or nothing to say about handling the content. They assume either that content is irrelevant, or that handling it is the same as working on paper. Doing differently what one has been doing before. For instance, someone puts a professional nursing journalist on line. The nursing association hired him because he understood computers, not because he was an editor. But he soon discovered that simply transferring paper based text to the computer screen did not work. Against his will, he has been forced to become an editor, amending and adapting for the screen the text

that had already been professionally edited for print. Here is some of what he has had to do:

◊   Shorten paragraphs- often dramatically.

◊   Insert sub-headings- at least one per screen

◊   Break articles up- sometimes into separate shorter articles, sometimes into a main article with a collection of sidebars.

◊   Create graphics and charts to supplement or, sometimes, to replace text.

        Yet, many of the same things are happening in print. Dough Gibson, publishers, of Mclelland and Stewart, Canada's largest trade book publisher attributes it to what the music industry would call crossover. The effects of computer reading habits are spilling over into print. Hence books and periodicals are going to look more like web pages.

EDITORS UNIQUE QUALITY

Certainly there are ways in which print cannot emulate the screen. For instance, it cannot hotlinks items. Readers of the print media may have to take the materials in the order in which the author chose to present it on paper; they cannot fast forward to the next related reference in a thread of thought. Skilled readers however, have always been able to skim pages, picking up key references. But Computer users expect the editor (or the author) to provide those connections for them.

The difference is simple: between the computer as tool and computer as vehicle. As a tool, the computer makes no significant difference to what editors do. It is, in effect, simply an improvement on the typewriter, as the typewriter was an improvement on the pen. They all lead the content through to a fixed output on paper. As a vehicle, the computer changes both the medium on which the reader receives the content, and the way in which the reader receives it. So, the same thing applies to editing. Hypertext takes the skills of assembling and organizing ideas, a skill that authors and editors like to think all readers should have. But as a fact only a few do. This enables even the most about reader to pursue a particular notion through a manuscript.

EDITORS SLIDING CONTROL

To add a further level of complexity, the new medium transfers control for this process to the reader. Traditionally, the writer and editor controlled what the reader had available. The reader receives the words in the order that the writer put them down and the editor amended them. Short of cutting the book or magazine or newspaper apart, the reader had no other choice. The reader was also given a selection to visual images: pictures, tables, charts, etc. The size of these visuals, their position relative to text, was all predetermined.

That is no longer true. Multimedia and interactive capabilities often enable the "reader" to shrink or eliminate visuals or to expand them to fill the screen. Hypertext means that the reader no longer necessarily reads the text in the order the author/editor intended. And if the hotlinks lead to other sites, sources or texts; the reader is no longer limited to the materials that the author or editor provides. Hotlinking means that editors and authors lose the control they once had over the process of comprehension. Readers are now in control of what they read, when, and

how. The author and editor can no longer count on words and ideas building cumulatively. Each idea will have to stand on its own.

EDITORS NEW PARAMETERS

Editors, if they wish to continue being editors in this new electronic age, will have to recognize and adapt to certain new parameters. Attention spans, for example, are shorter on screen. Articles rarely run more than about two screens in length; longer pieces resemble collections of sidebars. The electronic medium, rather than the editors (or designer) takes over the traditional "mark-up" role. On paper, the producer determines such crucial factors for readability as line length, type size, and typeface. These are now determined by the receiver's technology, not the producer's line lengths which may be a virtually unreadable 80 characters. Text faces may come out in sans serif or, horrors, courier, etc. The page shape is now landscape, not portrait. They provide more white space (and variety) on the screen; paragraphs probably have to be done block style rather than the traditional first line indent as we have in this write up. Paragraphs probably have to be shorter and punchier- a long academic paragraph that fills the whole screen or window with unbroken text would be quickly clicked off.

EDITORS WORKS IN PROGRESS

Linear thinking is logical, analytical, sequential, words and ideas flow in an orderly pattern. Parallel thinking is more intuitive. It leaps, often unpredictably. To oversimplify, traditional editing is left brain, electronic editing is right brain.
There is no such thing as a finished work. Everything is "work in progress". Editors are accustomed to completing their work. Typically, the publisher expects editors to "sign off" when they turn the manuscript over to the production department (or someone) to format into finished pages.

But in electronic publishing, there are no finished pages. If for example, an electronic publication has a hotlink to someone else, someone have to check regularly to ensure that the link still leads to the intended reference. The other source is under no obligation to check with hotlinked sites before replacing some of the materials on that site. Editors are like "custodians" of a text or site, maintainers of a text's integrity. If a hotlink fails, the "custodian" either has to find an alternate reference, or delete the link entirely. Furthermore, because the text is not fixed on paper, it can be continually corrected and amended to take account of new information. Indeed, it would have to be, to avoid appearing dated, by comparison with other instantly accessible materials.

EDITORS CHANGING SKILLS

The editorial Standards Committee of the Editors' association of Canada has produced two publications. Professional Editorial Standards (1991), defined the skills expected of an editor; Meeting Editorial Standards (1996), enable editors to self-test their competence. In the spring of 1997, the members of the committee met again to assess the changes required – if any – in defining editorial competence. They concluded that if editing is limited to print on paper, the existing standards still held up well. But if electronic readership is considered, it is a whole new ball game.

CONCLUSION

Today more than ever before, advancements in information technology have broken down the walls of space and time. Today also, transmission of reliable information which is the product of the editing process is almost instantaneous. News is flashed around the world in seconds. A computer in New York interfaces with another computer in Abuja and disgorges into it mass information at the speed of light. For instance, a person sitting in his study in any part of the world, say in Kaani in Ogoni, applies some buttons on a keyboard and without leaving his chair reads the latest sports scores anywhere around the world on his computer screen or do some shopping in his favorite mall wherever it may be located.

The same is true of a satellite bouquet whose content is shared by hundreds of millions across the world as managed by certain computerized networks and systems. About 25 years ago, Diebold (1990; P.238) rightly asserts that "information technology will change the world more permanently and more profoundly than any technology so far seen in history and will bring about a transformation of civilization to match".

That is how much things have changed. Information technology is rewriting the profession of editing. Editors who fail to adapt or comply with the new medium will find their scope for editing increasingly restricted. Editors who do make the transition will find that they have to learn new skills and aptitudes that they never needed for print on paper. It is truly a regime change.

REFERENCES

Akene, E. (1992).*Democratization of Mass Communication in Nigeria*. Jos: ITF Printing Press.

Ansu-Yeremeh, K. (2005). "Indigenous Communication in the age of the internet: from The Village Conversational spot to the internet website", in *Indigenous Communication in Africa: Concept, Application and Prospects.*Accra: Ghana Universities Press. Pp. 239-250.

Brushstroke.tv(2012).RetrievedNovember9,http://www.brushstoke.tv/week03_35.html

Butcher, J. Drake, C. Leach, M. (2006).*Butcher's copy editing*. Cambridge: Cambridge University Press. Pp. 433-438.

Clare, J. (2004). *Handbook for Media Handling*. UK: Gower Publishing.

Diebold, J. (1990). *Strategic use of Information Technology: the portable MBA.*London: Safari Books (Export).

Egwu, E. E. (1998). "Information Technology", in *International Strategic Public Relations Workshop,* BEEC International, Kingby Hotel, Accra, Ghana.

Fetterman, T. (1993).*Mainstream Multimedia: Applying Multimedia in Business.* New York: Rrinold.

Hawkins, J. M. (ed.) (1995).*Oxford minireference dictionary*. UK: Oxford University Press.

Haag, S. (1998).*Management information system for the information age. Boston: Irwin McGraw Hill.*

Hornby, A. S. (2000). *Oxford advanced learner's dictionary of current English* (Sixth Edition). UK: Oxford University Press.

Idemili, S. O. and Maamaa, Z. N. (2007). "Globalization, icts, mass media and public interests", in Nwosu, I. E. and Soola, O.E. (eds.). *Communication: in global icts and ecosystem perspectives – insight from Nigeria*. Enugu: Precision Publishers Limited.

John, M. (1996 – 2003). *Magazine editing*. New York: Routledge.

Keghku, T. (2007). "Total quality management for the 'new public relations': focus on orthodox public relations and orthodox advertising" in Ikechukwu Nwosu (ed.). *Nigerian perspectives in public relations: nipr public relations management and practice series*, No.2, Pp. 1-13.

Maamaa, Z. N. (2012). "News values and public interest: two debatable concerns", in *international journal of social sciences and humanities review. Volumn 3,number 4, December.*

MacManus, R. (2012). "Massaging the medium". Retrieved November 8, from http://www.readwriteweb.com/archives/massaging_the_m.php

McLuhan, M. (1964).*Understanding the media: the extension of man*. New York: New American Library.

McLuhan, M. (1967).*The medium is the message: an inventory of effects*. New York: Bentam Books.

McLuhan, E. (2012). "Frequently asked questions". Retrieved November 8, from http://ww.marshallmcluhan.com/faqs.html

Mencher, M. F. (1996). *Basic media writing* (5th edition). Madison: Arnold.

Moemeka, A. A. (2007). "Is the medium the message or the massage?", a key note speech delivered at the national conference of the *African Council on Communication Education* held in Zaria, Nigeria, September4-9.

National Planning Commission (2004). *Nigeria: national economic empowerment and development strategy* (NEEDS) Abuja: NEEDS Secretariat.

Nwodu, L. C. (2004). "Technological determinism and media practitioners: perceptions of cultural influence of icts on developing nations", in *Nigerian journal of communications* (Vol. 1, No. 4, August).

Nwosu, I. (2000). "Information technology as an indispensable tool for public relations in the new millennium" in *Public relations journal:*

biannual journal of the Nigerian Institute of public Relations, Vol.2, No. 1, Pp. 27-32.

Oragwuncha, E. (2005). "NosaIgiebor: Marketing blunders that nearly crippled TELL" in *Daily Sun*, August 15, P. 34.

Plante, R. L., Roberts, D. A; and Mehiringer, D. M. (2000).In asp conference Ser.Vol. 216, Astroumical Data Aanalysis Software And Systems Ix, Eds. N, Manst, C. Veillet, D. Crabtree (San Francisco: Asp), p. 95.

Peter L. S. (1996).*Schoolarly editing in the computer age – theory and practice* (3rded).Michigan: University of Michigan Press.

Shittu, A. A. (2006). "Identifying public relations communication internet needs: a review of literature", at the 27th*Annual Conference, Nigeria Association for Educational Media and Technology* (NAEMT), Jos, August 29-31.

Umeh, A. O. (1996). "Computer networking, communication and the management of information in banks" in I. E. Nwosu and U. Ekwo (eds). *Mass media and marketing communications*, Enugu: Thought Communications.

Wikipedia (2012). "The medium is the message". Retrieved December 4, from http://en.wikipedia.org/wiki/The Medium_ is_ the_ Mesage

Williams, J. (ed.) (2006). *Illustrated dictionary of mass communication*. New Delhi: Lotus.

Woo, W. F (2003). "Journalism and serving the public trust", in Peters, W. (ed.). *Seeking free and responsible media.*February, volume 8, number 1, p. 28.

Cultural Imperialism is Dead; Long Live Cultural Imperialism!

By
Mohammed Awwalu Salihu

Introduction

This paper will look at the critical debates that followed the general alert overthe domination of developing nations of Africa, Asia and the Americas by the Metropolitan nations of America and Europe through a lopsided global flow of information and technology, the implications of the domination for global communication,as well asthe attempt by the developing nations to fight back and assuage the negative effect on their populations. This will serve as the backdrop to an attempt at acritique of the validity of the cultural/media imperialism theory by interrogating the assumptions surrounding how properly its theses fit into the taxonomy of mass communication theories. It will then conclude by looking at the implications of recent developments in global information flow.

Cultural Imperialism and Media Imperialism

Historically speaking, from around 1600 the usual practice was for powerful nations, such as Great Britain, France, Belgium, Spain, Portugal and Italy among others, to use military force and guile to establish imperial control over other peoples in Africa, Asia, the Caribbean and the Americas and then follow up with trade and propaganda for total subjugation and colonisation of the population, with the basic underlying objective of cornering economic advantage over the vast raw materials resources, cheap labour and ready markets (McPhail, 2010: 17; Steven, 2003: 22). After the Second World War the forces of nationalism and decolonisation brought the necessary game change, with more tension created in the global system by new dynamics such as the Cold War, OPEC and the Non-aligned nations (Carlsson, 2003: 38).

There was also the rise of the American monopoly of the mass media (McQuail, 2010: 256). At that time the media, which was basically all entertainment, news and some advertising, was seen, from the Western perspective, as the best available avenue of modernisation and innovation and change; the one-way flow was therefore explained as a win-win situation to develop the third world, stave off communism and romanticise the images of prosperity and democracy, which constitute the American, indeed, Western way of life. However as the flood intensified, communication and media researchers as well as developing countries began to show signs of discomfort.

Straubhaar (1991: 40), noted the glaringly pervasive one-way flow of television programming from the US and a few of the core countries to the rest of the world, as well as the rise in the power of the multinational advertisers, which helped to consolidate the capitalist business approach. This development led to the emergence of strands of critical theory, including Cultural DependenceandMedia Imperialism. The Cultural Dependence approach, working within the dependency theory, sees the media as part of the ideological process that was used to lull the dominated people of the third world to accept as natural, their position of dependence on the developed world for manufactured goods, for capital and for technology in exchange for cheaply acquired raw materials. For the Media Imperialism theory, he borrowed ideas from Boyd-Barrett (1980) and Lee (1980) where media imperialism is seen essentially to be a set of skewed relationships of domination especially in the areas of the flow of television, investment, submission to foreign models and the overall impact of all these on the cultures of the dominated peoples.

The 70s was the decade in which the phrase *Cultural Imperialism* enjoyed much currency among communication scholars and also among politicians globally (McQuail 2010; Schiller, 1996; Straubhaar, 1991). That was the decade when scholars of critical political economy(Flew 2007: 124) came up with a myriad of coinages to depict this phenomenon that was at that time causing so much rumpus among nations; and a particularly big rift between the metropolitan nations and those of the third world with UNESCO as the main battle ground (Carlsson: 2003: 31). Those coinages also drew a line between those scholars who saw cultural imperialism as an unfair and dangerous development for global relations and those that all but denied its existence or its negative effects on developing nations. Arjun Appadurai (See Flew 2007: 41), for example, sees the concept more as 'cultural hybridisation' where the global cultural economy worked within natural tensions between those who wanted to bring about the homogenisation of global cultures and those that preferred heterogenisation on the platforms of the movements of people, which he dubbed *ethnoscapes*; movement of technologies, *technoscapes*; movement of money, *finanscapes*; movement of media content, *mediascapes*; and movement of ideologies and concepts, which he called *ideascapes*. According to Appadurai this struggle does notamount to domination.

McPhail (1978; b. 2010) calls it 'electronic colonialism', which he sees as the latest era of colonialism, following military colonialism, which lasted from BC to 1000 AD; Christian colonialism, from 1000AD to 1600; mercantile colonialism from 1600 to 1950 and finally electronic colonialism from 1950 to date. British Communications Scholar, Oliver Boyd-Barrett (1977), used the phrase 'media imperialism', suggesting a situation of invasion and control from outside, while the Orientalism scholar Sui-Nam Lee (1988) called it 'communication imperialism', and Galtung (1979), called it 'structural imperialism'.

It was the usage by Schiller (1977) 'cultural imperialism' that seemed to resonate the most in the serious debates that ensued over that important phenomenon. Hall (1977: 340) also buttresses this view when he declares that the advanced capitalist media have taken firm leadership of the cultural sphere and have progressively colonised the cultural and ideological sphere. That was the period when leaders of newly independent developing nations, on the platform of the Non-aligned Movement recognised the disparity in the global flow of information, which

was predominantly southwards bound, as a product of imperialism and neo-colonialism driven by capitalism;they cried out for a New World Information and Communication Order, NWICO (Carlsson, 2005:197), thus setting off another round of debates and diplomacy in the corridors of power at the United Nations and its relevant agency, the UNESCO.

As many perspectives as there were to the idea of Cultural Imperialism, there were also as many definitions for it.This paper will limit itself to the those provided by McQuail, Boyd-Barret and Schiller, who are among the prominent scholars associated with this idea, and whose definitions should provide sufficient ideas needed to discuss the matter at hand. McQuail (2010: 554) described Cultural Imperialism as the tendency for those giants of the global media known for exporting media software and hardware to saturate the markets of smaller and poorer countries, and thereby impose their own cultural and economic values, as well as political ideologies on the audiences of those so-called less developed countries. This causes the recipient countries to lose their autonomy and their national cultures and ultimately holds them in a state of total dependency. Boyd-Barrett (1977: 117) sees media imperialism as subjecting a country's media content or structure or distribution system or even ownership, or indeed all of these, to undue control or pressure from another country, where the recipient country is in no position to proportionately reciprocate respond or rebuff. On his part, while recognising that communication technologies as well as the software (content) were programmed with capitalist values and played a strategic role as potent vehiclesfor exporting capitalism, Schiller (1976), who has been variously described as a Marxist scholar and media critic, defines media/cultural imperialism as describing the processes through which:

> a society is brought into the modern world system, and how its dominating stratum is attracted, pressured, forced, and sometimes bribed into shaping social institutions to correspond to, or even promote, the values and structures of the dominant centre of the system.

The end result, of course is total domination of developing countries by the core countries, mostly through their multinational corporations and media conglomerates. And this drew the loud protest from leaders of developing countries, especially those in the Non-aligned Movement, against this domination, whichculminated in the demand for a New World Information and Communication Order, NWICO, on the platform of UNESCO, based on the famous four "D"s. These were: a) democratisation of information flow from north to south and vice versa; b) decolonisation for self-determination, national independence and cultural identity; c) de-monopolisation, which involves limiting the extent of activities of transnational communication companies; and then e) development, which entails suitable national communication policy, adequate infrastructure, journalism education, and regional cooperation (Carlsson: 2005: 197).

A closer look at the selected definitions highlightsseveral major assumptions of the Cultural Imperialism theory. Cultural Imperialism and Media Imperialism appear to be used interchangeably (Hesmondhalgh, 2008: 98), especially by Schiller because of what he sees as a marriage of economics and electronics, which gave America's rise to the status of an imperial power a different pallor from those of earlier imperial

adventurers; a rise, which, nevertheless is aggressively driven forward by massive and powerful armies of industrial and electronics business conglomerates that are relentlessly extending America's social, ideological and economic dominance (Schiller: 1976). The definitions also show a relationship of domination between separate, independent nations, which is defined by a heavy, 'uni-directional' flow of media information exported in the direction of the dominated country, in which formal diplomatic or trade relations between the dominating entities and those dominated are not *sine qua non* (Boyd-Barrett: 1977). The theoretical assumptions also establish that on a global scale, very few countries account for the lion share of the media export to the majority of countries around the world. It is clear too from the definitions that the means of exporting the media content does not have to be between nations, and indeed now takesplace more overtly through transnational corporations; and then there is a duality of relations involved – modern *versus* primitive, metropolitan versus periphery, etc (McQuail 2010; Schiller: 1976).

Cultural Imperialism Theory is Dead

This paper takes the position that the most dramatic attack on the concept of cultural imperialism happened in 1984, when the United States, followed by the United Kingdom a year later withdrew from UNESCO at the height of the debate on the New World Information and Communication Order, NWICO,to resist an attempt to implement the Sean McBride Commission Report, *Many Voices, One World* (Carlsson: 2003: 52). The NWICO was the developing world's answer to media and, or, cultural imperialism, and the two chief proponents of that phase of imperialism, who were then actively promoting the concepts of commercialisation and privatisation, saw this as a threat to their economic programmes and fought it.

Meanwhile, on the academic front, the Theory of Cultural Imperialism became a subject of very intense criticism. According to Hesmondhalgh (2008: 97) the theory has been accused of working with a rather one-dimensional view of a dualism of 'us' and 'them', where 'us' is the West. It has also been accused of assuming that culture is homogenous despite clear evidence of 'complex multiplication and hybridisation' (2008: 97). The theory has also been accused of concluding that western cultural exports have certain effects without a thorough enquiry into some ambiguity in their manner of penetration and effects. Hesmondhalgh (2008: 98) also borrows the ideas of Sreberny to argue that the theory has failed to clearly establish the relationship between culture and imperialism; meanwhile Harvey (2003:26) believes that because *imperialism* is so easily susceptible to so many different meanings and interpretations,it is extremely difficult to use it for the purposes of clear analysis without clarification. Grouping it under the category of macroscopic theories of the mass media, because it tries to provide a rationalization of the role of the media regarding the flow of information between nations and the resultant impact of the media on the indigenous culture, White, (2001) accepts that the Cultural Imperialism Theory is broad in scope because of the intensive academic discourse it has generated in so many fields, including communication, education, anthropology, literature, sports and international relations. However, he argues that like most theories of its ilk from the Frankfurt School, the ideas of the Cultural Imperialism Theory are no longer applicable beyond the period of the 1970s when they were formulated because

new, sophisticated communication technologies that allow easy multi-directional flow of information have overtaken its unidirectionally-based arguments.

Sulehria (2012), writing in the December edition of Viewpoint-On-Line, adds that many prominent culture industries had also developed in the south, further countering the domination of the developed countries in information flow. He mentions Globo TV in Brazil, and the Mexican *telenovelas* produced by *Televisia*, as well as thriving Islamic soap opera productions taking place in Cairo and elsewhere in the Middle East; not to mention Bollywood and the Chinese, Iranian film industries and ZeeTV. There is also a robust market for the distribution of Algerian, Brazilian, Cuban and Senegalese music. And then there is the biggest one of them all, Al-Jazeera from Qatar, which is opening up new frontiers in factual programming in the Middle East and beyond. All these arguments and examples are supposed to neutralise the validity of the media and, or cultural imperialism theory.

Again, the final smiting of NWICO at the UNESCO during the 1980 conference served to deliver the *coup de grâce* on the Cultural Imperialism theory. That conference was to take a resolution demanding for a radical review of world information and communication flow. Instead, developing countries were silenced with another promise of development aid in the form of the International Programme for Communication Development, IPCD. Carlsson (2003: 50) laments that 'no resolution would have been forthcoming, had the Director-General insisted that the resolution be based on the 82 recommendations of the MacBride Commission'. But of course, the IPCD was no more than a ploy because in the first two years of the programme no funding came; it later came in tricklesbut eventually support for the programme died out completely. 'In short, the IPDC failed to realise the intent of the resolution that gave birth to it, namely, to develop media structures in the third world (Carlsson, 2003:53).'

Under what McPhail (2010:19) called the 'philosophical mantra' of US President Ronald Reagan, with the active support of Prime Minister Margaret Thatcher of the UK emphasis shifted in the 1980s to privatisation, liberalisation and deregulation in the Western World. Market forces took centre stage along with free enterprise and entrepreneurship that saw a massive divestment of government from telecommunication and mass media. McPhail (2010: 21) explains further that with market forces holding sway, communication companies started a frenzy of mergers, acquisitions and consolidations that created global giants in a continuing trend all across the world, including developing countries.

> In 2004, WPP, a British-based advertising firm, purchased the US-based Grey Global and Sony of Japan bought MGM. One new global player deserves to be singled out. Namely the creation of a satellite delivered all-news network, Cable News Network (CNN) by Ted Turner in 1980, which came to significantly alter the global news as well as other broadcasting practices.

According to Peter Steven (2003: 23), the political influence of the US has been greatly advanced by American film and music, and where 'marines, missionaries and bureaucrats failed, Charlie Chaplin, Mickey Mouse and The Beach Boys have succeeded effortlessly in attracting the world to the American way.' And as McQuail (2010: 250) puts it, the main beneficiary was the United States, 'which

has a large and surplus production of popular entertainment' already made familiar to the markets by Hollywood films.

McPhail (2010:32) explains that through the combined influence of software, that is programme content, hardware, that is the technology, and the sum effect of free market policies promoted by the World Bank, International Monetary Fund, IMF and the World Trade Organisation, WTO, severely changed the media landscape and supplant local media with 'Western media and foreign values that have considerable cultural, economic, regulatory and political repercussions over time.' This is the age of the behemoth idea referred to as globalisation.

Naturally, this rapid growth created a lot of concern internationally. One impact was to ginger artists around the world to come together during the 1998 UNESCO conference in Stockholm tocreate a non-governmental organisation, International Network for Cultural Diversity (INCD). According to the INCD website, (www.incd.net) the organisation was formed with the basic aim 'to counter the adverse effects of globalisation on world cultures.' McPhail adds further that the real challenge before the organisation is the pervasive nature of the market-driven capitalist system'scommunication flow pattern, 'which was clearly dominating global communication and served the interests of mainly American media conglomerates (Mcphail: 2010: 22)'.

It is the contention of this paper that this has brought the debate on cultural imperialism full circle.

Long Live Media Imperialism!

Sulehria (2012) picks up the argument of the obsolescence of Media Imperialism by restating the dominance of American and other Western actors in some key sectors of the media, particularly film, news agency and computer operating systems. He points out that a rather small number of American multinational media corporations are running the media export market. He argues further that even though there may be cultural diversity globally, it is operating under the principles of hegemony.

McPhail (2010) explains that the study of this continuing dominance and imbalance in information flow and its impact by several scholars including Schiller[1], Varis[2], Tunstall[3] and McChesney[4] as well as his own effort, led him to come up with the Electronic Colonialism Theory (ECT), and Wallerstein[5], to come up with the World System Theory (WST). The ECT explains the impact of the economic, cultural, political, social and religious values contained in mass media exports, with the resultant effect that the 'socialisation process is hijacked by the media empires' who seek to influence the minds of their audiences regardless of geography.The WST, on the other hand, divides the world into three; core nations, semi periphery and periphery nations, where the core nations determine the nature of exploitative relationship they would have with each of the peripheral nations and nation groups. But even in this arrangement, 'Canada, France, Great Britain, Israel, New Zealand and Australia are prime core nations that continually worry about the Americanization of their domestic cultural industries and consumer behaviour'.

It is the contention of this paper that with this development in American media and cultural imperialism, the chickens have come home to roost for the other members of the core group of nations. This is because when the nations of the Non-

Aligned Movement were trying to insulate themselves against the same phenomenon in the last century, these core nations banded together under the banner of free flow of information to scuttle it. Now it also stares at them as they come face to face with the reality of becoming 'electronic colonies of the US (McPhail, 2010: 33)'. Secondly the phenomenon is also causing some tensions between the US government and the multinationals whose profit motive and aggressive expansion drive necessary to fuel their continued growth often comes into conflict with political decisions of government.

Cultural Imperialism Theory is dead, long live Cultural Imperialism Theory!

NOTES

1. Schiller, Herbert – American Sociologist and Media Critic
2. Varis, Tapio – Finnish Professor of Vocational Education
3. Tunstall, Jeremy – British Sociologist, Historian and Communication scholar
4. McChesney, Robert – American Professor of Communication
5. Wallerstein, Immanuel – American Sociologist and World System Analyst.

REFERENCES

Boyd-Barrett, J.O. (1977). 'Media imperialism: Towards an international framework for an analysis of media systems'. In *Mass communication and society*, edited by Curran, J., Gurevitch, M., and Woollacott J. London: Edward Arnold. p. 116-135.

Carlsson, U (2003) 'The Rise And Fall of NWICO'. NORDICOM Review; Dec 2003 Vol. 24 (2), pp 31 - 67

Carlsson, U. (2005), 'From NWICO to Global Governance of the Information Society'. In *Media and Glocal Change: Rethinking Communication for Development*. Edited by Hemer, O. and Tufte, T. PublicacionesCooperativas [colección] Argentina. P. 193 – 214

Flew, T. (2007) Understanding Global Media. New York: Palgrave-Macmillan

Galtung, J. (1979). 'A structural theory of imperialism', in Modelski, G. (ed.), *Transnational corporations and world order: Readings in international political economy*, p. 155-171. San Francisco: W.H. Freeman and Company

Hall, S. (1977) 'Culture, the Media and the Ideological Effect'. In *Mass Communication and Society*. Edited by Curran, J., Gurevitch, M., and Woollacot, J. London: Edward Arnold, p. 315 - 348

Hesmondalgh (2008) 'Neoliberalism, Imperialism and the Media, in *The Media and Social Theory*ed by Hesmondhalgh, D., and Toynbee, J. London: Routledge

Lee, C. (1980) *Media Imperialism Reconsidered*. Beverly Hills: Sage

McPhail, T.L. (1987). *Electronic colonialism: The future of international broadcasting and communication*. Newbury Park, CA: Sage

McPhil T. L. (2010). *Global Communication: Theories, Stakeholders, and Trends*. Oxford: Wiley-Blackwell

McQuail, D. (2010) *McQuail's Mass Communication theory*. 6th ed. Los Angeles: Sage

Schiller, H.I. (1976). *Communication and Cultural Domination*. New York: International Arts and Sciences Press.

Steven, P (2003) *The No-nonsense Guide to Global Media*. Oxford: Verso

Straubhaar, J.D. (1991). Beyond media imperialism: Asymmetrical Inter-dependence and Cultural Proximity." Critical Studies in Mass Communication, 8, 39-59

Sui-Nam Lee, P. (1988). 'Communication imperialism and dependency: A conceptual clarification'. *The International Journal of Mass Communication Studies*; 41, 69-83.

Sulheria, F. (2012) 'Understanding Media Imperialism', in Viewpoint-On-Line. Issue no. 132, available at http://www.viewpointonline.net/media-imperialism.html

White, L. A. (2001) 'Reconsidering Cultural Imperialism Theory. Transnational Broadcast Studies (TBS) Archives. Spring/Summer (6), available at http://www.tbsjournal.com/Archives/Spring01/white.html

Managing Broadcast Stations in a Globalised and Multi-Media Era: Insights from Selected Broadcast Stations in Niger State Nigeria

By

Dike Kingdom
Department of Mass Communication
The Federal Polytechnic, Bida

Abstract
This study is on managing broadcast stations in a globalised and multi-media era, with particular reference to four selected broadcast stations in Niger State. It sought to ascertain the challenges which broadcast media managers/professionals encounter in managing their broadcast stations in this era of media globalisation and multiple platforms. The study was anchored on technological determinism theory by Marshal McLuham (1967) and some theories on media management were also x-rayed. Cluster and accidental samplings techniques were used to generate data, through questionnaire from 100 respondents, drawn from the four broadcast stations, with the population of 484 staff. Findings revealed that media globalisation is posing enormous challenges to managers of broadcast stations in Nigeria by tasking their creativity and professional ingenuity. Other challenges include political/ownership interference in content, programming, equipment, recruitment, training and maintenance, as well as erratic power supply, poor attitude to work by staff, low incentives, poor funding and absence of appropriate enabling environment for optimal performance. The researcher recommends several policy incentives and commitment to address the challenges for better management of broadcast stations in Nigeria.

Keywords: Globalisation, Multi-Media Era, Challenges and Management

Introduction
Managing a broadcast station is a critical and challenging task because the personality of every broadcast station is a function of its management principles/styles. Although there are several (media) management principles and theories to guide managers of broadcast stations, many of them do not perform above average because of several political, professional, technological, emotional, economical and social challenges, (Udeze 2011). Added to the above is the emergence of globalised media, being made possible by the advent of sophisticated technology which has revolutionized communication across the globe.In terms of information management, there is removal of barriers of distance, space and time.

However, this development has brought cultural and technological implications to many countries of the world; which Ugande (2005:42) citing McQuail (1987) explained as a dependency relationship established by the importation of communication hardwares, foreign produced softwares that vicariously establish a set of foreign norms and values, which in varying degrees, may alter domestic culture."

This portends that a global cultural pattern is in the making; whereby the rest of the world may adopt the cultural patterns dictated by the developed nations from the West; that have the technological know-how to manipulate the rest of the world. Besides, the activities of the transnational news agencies, with the aid of advanced technology, pose threat to other developing nations as the former dominate the production, distribution and sell of media products across the global. The implication is that media audience in the third world, prefer and depend on the global media for information, even on issues concerning the third world (Okoye, 2000).

Another challenge of globalisation, facilitated by technological advancement is information revolution that has given birth to multi-media platforms. The intersection of the old and new media through the internet has made it possible for media audiences to access information through several platforms. The implication is growing competition among the different media. The use of the internet as a medium of advertising and bulk SMS through mobile phones pose challenge to radio, television, newspapers and magazines outfits in terms of audience/advertisers loyalty and patronage. Several people now read newspapers and magazines online, instead of buying hardcopies from news agents. The use of bulk SMS on mobile phone by politicians for political campaigns reduces advertising revenue of (broadcast) media organisations.

In view of these, several managers of broadcast stations across the globe but especially in the third world have adopted pro-active management strategies to save their countries from the growing media, cultural, technological imperialism as well as multi-faceted media competition.

For instance, in South Africa, Ntobizadili (2009) writes that there are several Public Private Partner (PPP) initiative on ICT training for communication scholars, media professionals and the public for capacity building and training on ICTs, which are very necessary for contemporary managers. The establishment of several telecasters, through the PPP, advanced computer literacy, web-based applications, business and managerial skills has helped to bridge knowledge and information gaps for participants. Every transaction in public and private sector, including the media is digital, the country is technologically driven, with few manpower in media organisation. Quality is the watchword, because you must have the pre-requisite professional skills and qualification before appointment.

Now that globalisation has fostered enormous challenges to managers of broadcast media organisations in a competitive multi-media environment, what management strategies can broadcast media managers in Nigeria adopt to remain afloat? What experiences do they have, and can we derive from them in addressing challenges of media globalisation? How can managerial experiences from Nigeria broadcast stations be improved upon for optimum exploitation of media globalisation for national development? These are the problems which this study addresses.

Research Objectives

❖   This study is to ascertain the experiences/challenges of managing broadcast stations in Nigeria within a globalised and multi-media era.

❖   It also ascertain experiences from other countries in managing their broadcast stations within a globalised and multi-media context

❖   The study also identifies how to improve on the management of Nigerian broadcast stations for optimal performance within a globalised media context.

Research Questions

The study was guided by the following research questions:

(1)   What are the experiences/challenges of managing broadcast stations in Nigeria within the context of globalised and multi-media era?

(2)   What are the experiences from other countries in managing their broadcast stations within a globalised multi-media context?

(3)   How can the management of broadcast stations in Nigeria be improved upon for optional performance in view of the challenges of media globalisation.

Scope and Rationale of the Study

The study covers selected broadcast stations in Niger State namely; NTA Minna, NTA Bida, FRCN (FM) Bida and Niger State Media Corporation, Radio Division, Minna. It identifies the challenges which managers of these selected broadcast stations are facing in the current globalised and multi-media era and posits appropriate managerial strategies for optimum performance.

Literature Review

This study was anchored on technological determinism theory by Marshall McLuhan in 1967, and it states that inventions in technology invariably cause cultural change. McLuhan actually brought the idea that the technological advancement, in the mass media, have reduced the world into a "global village". In other words, the world has been reduced into a miniature, as a result of the "shrink" in distance, time and space. Put in another way, the globalised media cause a globalized village, where different cultures across the world are commonly shared.

Another premise of this story is that, it is the changes in the modes of communication that determine and shape human existence and behaviour. Also, the theory holds that new technologies alter the entire lives. The reason is because inventions in communication are pivotal to human behaviour as such innovations are an extension of some human faculties.

The prevalence of technological determinism in contemporary society including the media cannot isolate the functionality of the management theories that can be used in the contemporary mass media. Hence, this section of the paper also reviews some of these theories to ascertain how they could be employed to address the challenges of media arrangement in this era of technological determinism.

Essentially, the primary functions of any management includes planning, organising, influencing, directing and controlling all the resources (human and material) of the system to achieve corporate objectives. It implies that the success of

any organisation may be predicated on any or combination of these basic management theories explained below;

- (i)   Formal theories
- (ii)   Human relations theories
- (iii)   Modern organisational theories
- (iv)   Total quality management theory

The formal theories are theories that focus on the formal structure, rules and regulations of the organisation. They assume that human beings do not like work and are lazy, selfish and resistant to change and instruction. Consequently, they need to dictate for them and any deviation attracts immediate sanctions. It is the fear of the sanctions that force individuals to comply to work rules.

Examples of the formal theories are the Bureaucratic Theory by Max Weber and Social scientific theory by Fredrick Taylor. This class of theories are very functional in military formations and civil service structure. All issues are regimented and individual initiatives are not really necessary because productivity would be maximised due to fear of sanctions. On the other hand, human relations theories emphasise that social and human factors are most important in influencing productivity than regimented classical style. It was predicated on the Hawthrone studies in Chicago, led by Elton Nayo (1927-1932). Dike (2011:7), explains that the theory "insists on a particular style of management in which workers are involved in decision making for the realisation of corporate goals. It assumes that human relations are the panacea for all patterns of management because when the staffs of broadcast stations are motivated and satisfied, they put in their best in the running of the station."

Above implies that technologies determinism or technological advancement cannot determine optimal performance if the workers are not carried along. The success of any organisation is directly proportional to technological advancement and properly motivated staff. Neither of the above can function in isolation of the other. Both of them are mutually inclusive and dependant.

Related to the above is the concept that productivity is directly proportional to job satisfaction derived more from intrinsic factors rather than extrinsic factor. It implies that professional satisfaction which a staff derives whenever he practices his professional is a good working environment heightens productivity. It therefore means the broadcast media organisation will excel if the professionals are allowed to practice their profession in appropriate modern technologically-driven environment.

Examples of theories in this category are Douglas Mc Gregory's theory X and Y, Abraham Maslow's Hierarchy of Needs and Quality of life theories by Richard Walton (1982). Okenwa (2011:253) explains that "theory X and Y are not different ends of the same continuum. Rather, they are two different continuums. If a manager in the mass media organisation needs to apply theory Y principles, that does not preclude him from adopting part of theory X. In some privately owned broadcast stations in Nigeria, like COSMO FM Radio station in Enugu, there is effective management that allows for high employee morale and motivation. The workforce is small, but the prevailing atmosphere which enhances work ethics are the reasons for the high quality broadcast which the station is known for. Employees are recognised and rewarded, and so, creativity is given a boost. "They story, he said, is totally different in a state owned broadcast outfit also in Enugu.

In view of the above, Nwanwene (2005:20) advised that "management of broadcast stations should promote motivation by delegating responsibilities, permitting discretion and creativity on the job, and involving the workers in important policy decisions affecting the stations corporate responsibilities and objectives."

We also have modern organisation theories, which emphasise the use of empirical studies to study organisational behaviour. They have interdisciplinary approach and were drawn from sociology, psychology, mass communication, political science, among others. Examples include the systems theory, contingency theory, etc.

Interestingly, none of these management theories works entirely in isolation of others. It is usually a fusion of elements/principles of two or more elements. Even if an organisation inclines towards human relations theory, there will still be elements of classical theories which define formal relationship and sue of sanctions against erring staff. That is why a new management theory has evolved. It is total quality management (TQM).

Developed in the United States, Druker (1954) defines TQM as a process and philosophy of achieving best possible outcomes from the inputs, by using them effectively and efficiently, in order to deliver best value for them, while achieving long term objectives of the organisation. The main tenets of TQM, according to Keghku (2005:202) include "to provide completely satisfactory service to the public, to give full value, quality and satisfaction for the customers cost and to continuously train management and other personnel in organisations, to ensure continuous improvement in quality of service provided".

The total quality management was developed by W.E. Druker and it encompasses several aspects of management. Its central focus is continual quality improvement, achieved through maximum input from all employees. Its characteristics, according to Okenwa (2011) include:

- it is customer focused approach
- aims at satisfying and delighting the customers
- provides high quality products, at lowest possible prices
- involves everyone in the organisation and is methodical
- it is a continuous process and prevents defect or deficiencies to a new level

These imply that the management approach is totally qualitative. All human and material resources are totally applied for production and optimal performance. This approach can be infused in any of the above discussed theories in managing broadcast stations. It implies quality programme content, maximum output, and avoidance of waste of human and material resources, as well as full application of all digital equipment and respect for broadcast code of ethics,could be maximally employed for optimum performance in an era of multi-media platform.

Methodology

The research design was survey and questionnaire was used to generate data from 100 respondents (sample size) in a population of 484 staff, drawn from four selected broadcast stations in Niger State. There were nine broadcast stations in Niger State as at the time of study. The stations were selected through simple random

sampling and their respective staff strengths viz-a-viz quantity of questionnaire allocated of them using proportional representation.

The research instrument for each station was administered, using cluster and accidental sampling techniques in the following departments:
- (i)   Admin/finance/commercial
- (ii)   News and current affairs
- (iii)   Programmes
- (iv)   Engineering

Findings and Discussions

A total of 88 questionnaire were retrieved out of 100 copies that were administered.There was equitable gender distribution (Male – 63%, Female – 37%) with varying years of service. Educationally, 29 (30.7%) respondents had FSLC/SSCE or equivalence, 41 (46.6%) respondents had ND/HND/BSC or equivalence while 20(22.7%) respondents had post graduate qualifications. The level of education of the respondents is very good for quality media content. Again, 16 (18.2%) respondents were within 18-30years, 52 (59.1%) were between 31-50 years while 20 (22.7%) respondents were above 50years. This implies that the respondents covered different mature age brackets.

Meanwhile, 72 (82%) respondents demonstrated good knowledge of media globalisation and agreed that their stations have different challenges in view of globalisation and multiple media platforms. Their responses are presented on table II below:

Table 1
What challenges do media globalisation and multiple media platforms pose to the running management of your station?

Categories of Challenges	Frequencies	% of Responses
Equipment	12	13.6%
Content/tasking professional creativity	4	4.5%
Political interference	10	11.4%
Audience loyalty	8	9.1%
Inadequate funding	12	13.6%
Epileptic power supply	11	12.5%
Manpower	6	6.8%
All of the above	25	28.55
	88	100%

Table 1 above shows that all the issues listed are challenges to the stations, in relation to media globalisation and multiple platforms. The issue of obsolete equipment is a recurring decimal because you cannot use the obsolete analogue equipment to match the high digital equipment, used by the developed countries. Sambe (2008:61) writes that:

> The state of information technology/infrastructure among many state-owned broadcast stations leaves much to be desired. Nearly all the

state media are still depending on the old technology in the production of radio and television programmes.

A situation where many broadcast stations operate with 18th century equipment in this 21st century is worrisome. This gives birth to junk broadcasting. Usman (2010:4) agrees with the above situation. For him, as beneficial as media globalisation/convergence is, the issue of technology must be addressed. He explained that a media organisation like Voice of Nigeria that relies mainly on terrestrial broadcasting to achieve convergence, must address the issue of technology (equipment) and make substantial investment in modern digital cameras, webcam, camcorders, high capacity flash.

If the Voice of Nigeria which is nation's mouthpiece for international broadcasting, could still, be grappling with acquisition of equipment, the story would be worse, and it is indeed worse in other state owned stations. No wonder, an engineer in one of the stations referenced in this study explained that "at times, we have to 'beat' the equipment before they start functioning. "In view of this, the researcher ascertained the extent to which broadcast studios of selected stations were digitalised and responses are contained on table III below:

Table 2
To what extent is your broadcast studio/transmission equipment of your station digitalised?

Degree of Digitalisation	Frequencies	% of Responses
Below 25%	25	28.9%
25% - 49%	53	60.2%
50% - 64%	9	10.2%
65% - above	1	1.1%

Table 2 above shows that 89.1% (28.9% + 60.2%) of the respondents said the level of digitisation of their broadcast studios/equipment is less than 50%. 10.2% (9 respondents) of the respondents said the degree was between 50% to 64% while only one respondents (1.1%) said it was above 65%. These mean that the level of digitalisation of broadcast station within the area of study is less than 50%. Since media convergence requires digital equipment, it implies absence of fully digital equipment for digital broadcasting is a major challenge.

Related to the above is equipment maintenance. Some of the transmitters were analogues, but even the digital ones were imported majorly from China. They require strong cooling systems for optimal performance. Since power supply is epileptic and when available, it could be low voltage, these transmitters often breakdown and cost of repairs/maintenance is usually prohibitive.In view of this, several transmitters breakdown often. Added to this, is that these equipment were procured by politicians. Many of them want to recover their expenses during political campaign, while others want to save for their grant and great grand children.

In fact, the official price of any transmitter or other broadcast equipment procured by these politicians or political apprentices is usually above three or four times the market price. You may still not get the best quality, regardless of the cost.

In most government circles, it is business as usual and most people want to use their 'God-given opportunities to chop their own.'

That was why Owuamanam (2005:17) queried "how would journalism practice grapple with the dictates of new technology, where power supply is epileptic and sometimes erratic in Nigeria? How would programme disruption, occasioned by equipment malfunctioning be addressed to increase audience participation and eliminate numerous apologies pitiable offered?

The issue of content was also identified by 4.5% of the respondents as another challenge of the broadcast stations due to media globalisation/convergence. The stations studied were all government owned media and their allegiance was primarily government. Most of their programmes were titled towards government interest and that was why private stations survive, where public media fail. Several studies by scholars (Udokah 2004, Dike, 2008) attest that government media are primary urban centred in content, as against rural areas where majority of Nigerians live. Still in programmes interference, network programmes supersede local sponsored programmes. Even if a million-dollar sponsored programme was on air in NTA Minna, and there was a live network programme; the NTA Minna would be expected to cut the sponsored in preferences to the live network programme.

The issue of improper funding was one of the central challenges of these stations as attested by 13.6% of the respondents. First, most of the equipment were old and rickety. They needed maintenance. Again, network programmes superseded sponsored local government, which should serve as source of revenue generation. The programme content was pro government, therefore audience loyalty and advertisers patronage was low. These culminate to poor revenue generation and government does not provide financial assistance, apart from payment of salaries. All other expenses for running the organisation were done through internally generated revenue. Still,such money generated internally must be paid into the account of the stations headquarters, who would then instruct you on how much to spend.

Essentially, the welfare of staff and other motivations to make people put in their best were lacking. In fact 6.8% of the respondents agreed to this assertion. A fresh graduate earned less than N50,000 monthly and this would not spur him into optional performance. The management theory which emphasises staff welfare, provision of packages and other incentives may not be applied, not that "one does not know them, but there were limited resources for such packages. Whenever a staff went on assignment, the station was expected to pay for transportation and other expenses; but where is the money for all these?

Political interference was all embracing as attested by 11.4% of the respondents. There was political interference on programme content, on recruitment, on purchase of equipment daily management of the organisation, etc. During employment exercises, several qualified applicants would be interviewed, but appointment would be given to non-qualified persons that had proper political connections. One of the top management respondents questioned; "I don't know what would be the future of the station in the nearest future, because the attitude of several new staff now is very worrisome. Their interest is money; money. They imposed some of these people on us, and these people do not know the job. They do not even have the requisite qualification, experience and interest to work.

"When you give them query, they will connect their political god-fathers, who would now reach your superior to direct you to leave the erring staff. Otherwise it would be used against you. This approach encourages laziness". The respondent used a case to buttress his point, when he insisted that the erring staff must do the job, for which he was employed and the reply from 'up' was that 'is he the only person in the unit? Use another staff to do the job if my son does not perform very well.

These negative attitudes to work are essentially great challenges to contemporary management theories like total quality management. Inadequate manpower is therefore a thorn in the flesh of several managers of broadcast stations in the state because media globalisation tasks on the creativity and professional indemnity of these managers. These impede the march towards media convergence and full digital broadcasting by 2015.

Added to the above was epileptic power supply and 12.5% of the respondents agreed to this fact. That was why several stations run generators during transmissions. "The cost of diesel is prohibitive and therefore, 24hour transmission is impaired. Even if you have the equipment, you cannot use them on public power supply because all the equipment will blow. You need diesel and the funding is not there" he concluded. All the data presented above and their discussion have answered the first research question of the study, which sought to understand the challenges/experience of managing eradicate station in a globalisation multi-media era.

The data on experiences from other countries are presented on Table 3 below.

Table 3
Experiences from other countries in Managing their broadcast station within a globalised and Multi-media context.

Responses	Frequencies	Percentages
Broadcast stations of other countries are better managed due to reduced political interference and managerial policies	43	48.9%
I have not travelled out to interact with managers of foreign stations but the quality of their programming with constant power supply suggest that they are better	31	35.2%
All of them are the same Every country has its peculiar experiences and challenges.	14	15.9%

The data on Table 3 above shows that 43 (48.9%) of the respondents said foreign stations were better managed due to reduced political interferences and strong managerial policies. 31 (35.2%) respondents agreed that they have not interacted with managers of foreign broadcast stations to evaluate their experiences and the quality of programmers but constant power supply in foreign countries suggest they are better managed while 14 (15.9%) respondents stated that "all of them were the same; arguing that every country has its peculiar challenges. Above data imply that managers of foreign broadcast had lesser challenges and their stations were better managed because of appropriate enabling environment, reduced political interferences and steady power supply.

The findings were supported by Ntobizadili (2009) that in South Africa, there are several Public Private Partnership (PPP) initiatives on ICTs training for communication scholars, media professionals for capacity building. These findings therefore provide answers to the second research question in this study.

Finally, the responses on how to improve on the management of broadcast station in Nigeria are presented on Table 4 below.

Table 4
How can the management of broadcast stations in Nigeria be improved upon for optimal performances?

Responses	Frequencies	Percentages
Creation of proper enabling environment	17	19.3%
Reduction/Removal of political interferences	16	18.2%
Provision of steady power supply	18	20.5
Proper training and re-training of managers and staff of broadcast station	13	14.8%
Proper funding and good remuneration/incentives	24	27.3%

The data on Table 4 above shows that all the responses were veritable strategies to improve on the management style of broadcast stations. Specifically 17 (19.3%) respondents indicated creation of enabling environment while 16 (18.3%) respondents chose reduction/removal of political interference on the management of the broadcast stations. 18 (20.5%) respondents preferred provision of steady power supply. Proper training and retraining of managers scored 13(14.8%) respondents while proper funding and remuneration recorded 24(27.3%) respondents. The data also provided answers to our third research question, which sought to identify how to improve on the management of broadcast stations in Nigeria, in view of the challenges of media globalisation and competitive multi-media platform.

Conclusion
There are lots of challenges confronting managers of broadcast statios in Nigeria, inspite of enormous benefits of the globalised media. These challenges include political interferences in programme content, recruitment, training of staff, purchase and maintenance of equipment. Other challenges were absence or inadequate digital equipment for broadcasting, poor or epileptic power supply that results to equipment malfunctioning, high costs of diesel for generators and equipment maintenance. Several (broadcast) transmitters used in this part of the world are very sensitive to heat and many broadcast stations do not have strong cooling systems/air conditioners. Besides, many of them were lacking in standard because they were procured by political agents as compensations for political support/loyalty.

The programme content of many stations was urban-centred and 100% pro-government. In view of these, many audiences do not watch the stations. Instead, they prefer independent media and implication is that revenue generation from advertiser is lost. We also have poor funding as a challenge. Many broadcast stations are not

able to break even because they are lacking in content and quality programming. Government does not fund these stations very well, apart from payment of staff salary.

There is also poor attitude to work of many staff, especially the younger generation, because many of them were employed as political compensations to political god-fathers. Since they are highly connected politically, they do not show any commitment to work and by implication, serve as square pegs in round holes.

These challenges are draw backs to several management theories. The application of total quality management theories cannot work/augur well in a station where many staff were employed on political reasons. Even the formal or human relation theories can only work well where this is poor funding, with minimal political interferences. Regardless of positive impact of technology on broadcasting as facilitated y technological determinism theory, the challenges of managing broadcast stations in Nigeria within the context of media globalization is enormous and daunting.

Recommendations

In view of all issues raised and discussion above, the following recommendations are provided.

The high level of political and proprietorial interference on the management of broadcast stations should be relaxed, to allow for professionalism and optimal performance. The relaxation will guarantee recruitment and training of qualified, competent and skilled professionals.It will further ensure production and transmission of public-oriented programmes for increased viewership/listenership and boost advertisers' patronage in this era of media globalisation.

There should be proper funding of broadcast stations to ensure procurement and maintenance of digital broadcast equipment. Proper funding will facilitate provision of staff welfare, through incentives packages and motivations. Allied to this, is good salary packages, regular training and re-training of staff through the use and application of the new information and communication technologies.

Genuine effort should be geared towards provision of regular and standard power supply. Many broadcast stations do not use public power supply for transmission because of its erratic nature. Alternatively, low diesel consumption engines and heat resistant transmitters can be procured from Japanese companies for these stations to ensure uninterrupted 24-hour people oriented programmes/programming.

Managers of broadcast stations should always ensure commitment to duties, prudent and proficient management of human and material resources in their stations. The era of business as usual in the procurement and maintenance of broadcast equipment should be discouraged.

Programmes of these stations should be balanced, educative, people-oriented and accurate. The continuous use of public media for propaganda and deliberate dissemination of falsehood by machinery of government should be stopped. This is because the public has the right to know and accurate information is the foundation of journalism for development purposes.

REFERENCES

Dike, K. (2011). "Diagnosing Appropriate Broadcast Media Management Style for Global Economic Meltdown. "Paper presented at SAAS 8th conference, Federal Polytechnic, Bida.

Keghku, T. (2005). Public Relations and the Nigeria Economy, Makurdi: Aboki Publishers

Ntobizadili, L. (2009). "Beyond diffusion: Public-Private Partnership and Tele Center User ICT Capacity Building in South Africa." In International Journal of Broadcasting and Communication Technology, Lagos: Africa Resources Publishers.

Nwanwene, A.T.M. (2005). Broadcast Media Management made simple. Makurdi: SarixCommunication

Okenwa, N. (2011). Theoretical Perception to Media Management. In Ndolo, I. (ed) contemporary issues in Communication and Society. Enugu: RhyceKerex Publishers

Okoye, I.E. (2000)."Theoretical Perception to Media Management. In Ndolo, I. (ed) Contemporary Issues in Communication and Society. Enugu: RhyceKerex Publishers

Sambe, J.A. (2006). The Imperative of Information Technology Infrastructure for Building Capacity and Enhancing Productivity. NIPR Journal, volume 3 No. 1

Usman, U.T. (2006). Media Convergence: The Challenge of Technology and Content for Voice of Nigeria. A Quarterly news letter of Voice of Nigeria. April-June 2010

Udeze, S. (2011). The Impact of Government Ownership on Print Media Management: A study of Daily Star Enugu. InNdolo, I. (ed) Contemporary Issues in Communication and Society. Enugu: RhyceKerex Publishers

Press Coverage of General Elections and Democratic Governance in Nigeria

By
Ugondo, Iorper Peter
Department of Mass Communication
Kwararafa University, Wukari
&
Ugba, Gabriel Hiifan
General Studies Unit
Federal University, Wukari

Abstract
The paper explores the implication of press coverage of general elections on the sustenance of democracy in Nigeria. It contends that the press' greatest power is to define reality for the people by covering issues more thoroughly, it is only then we can have a stable democracy and a government of the people, for the people and by the people. Findings show that newspapers during elections do rely heavily on individual candidates and their spokespersons for story sources. In that process, the chance of seeking for independent, neutral information is sacrificed. Moreso, substance or uncensored truth is then hard to come by as all candidates and their spokespersons would tender doctored statements and views that will give them an advantage over their opponents. The paper also discovered that editorials wherein the press can stamp their authority or approval on candidates are very minimal. The press shies away from this duty of editorializing or endorsing issues in their corporate statements. The paper concludes the shallow or pack journalism is a menace to true democracy, emergency of competent leaders andaccountable government. Journalists should imbibe the culture of critical reporting as well as add depth to features and write well informed editorials.

KEY WORDS: Press, Election, Framing and Democracy

Introduction

It is sad but incontestably correct to say that not all voters and citizens in Nigeria and probably elsewhere are sophisticated enough to understand how critical their participation is to the destiny of their country. This is clearly manifested by low turnout for voter registration and for election rigging, inability of defending vote cast, as well as shroud ruling by judges. If they had known what it entails and the attendant consequences, Nigeria would have been a much better place than now. Bad governance is a mistake made during the polls and which could be corrected at the polls. This brings to fore the observation of Tunde Bakare, 2011 presidential candidate, convener, Save Nigeria Group, Pastor, Latter Rain Assembly Lagos, that

"the greatest asset of a badly run government is a disempowered and unconcerned citizenry."

To foster democratic governance in Nigeria is to educate, enlighten and empower people with factual and timely information about political candidates and electoral process. They need information to ask critical questions and challenge their own government better, electoral votes well defended and stolen mandates recovered in the temple of justice – the law courts. The only cure to a badly run government is a more sensitized and engaged citizenry and that actively participates in the process of governance beyond merely casting a vote.

The institution constitutionally saddled within this oneness task of education and information is the media. The fourth estate of the realm is expected to discuss with inform, motivate and make the people and other social institutions to see the need for, and demonstrate their commitment to good governance issues and them raise their level of participation in electoral issues. The submission of Okonkwo (1994:p4) admirably reinforce this point that the media is to be the antenna of the people in sending the political climate at all times and reporting the same as accurately and objectively as the situation may allow. The sound task is to champion a peaceful revolution of ideas, ask hard or probing questions and to serve public interest.

In view of this necessary task, one need to know what implications the coverage of general elections has on building a stable and strong democracy in Nigeria. As momentum gathers towards 2015 general elections, this paper takes a reminiscence of press coverage during 2011 elections with a view of avoiding the mistakes of the past.

Literature Review

Politics and the mass media have become inseparable. Remy (1993 p.322) quoted American Supreme court Justice Lewis F. Power explaining the importance of the mass media for citizens in a democracy thus

> An informed public depends upon accurate and effective reporting by the news media. No individual can obtain for himself the information needed for the intelligent discharge of his political responsibilities. For most citizens the prospect of personal familiarity with newsworthy events is hopelessly unrealistic. In seeking out the news the press therefore acts as an agent of the public at large. It is the means by which the people receive that free flow of information and ideas essential to intelligent self-government.

In Nigeria, Jibo (2003 p.14) says the role of the Nigerian press in politics is a controversial one, it has its prize winning days and also has occasions in which its role is difficult to appreciate. Factors which have influenced the behaviour of the press (as examined earlier in the gate keeping theory) in politics include ownership structure, regionalism, ethnicity, corruption, lack of skills and ignorance. The questions of values in politics have been sidelined especially in the post independence era. That is the press has not utilized fully its role in politics to shape political culture. Nigeria staged her first General election in 1964. This election, witnessed a full glare of all the centrifugal forces (ethnicity and regionalization) which had reared their ugly

heads in the forties and fifties. The result of the election in conjunction with other related issues set ablaze the first attempt at democratic experiment in the country (Nnadozie, 2007 p.59).

The long years of military rule did not change the nature of 1979 elections. The political campaign was very bitter and acrimonious with each camp employing everything at its disposal and employing both orthodox and unorthodox means to eliminate its opponents or at least prevent their success at the poll. Ethnic differences and sentiments were not only exploited but made the major platforms of the campaign.

In spite of all the adjustment and mobilization towards the election, the vestiges of the past elections still characterized the election. Even with the constitutional breakup of the old region into nineteen states, politicization of ethnicity continued. The basis of party support still laid in the ethnic homeland of the party presidential flag bearers. Even with the stringent rules of FEDECO for registration of political parties geared towards giving the parties a national outlook, the parties were still a reincarnation of the old political parties and also headed by same political veterans of the 50s and 60s.

Consequently, political parties and leaders continued to play the only political tricks and campaigns, which they can easily muster and exploit for their individual and class interest-projecting themselves as champions of their respective ethnic homelands. In line with this, Nnadozie (2007 p.62) stated that campaign slogans were targeted at arousing ethnic sentiments with little or no emphasis on socio-economic and political issues concerning the development of the country. He cited an advertisement in the *Daily Star* Newspaper of August 8, 1979 in part thus:

> *The Yorubas are no fools to have voted Awolowo.*
> *The Kanuris are no fools to have voted for Waziri.*
> *The Kano people are no fools to have voted for Aminu Kano*
> *The Anambra and Imo states should be wise enough to vote en mass for Dr. NnamdiAzikiwe.*

The same situation trailed the 1983 general elections. The electorates were simply voting for personalities, especially their ethnic ambassadors.Capitalizing on the power of incumbency, the NPN manipulated the electoral process in order to ensure that it retained power. Kyari Tijani (1986 p.15) described the election thus:

> It is very clear that the Nigerian election of 1983 is a sham election. It was massively rigged and nobody can honestly, truthfully and scientifically state that Shagari and his lieutenants in the state capitals were democratically voted into office. A massive collusion involving the NPN, the FEDECO, the police and some sections of the judiciary had produced governments that could not claim legitimacy by dint of even the most rudimentary requirement of bourgeois democracy.

Shortly after the election, the civilian government was toppled by the military on December 31st 1983.

The 1993 general elections have been acclaimed by both national and international observers as the most genuine, freest and fairest in the history of elections in Nigeria. To shove away the spectra of tumultuous election in Nigeria and cleanse her of all ethnic cleavages, two fundamental steps were taken. First was the

institution of two-party system. Two political parties – the National Republican Convention (NRC) and the Social Democratic Party (SDP) – finally emerged and contested the elections.

The second was the introduction of new voting procedure called Option A4. According to Nnadozie (2007: 67),

> The option A4 is an autochthonous invention and a unique voting process which required voters to queue up behind the photographs of the candidates and political parties of their choice and after which the counting of the votes for each candidate is done by the presiding electoral officer in charge of the polling booth in the presence of everybody with the result announced on the spot in each polling booth.

Option A4 procedure appeared to be popular among Nigerians and was generally accepted. In spite of the short comings (such as exposing the identity of the voters) the procedure took care of most of the previously experienced electoral malpractices which had marred elections in Nigeria.

Nigerians were opportune again to exercise their franchise in 1998/99. Three political parties contested the election namely People's Democratic Party (PDP), Alliance for Democracy (AD) and All People's Party which later changed to All Nigerians People's Party (ANPP). The AD and APP later entered into an alliance for the Presidential election which enabled them to present one candidate Chief OluFalae while PDP presented Chief Olusegun Obasanjo.

As the two candidates emerged from the same geo-politic zone and ethnic group (Yoruba), the country was spared the agony of the ethnic rancour and mudslinging usually associated with electioneering and elections in the country. At the end, Chief Olusegun Obasanjo won the election and was sworn in 29th May, 1999.

The 2003 election was the third civilian-to-civilian transition election apart from 1964 and 1983. But all shared a lot. Many political parties participated in the election.Following the Supreme Court ruling of 8 November, 2002 that INEC have no power to issue guidelines for the formation of political parties outside the constitutional requirements, the umpire body grudgingly registered twenty six (26) new political parties bringing their total number to twenty nine (29).

Again, politicians did everything possible to ensure success including the kidnapping and assassination of opponents, threat, arrest and torture of journalists. The ruling PDP exploited its incumbency to ensure its retention of power. Ethnic stigma which has become a hallmark of elections in the country was easily noticeable. The Yoruba controlled AD entered into alliance with PDP but only for the presidential election in order to ensure the re-election of their kinsman chief Olusegun Obasanjo, a Yoruba. And indeed, Obasanjo was retained.

The 2007 general elections is termed the worst in the political history of Nigeria. Examining the trend and what it portends for the political process, Falade and Olaitan (2008 p.23) posits thatnever has Nigeria's chequered electoral conduct attracted so much opprobrium as was witnessed in 2007. Never, also, has there been such a consensus in condemning the process and its results by both local and international observers.

Exonerating himself, perhaps from opprobrium, the then chairman of the electoral commission Iwu (2009 p.85) averred that the greatest threat to 2007 elections and indeed the political stability of the nation about the time was the crisis in the ruling party which escalated into the unprecedented split in the presidency. The crisis did not only increase the political temperature of the nation but also rendered the work of the commission difficult.

> Virtually all the political parties showed no respect for internal democracy. In many parties, there was no democratic selection of candidates. In some others the primaries were conducted but the results were thrown overboard as the party leaders whimsically picked those they liked as candidates whether they won primaries or not (Iwu, 2009 p.85).

The peculiarity of this election also showed in the number of political parties that participated in the election. About 50 political parties contested in the elections. Ethnic sentiments were also fully entrenched. The Action Congress had AtikuAbubakar, ANPP MuhamaduBuhari, PDP had Umaru Musa YarA'dua, APGA EmekaOdimeguOjukwu, FRESH Pastor Chris Okotieetc many of the electoral victories had to be ratified through legal battle. YarA'dua however emerged as the president of the country.

There is no gainsaying the fact that elections are avenues for concrete expressions of the citizens' right to choose, participate and engender accountability. However, rather than being a political asset and a legitimate force, since independence, elections in Nigeria have become a political liability, a source of instability and decay. The various experiences with competitive electoral politics in Nigeria have brought the worst in political thuggery and brigandage, unmediated and unrestrained violence (Yagub 1999: 5).

Expatiating this view, Akintude (2007:25) reports that electoral malpractices have been the bane of party politics in Nigeria. They are also, usually, the greatest challenge most politicians seeking elective office face. They spend more time seeking for ways to counter the rough electoral plans of their opponents than they do in actually campaigning for votes. Most painful is the fact captured by Oddih (2007:179) that:

> When an election is rigged, choices of the citizens are invariably annulled and the government that emerges cannot represent, protect, and affect the interest and aspirations of the people. A government that takes over power through fraudulent electoral processes cannot claim to be democratic or legitimate. The net effect of this development can lead to apathy, leadership crisis, political violence, assassination galore, poor political culture and insensitivity to the needs of the people.

Theoretical Framework

The Functional POLIMEDIA model of communication (Nwosu, 2003) provides a better framework to examine the role of the press in achieving peaceful, free and fair elections. The model explores the relationships between the media and politics, the influence of the mass media of the political processes, the role and functions of the

mass media in politics and political communication as well as the role in politics of other specialised mass media form of advertising, public relations.

This polimedia model is applicatory in focus and recommended for adoption, adaptation and modification in various fields, practical or operational, political, media and political communication contexts. As a functional, applicatory, or practical model, each of the letters that make up polimedia have been organised or translated to definite political or media functions as appropriate.

P   People or member of a general public that form the focus of the political activity or event being handled (elections, registration, etc.)

O   Organisations involved in handling political process or acting which must be set up and properly managed (eg political parties, INEC, Tribunals etc)

L   Leaders whose actions or inactions can make or mar the political process

I   Interest groups that are relevant to the political group, event or activity in focus,

M   Mobilisation, mind management etc

E   Education, politicization etc

D   Duty: promoting civic duties and rights.

I   Information: political awareness

A   Action: political participation etc

The model shows that by performing the outline duties effectively, democracy will be sustained and stabilised, but anything short of it would endanger democracy. Hence we shall examine how these duties were played out during the coverage of 2011 general elections.

Methodology

Content analysis, a popular research method among mass media researchers (Wimmer and Dominick, 2006 p.50) was used. The population was all issues of four national dailies in Nigeria: *The Nation, Trust, Thursday and Leadership*. Multistage sampling technique was used in selecting newspaper editions, days and weeks within the period of January and April, 2011. A total of 120 issues were selected, 30 from each newspaper. There was careful selection of a range of print media coverage to encompass a mix of issues and events, whether praise and criticism, large and small stories. From the 120 issues randomly selected, only stories that related to the 2011 general election were chosen. The final sample size for this study was 541 stories. Context categories selected were Format (story genre), Candidate Analysis, issue analysis, INEC framing. In each category, recording units were developed. The units of analysis in this research were words, phrases, sentences, paragraphs illustrations, photos and whole genres.

Results and Discussion
   1. **The various forms of election coverage**.

Table 1*: Percentage Story Form Distribution*

Form	The Sun	Leadership	Thisday	DailyTrust	Total
Straight news	75	51	40	63	229
Editorial	04	01	04	03	12
Opinion	22	19	09	23	73
Letters to editor	26	08	11	11	56
Interview	06	04	03	12	25
Advertorial	46	29	35	36	146
Illustration	00	00	00	00	00
Total	179	112	102	148	541

Source: Field work 2011

From table 1, 229 (42.3%) out of the 541 stories code were straight news stories. The journalists reported the facts about events and individuals. Editorials which are corporate position of newspaper houses constitute 12(2.2%), opinion columns had 73(13.5%) of the sampled stories. Letters to the editor were 56 (10.4%), interviews 25(4.6%), advertorials 146 (27%) and illustration (0%).

At individual newspaper level, *The Sun* had 75 straight news stories followed by *Daily Trust* (63), *Leadership* (51) and *Thisday*(40). On editorials, *The Sun* and *Thisday*newspaper had four editorials each, *Daily Trust* 3 and *Leadership* 01. *Daily Trust top*the list of opinion columns, closely followed by The Sun with 22. These papers do have columns for their writers who explain deeper some issues and broaden the horizon of readers. *Thisday*published 9 and *Leadership* 22. The Sun published the highest number of letters to the editor which was 26 during the period under review. These comments which also shape public opinion were particularly those on the 2011 general elections. *Thisday*and *Daily Trust* published 11 each while *Leadership* published 08.On interviews, *Daily Trust* published 12 interview out 25 sampled, *The Sun* 06, *Leadership* 04 and *Thisday*03, out of the 146 advertorials published by papers. *The Sun* published the highest (46) followed by Daily Trust (36), *Thisday*(35) and *Leadership* 29. None of the papers had any illustration on the 2011 elections.

It is very clear that the most prominent forms of stories newspaper used straight news reporting and advertorials. These no doubt are sources of funds for papers and journalists. It is common knowledge that covering events is very productive for journalists as freebies and junkets could be given to them. Advertorials on the other hand are sponsored stories and the sponsor pays a lot for the space used.

The publication of opinions is given more priority by *Daily Trust* and *The Sun,* closely followed is the *Leadership.* There is low morale for opinion writing for *Thisday*newspaper. And opinion columns and letters to the editors are common ways paper can set agenda through.

2. Source of News Reports

Table 2: *Percentage Source Distribution of Stories*

Source	The Sun	Leadership	Thisday	DailyTrust	Total	%
Spokesperson	42	39	20	45	146	27
Pressure group/NGO	21	16	12	20	69	12.7
Individual	67	17	28	45	157	29
Media	29	21	29	30	109	20.1

| Anonymous | 20 | 19 | 13 | 08 | 60 | 11.2 |
| **Total** | **179** | **112** | **102** | **148** | **541** | **100** |

Source: Field work 2011

Percentage distribution of stories according to source in table 2 shows that 146 (27%) of the stories came from spokesperson of a political party, group or candidate through media briefings, press release or advertorials. 69(12.7%) originated form activities of pressure groups, civil society organizations and non-governmental organization (NGOs), as 157 (29%) were from individuals or candidates, 109 (20.1%) from media scoops and 60(11.2%) from anonymous sources.

The reliance of *Daily Trust* on spokespersons (45) is higher than any of the selected papers, followed by *The Sun* (42), *Leadership* 39 and *Thisday*20. *The Sun* however relied heavily on individual and spokesperson as well as media scoops (30). *The Sun* newspaper also considered anonymous more than any other paper is closely followed by *Leadership. Thisday*newspaper relies more on media scoops and individual in sourcing for information. The reason could be to avoid publication of controversial information or one that is tilted for specific aims in mind.

3. **Key Players/Actors in Election New Coverage**

Table 3: *Percentage frequency of Actors in Stories*

Actors	*The Sun*	*Leadership*	*Thisday*	*DailyTrust*	**Total**	**%**
EFCC/ICPC	20	12	13	20	65	27
INEC	20	15	12	22	69	12.7
Govt. officials	27	15	17	22	81	15
Individuals	37	24	27	33	121	22.4
Police/military	16	09	04	12	41	7.6
Judicial Officers	29	15	10	16	70	12.9
National Assembly	18	13	10	15	56	10.4
Foreign National	12	09	09	08	38	7.0
Total	**179**	**112**	**102**	**148**	**541**	**100**

Source: Field work 2011

In table 3, the reflection of EFCC and ICPC in the stories was 12% (65), INEC 12.7 %(69), Government officials 15 %(81), individuals most especially statemen 22.4% (121), police and military also reflected 7.6% (41), Judicial officers National Assembly members and their activities 56(10.4%) while the mention of foreign nationals was 38(7.0%).

From the presentation, the most reflected actor is individuals (22.4%) followed by government officials (15%), the mention of INEC was 12.7% judicial officers at 12.9% and EFCC 12%. On EFCC, The Sun reported 20 times, Leadership 12, was 37 times in The Sun, 33 times in Daily Trust. INEC was reported most in Daily Trust. It was reported in 22 stories closely followed by The Sun in 20 stories.

On the whole, The Sun newspaper topped the reflection of all other actors captured in the coding. It was closely trailed by Daily Trust newspaper.

Comments of Foreign nationals were also captured by the papers. For example, Daily Trust April 1 in the story "Jega: voters can wait for results" (Front page) captured the former Botswanan president Dr Festus Mogae who hailed the INEC boss's decision that voters should be allowed to stay at the polling station until

the ballots are counted. Leadership Monday April 4 (P44) mentioned the military and police in the story "election violence still a major security purposes." However the decision was challenged particularly by opposition parties on the grounds that the deployment of troops creates an atmosphere of warfare which in turn heats up the polity. Olusola Amore, police spokes man assured that the military will guard ballot boxes. But Human Rights watch warmed that similar steps were taken during the 2007 elections, but backfired. The police were often present during such incidents but frequently turned a blind eye or at times, participated in abuses.

On individuals reflected in the reports, The Sun Thursday April 14, mentioned former Central Bank Governor, Professor ChukwumanSoludo in the story, "Presidential election: why I'm backing Jonathan" – Soludo. Thisday Friday April 8, ((8) reports thus: Polls: JP Morgan Predicts Jonathan's victory. JP Morgan is a leading global financial service firm based in the United State. Another one was "Lagos youth endorse Jonathan" (P.52).

4. Candidate Frames/Framing

Table 4: *Percentage Framing of Candidates*

Quality	*The Sun*	*Leadership*	*Thisday*	*Daily Trust*	Total	%
Integrity	37	00	00	23	60	11.1
Vigorousness	10	20	11	10	51	9.4
Transparency	10	00	00	13	23	4.3
Honesty	00	00	00	00	00	00
Experience	30	28	21	37	116	20.4
Acceptability	41	35	37	28	141	26.1
Performance	51	29	33	37	150	27.7
Total	**179**	**112**	**102**	**148**	**541**	**100**

Source: Field work 2011

Character representation of candidate in the 2011 elections in Table 8a has shown that performance of the candidate was given more prominence (150 or 27.7%) followed by acceptability 141(26.1%). Another issue of importance was experience of the candidates which reflected 116(20.4%) out of the 541 stories sampled.

The reflection of integrity of candidates in the newspaper reports was 11.1% (60), vigorousness or the health condition of the candidates was 9.4% (51) and transparency 4.3%. The high premium placed on the candidates was due to the fact that the nation is indirect need of quality leadership which the experience could be a good reference point for determining the kind of leadership they would provide.

The question of integrity was however not reflected in the reports of leadership and Thisday newspapers, likewise on the issue of transparency. But all the papers sampled showed no primary particularly on the honesty of the candidates.

Daily Trust was more covered with the experience of the candidates and also their performance. The Sun newspaper, while dwelling on acceptability and experience, posted high concern on the integrity o the candidates.

Some reports especially advertorial were massively against Buhari and his CPC while opinion columns and features formed Buhari. Picking Buhari's performance, EbeleChukwu in Daily Trust march 30 (34) hailed him during his headship of Petroleum Trust Fund (PTF). Chukwu said as at 1997, funds available to the PTF was about ₦115 billion and Nigerians could point at projects the fund was expended on specifically,

> Managing public fund is serious business. General Muhammadu Buhari was fond of telling contractors on visits to sites "if you perform well, you get a handshake. If you perform badly, you get a handcuff'. This is the mantra need at his historical juncture. The man that incarnates this mantra out of the available presidential candidates is General Muhammadu Buhari

Another opinion column in The Sun April 14 (Back page) by UcheEzechukwu puts it that the challenges of the present and future are enormous but they will be a child play if we do not rescue Nigeria from the stranglehold of the marauders who are holding us hostage. Buhari does not only have the capacity to end indiscipline and corruption of governance because he will lead by example and transparency conduct of governance. He has the guts, the courage, fairness and a will of steel to salvage Nigeria and bring about security of lives and property which have defied all the previous lip service that has been paid. Buhari is the solution to the hydra-headed problems of Nigeria which look insolvable but which can be swept away by a determined, iron-willed and honest leadership that is committed to the present and future of this country. Nigeria needs that type of leadership now than ever. Even though Buhari is seen as a good man, who wants the best for his country, he viewed in other reports as a rigid man who may not compromise his new. Buhari is also said to have plotted a coup to overthrow a democratically elected government in the second Republic. This act, people now see it as unpatriotic.

For Shekarau, advertorials particularly in Daily Trust farmers and news reports portraying him as knowledgeable but who may find it difficult to realize his dream because his party was considered to be weak.   ACN candidate Ribadu, many saw as representing the generational shift that some Nigerians have clamoured for in the past years.

Leadership April 12 (P4) states thus "when President Goodluck Jonathan promises, he delivers... Goodluck Jonathan, a different kind of man, a different kind of leader". Leadership April 13 (pg 41) advertorial stated:

> President GoodluckEbele Jonathan and vice president Namadi Sambo have gone to every state in Nigeria unlike other candidates. Door 20wr has been and is still going from door to door campaigning for the president in every state of Nigeria and no other candidate is interacting on a person-to-person basis with the people.

The candidature of Goodluck was depicted as divine agenda in newspaper reports. It was held that God has created the mind in bringing President Ebele Jonathan. We Nigerians must vote for Goodluck by raising the sail of our ship of state to reach the promised land of a transformed and new Nigeria.

Results from opinion poll conducted for Thisday by IPSOS (March 20 - April 4) the world's leading Manuel Research Company showed Goodluck with 62.1%,

Buhari 23.6%, Ribadu 6% and Shekarau 1.9% (Thisday April 7 (Front Page), much of Goodluck but in a negative light. For

> It is only in Nigeria that docility is propagated by the elites and the opportunist around them. Virtually world-over, serious nations are represented by strong personalities ...Nigeria needs stronger character than what Jonathan/Sambo offers.

In the Sina Adedipe column of The Sun April 6 (P21), it is stated that it is illusion, mere assumption, misdirected reasoning and lack of knowledge of the word of God in the Bible and Qur'an that makes those peddling the story (Jonathan is God's anointed one to lead the country in the next four years) to do so. And for the simple minded and gullible people, illiterates and educated ones alike, to believe their false propaganda that the Goodluck in the president's name is the reason d'etre for his high office political attainments through constitutional elevation.

5. News Frames on INEC

Table 5: *Percentage Newspaper Reports on INEC.*

Sector	*The Sun*	*Leadership*	*Thisday*	*Daily Trust*	*Total*	*Percentage*
Preparedness	55	52	49	51	207	28
credibility	81	67	62	85	295	40
independence	21	11	13	16	61	11.3
Commitment	55	49	34	39	177	32.7
Total	**212**	**179**	**158**	**191**	**740**	**100**

Source: Field work 2011

The picture of INEC depicted in table 10 that the umpire body was credible by 40%, sampled words and phrases showing the commission's preparedness was 28%, those of independence 11.3%, and commitment 32.7%. The Sun newspaper posted more words/phrases on these variables than any other paper. Closely followed was Daily Trust 191, Leadership 179 and Thisday 158.

The table signifies that the umpire body was highly credible and also well prepared to deliver credible, free and fair election that would be acceptable to all. The commission was also presented as well committed to its constitutional duty but with little wide pendence or neutrality.

In line with its preparedness, and commitment, INEC employed the use of direct capture machine, a technology which was supposed to confer many benefits on the election process. The door to this technology-driven path was opened by INEC when it undertook an automated compilation of the voter's register along with acquisition of voter's biometrics. What the nation ended up with is the unilateral appointment of an INEC Chairman whose integrity was eulogized more on his part views than actions (AbubakarMalami, SAN in Daily Trust Thursday May 12 p61). Mr. KanuAgabi (SAN) in an interview with Daily Trust Thursday April 7 (p14) said INEC's commitment to free and fair elections cannot be doubted.

Leadership Thursday April 21 (P.5) captured the commendation of INEC by US president Barak Obama. Obama commended the INEC chairman Prof

AttahiruJega and other stakeholders on what he described as their strong collaboration and Nigeria people to select their most senior leaders it will position Nigeria to build its democracy through strong governance, transparent institutions and economic developments.

Losers however challenged the independence and impartiality of INEC. Daily Sun Friday April 22 (p8) reports that what the PDP did last Saturday was simple: They colluded with security agents and INEC officials to cook figures which have now turned out to be their undoing because the cooking was not intelligently carried out. An analysis of the results put out manipulation. Still on impartiality, Thisday Tuesday April 5 (p6) reported that Buhari alleges influence on Jega by Jonathan, PDP. The story holds that "the alarm bells and ominous signs are once again available for the dissevering covers of democracy to see the duress and undue influence that president Goodluck Jonathan and the ruling PDP are exerting on the chairman of Independent National Electoral Commission (INEC), Prof. AttahiruJega. According to Osori, the *Thisday* Pedestrian Lawyer, Tuesday April 26, the collation process seems to be the weakest link in the election management process and INEC appears to have been ineffective in its oversight function in monitoring and controlling the collation process. This state of affairs, along with stories of fantastic sums of money being used as incentives, raises doubts about the authority of some of the figures arising from this process. Again, INEC, at every turn, refuses to ever see itself as neutral and instead staunchly camps for the defendants to insist before heaven and man, that elections were free and fair; and the injustice builds up and up until it explodes.

Conclusion

The press also instils much confidence of net public in the electoral system most especially showcasing the credibility of INEC, preparedness, commitment and integrity of the chairman Prof. AttahiruJega. The continuous reflection on Jega's antecedents as a union leader and vice challenger decontaminated the frustration people might have built several years on the mess in the umpire body.

Newspapers during elections do rely heavily on individual candidates and their spokespersons for story causes. Since these people too are always anxious of media publicity their statements become key headlines or story angles. In that process, the chance of seeking for independent neutral information is sacrificed. Moreso, substance or uncensored truth could be hard to come by as all candidates and their spokespersons would tender doctored statements and views that will give them an advantage over their opponent. Editorials where in the press can stamp their authority or approval on candidates are very minimal as observed in the study. The press shies away from this duty of editorializing or endorsing issues in their corporate statements.

Government of the day would always find the independence of the umpire body a threat to her ambition especially when the chief executive is also in the contest. Though Nigerians hailed the appointment of AttahiruJega as INEC Chairman his bold steps toward credible polls, much influence was exerted on the chairman particularly by the incumbent to doctor results in their favour, overtly or covertly. Nigeria's incumbents have not been able to overcome this temptation but providing the framework for free and fair elections, President Goodluck Jonathan did so well.

The full utilization of biometric machines to electronic voting would also boost credibility and reduce the undue interference.

The ability for the press stay clear of campaign of calumny, and half censored truths during the elections was a commendable efforts Analysis and interpretation of result clearly demonstrated that the press was more commend about the personality of candidates which include, honesty, transparency, decisiveness, experience, integrity, acceptance among others; and the candidate canvassed such as education, security, economy and employment, infrastructure, etc. this pattern of agenda setting saved the nation rigours of discussing decisive tendencies like ethnicity religion, zoning among others. The press was more concerned of who the candidates were and what do they have to offer to the nation if given the mandated.

Nevertheless, the press was shallow in their reportage, giving tight summary of issues of campaigns and about the contestants. The press was working to cover more (horserace reporting) than giving comprehensive account of issues and events. Thus it was clear that there was significant difference between the volume of coverage and the prominence of the candidates and issues. Comparatively, the performance of the press in the 2011 elections was good. They provided neutral reports which aimed at enhancing national cohesion and qualitative decision making among electorates.

While the press continues to consolidate on its performance of covering issues, they should increase in depth interviews and explore other sources of information rather than relying heavily on candidates' statements and their spokesperson. This will enable them provide more equitable and objective reports.The Construction of and publication of advertorials should be carefully monitored by the editorials. The drive for money through freebies and junkets should not becloud the positive role the media has to play in the society particularly during electioneering campaigns. The editors should watch out for offensive statements and unverifiable claims by politicians.

REFERENCES

Falade, K. and Olaitan, A. (2008) 'Special Report' *Nigerian Compass* Monday, June 30. pg 42.

Akintude, K. (2007) 'The Ugly Side of Nigerian Elections'

Newswatch September 24, Vol. 46 No. 12 pg 24 – 25.

Ibrahim, J. (1986) 'New Nigerian, the Mafia behind the Iron Mask'. *New Horizon* July Vol. No. 6. Pp12- 43

Iwu, M. (2009).'Charting the Course for a Better Electoral Process'.*The Guardian,* Monday, July 6.pp 66

Nnadozie, U. (2007) 'History of Elections in Nigeria'. in*Elections and the Future of Democracy in Nigeria*. Jega, A. and Ibeanu, O. (eds)Nigerian Political Science Association.

Oddih, M. (2007) 'Electoral Fraud and the Democratic Process: Lessons from the 2003 Elections'inJega, A. and Ibeanu, O. (eds) *Elections and the Future of Democracy in Nigeria*. Nigerian Political Science Association.

Gamba, D. (2007) 'Transition without Change: Elections and Political Instability in Nigeria'. Jega, A. and Ibeanu, O. (eds) *Elections and the Future of Democracy in Nigeria*.Nigerian Political Science Association.

Ibeanu, O. (2007) 'Elections and the Paroxysomal Future of Democracy in Nigeria' in Jega, A. and Ibeanu, O. (eds) *Elections and the Future of Democracy in Nigeria*.Nigerian Political Science Association.

Baba, T.K. and Ogundiya, I. (2007) 'Electoral Violence and Prospects of Democratic Consolidation in Nigeria' in Jega A. and Ibeanu, O. (eds) *Elections and the Future of Democracy in Nigeria*. Nigerian Political Science Association.

Wimmer, R.D. and Dominick, J.R. (2006) *Mass Media Research*. Belmont: Thomson Wadsworth

Remy, C.R. (1993).*U.S Government, Democracy in Action* New York: Mc Graw Hill.

Nwosu, I.E. (2003) 'POLIMEDIA: An Introductory Conceptual and Analytical Framework' in Nwosu I.E.(ed) *Polimedia: Media and Politics in Nigeria*. Ibadan: ACCE Nigeria Chapter.

Jibo, M. (2003) 'The Nigerian Press and Politics' in Jibo, M. &Simbine, A.T. (eds) *Contemporary Issues in Nigerian Politics*. Ibadan: Jodad Publishers.

Andrain, C.F. and Apter, D.E. (1995).*Political Protest and Social Change, Analyzing Politics*. London: Macmillan Press Ltd

Okonkwo, E.I. (1994) 'Journalists in a Developing Economy: A Politician View Point' in Okigbo, C. (ed) *Reporting Politics and Public Affairs*, Nairobi: ACCE.

The Role of the Mass Media Campaigns in Reducing Corruption in the Nigerian Police Force: An Evaluation

By
Thomas Uzah
Department of Mass Communication
Kwararafa University, Wukari

Abstract
This study examines the role of mass media campaigns in reducing corruption among the Nigeria Police Force. The paper is anchored on the agenda setting theory which presupposes that public agenda or the kind of things people discuss, think and worry about are powerfully shaped and directed by what the news media choose to publicize. The paper found that the mass media focussed attention on certain forms of corruption include bribery, fraud, embezzlement, extortion, favoritism and nepotism among both officers and other ranks in the police force, many of whom have been prosecuted by relevant authorities for corruption. The paper concludes that the mass media are very crucial in carrying campaigns on social problem like corruption practices in the society so should brace up to their responsibility. The paper recommends that the media should be influential in building awareness across different sections of the society on the dangers of corruption to the society.

KEY WORDS: Mass Media, Campaigns, Corruption, Nigeria Police Force.

Introduction

The menace called corruption is a big problem in Nigeria especially among the Nigerian police force. Watts (2008) asserts that corruption is a cankerworm that has eaten deep into the fabric of Nigerian society. It is a monster that is blamed for the economic woes facing the country.

Human Rights Watch (2013) posits that the widespread of corruption in Nigeria Police Force is fuelling abuses against ordinary citizens and severely undermining the rule of law in Nigeria.

The police are arguably the most visible agent of government and citizens often assess the character of a government through its police force. This is because the police are the "guardians" of society. To a large extent, the growth, actions and behaviours of the police as an institution, not only reflect the political and economic character of society, but also mirror what those in power are willing or able to tolerate or condone or perhaps even demand of the police.

According to Okonkwo (2011, p.7), corruption within the Nigeria Police is not unique. Corruption exists in the Nigeria Police Force much the same as it does in

any other police organisation the world over, except perhaps, in terms of its extent and the organisation's reaction to it.

On a weekly if not daily basis, the media in Nigeria reports on one act of corruption or other illegality perpetrated by the police somewhere in the country. Transparency International, a body universally recognised as an authority on corruption and adjudging the extent of corrupt practices in countries around the world, in 2013 not only listed Nigeria as one of the foremost nations afflicted by this malaise, but also ascribed to the Nigerian "law enforcement" a contributory percentage of the activity that caused the rating.

Defining corruption within the context of the Nigeria Police Force, Mbama (2012, p.30), said that corruption within the police is both internal (within the organisation) and external (its "official" relations with the public), which for obvious reasons attracts the greater attention. He continued, by way of definition, corruption in policing is "the misuse of authority by a police officer acting officially to fulfill or achieve his personal needs or wants". It involves the simultaneous presence of three distinct elements (i) Misuse of Authority, (ii) Misuse of official capacity and (iii) misuse of personal attainment.

Okonkwo (2011, p.9),said that there is no reason to believe that police officers as individuals are necessarily of a stronger moral fibre by upbringing or training than any other member of society. However, when a police officer is found wanting, or worst still violates the law, the outrage expressed by society is at its highest. This is simply because the deviance of a police officer "betrays" the confidence and trust of society and worst still, taints the entire organization.

Where police deviance ends and corruption begins is sometimes difficult to determine. Brutality, discrimination, sexual harassment, intimidation and illicit use of weapons constitute deviant behaviour. If it is designed to achieve personal wants it also characterizes itself as corrupt. But corrupt behaviour as understood by the ordinary Nigerian probably consists of: (i) pay-offs to the police by essentially law abiding citizens for infringement of statutes such as traffic laws, (ii) pay-offs to the police by organised crime or individuals who habitually break the law to make money such as drug dealers or prostitutes, (iii) the receipt of money, favours or discounts for services rendered, (iv) pocketing recovered money from the proceeds of crime, (v) giving false testimony to ensure dismissal of cases in court and (vi) the actual perpetration of criminal acts to mention a few.

The danger apparent is that in extreme cases, police are not just "protecting" criminals, but have become a complicit part in the planning and execution of crimes. In the words of Watts (2008, p.67), the Nigeria police force was an agency established by government for the purpose of enforcing law and order in the society but it is quite unfortunate that the men of this force have over the years refused to align themselves with the goals and objectives of the institution.

The mass media as the fourth estate of the realm has a social responsibility function to the society. Its contribution to socio-economic and political wellbeing of a country is widely acknowledged. In Nigeria just like in all society, the mass media transmit ideas and new information to its target audience. This implies that they are responsible for most of the adjustments in the behavior pattern of people in the society.

In the light of the above postulations, the Nigerian news media, especially broadcast media, has been covering news on corruption and related matters. Okon

(2000) posits that through collaboration with law enforcement agencies like Economic and Financial Crime Commission (EFCC) and Independent Corrupt Practices Commission (ICPC), the mass media has exposed corrupt practices by many highly and lowly placed officers. Such reports in the media have led to removal, resignation and prosecution of highly placed officials including the former Inspector General of Police, Mr. Tafa Balogun, who stole about 12 billion naira during his reign as IGP. Mr Bala Hassan was also prosecuted for his involvement in nefarious activities including the auctioning of vehicles to himself when the cases were still in court and Sergent Yusuf Danjuma on the other hand was also prosecuted for collecting bribe from a motorist. He was video covered when demanding and subsequent collection of the bribed money.

The challenge of corruption remains one of the most serious issues facing Nigeria. This study therefore seeks to examine the role of the mass media campaigns in reducing corruption among the Nigerian Police Force.

Theoretical Frameworks

Theories are assumption or empirical evidence made to explain a given phenomenon. As such, this study finds two theories relevant in explaining concepts or variables of this study. They include the agenda setting theory.

Agenda Setting Theory

The agenda-setting theory which is the anchor theory of this study was propounded by Maxwell McCombs and Donald Shaw in 1972. The theory presupposes that public agenda or the kind of things people discuss, think and worry about are powerfully shaped and directed by what the news media chose to publicize. The mass media force attention to certain issues. They build up public images of political figures. They are constantly presenting objects suggesting what individuals in the mass population should think about, know about and have feelings about.

In achieving this process, Little-John (2002) explains that agenda setting has two levels. The first level enacts the common subjects that are most important, and the second level decides what parts of the subject are important. These two levels of agenda setting lead path into what the function of the agenda setting theory consists. Basically therefore, the agenda setting theory assumes that:

a. The mass media do not reflect social reality because news is filtered, chosen and shaped by newsroom staff or broadcasters;
b. People get their news from limited source because people do not pay attention to all outlets, thus they rest on the mass media;
c. Few media agenda which were chosen by professional gatekeepers, lead people to perceive given issues as important.

Agenda-setting therefore implies that the mass media pre-determine the issues that are regarded as important at a given time in a given society. It does not ascribe to the media the power to determine what we actually think, but it does ascribe to them the power to determine what we are thinking about. The people have the right to think what they want to think, but interestingly, people tend to think alongside those issues the media highlight as important.

The relevance of agenda setting theory to this study can be understood from the ground that, in choosing and displaying news, editors, newsroom staff and

broadcaster play an important part in shaping opinion. The reader, listener and viewer learn not only about a given issue, but also how much importance to attach to that issue from the amount of information in a news story and its position. In reflecting what the people may be saying during a campaign (which could be on corruption reduction), the mass media may well determine and place importance to corruption related issues by setting agenda and by creating atmosphere for people to react.

Conceptual Clarification

This section explains concepts relevant to the study. The concepts include Mass Media Campaigns and Corruption.

Broadcast Media Campaigns

The media are the channels through which messages travel from the source to the receiver. Dominic (2007) sees the media as the channels that are used for mass communication. This definition does not only include the mechanical devices used for relying messages to the entire public, like radio, television, magazine, newspaper, etc. but it also covers all the institutions that these machines use to transmit messages. The media, whether electronic or print, are saddled with so many responsibilities such as the dissemination of information' to the general public.

Brown, Lankford and Buchana (2012) posit that mass media campaigns are interventions that rely on mass media channels to deliver messages about physical activity to large and relatively undifferentiated audiences. Messages are transmitted using channels such as newspapers, brochures, manuals, radio, television, billboards, and websites either singly or in combination. These campaigns are designed to:

- Increase awareness and/or knowledge of the benefits of physical activity;
- Influence attitudes and beliefs about physical activity; and
- Change physical activity behaviors within defined populations.

Consequently, communication plan that uses mass media to share messages with target audiences can be referred to media campaign. Hence, mass media messages on corruption which seek to attain positive attitudinal change could be referred to as campaign. Mass media campaign is therefore a complete, planned course of action formulated by broadcasters or press men to achieve defined objectives (i.e. corruption eradication).

Corruption

Corruption is a broad term covering a wide range of misuse of entrusted funds and power for private gain: Theft, fraud, nepotism, abuse of power etc. A corrupt act is often - but not necessarily - illegal. According to the US State Secretariat for Economic Affairs (2012), corruption means any abuse of a position of trust in order to gain an undue advantage. This involves the conduct of both sides: that of the person who abuses his position of trust as well as that of the person who seeks to gain an undue advantage by this abuse.

According to Corruption Watch, CW, (2012) corruption is the abuse of public resources to enrich or give unfair advantage to individuals, their family or their friends. Corruption Watch is concerned with any such abuse of power or position by anyone at any level of government or in business. The body provided various forms of corruption in relation to this study thus:

- A business or individual pays a bribe to a government official in order to be given a government contract or licenses;
- The use of government-owned resources, such as motor vehicles, for private purposes;
- A government official takes advantage of his or her position to favour a family member or business associate for a job or tender contract. This is commonly called nepotism; and
- A police officer solicits a bribe or a member of the public offers one in order to escape lawful punishment.

This therefore implies that, any form of the above postulation could be termed as corruption. Hence, corruption could be defined as dishonest or fraudulent conduct by those in power (like the police), typically involving bribery and illegal deal. It is the misuse of entrusted power or position for private gain.

Mass Media Campaigns and Corruption in Nigeria

According to Sambe, (2005:37 the mass media are the eyes and ears of the public. News media provide information and alert us of the changes that take place around us. The media are the watchdog of a free society exposing political corruption at all level of governments. He adds that corruption particularly has become a universal 'friend' like the oxygen gas and it is not debatable that no society is free of it. He maintained further that corruption exists in every society and in fact, everybody with the media inclusive is aware. Speaking about the existence of corruption in the society and economic fabrics of Nigeria a one-time Attorney General and Minister of Justice of the federation, the late Chief Bola Ajibola when inaugurating a committee on corruption on April 3, 1989 said "Corruption and other forms of economic crimes have been on the up surge. The alarming dimensions taken by such crime have not gone unnoticed". It is in the light of this awareness that the mass media have taken a special interest in the surveillance against corruption and to bring every act of it before the eyes or notice of the general public especially those that are affected. Ujo (2001) stressed that media organizations are expected to monitor the day-to-day activities in the country, educate the people to express their view and warm, and advice the rulers through their editorial content by so doing control public opinion. In the view of this position, Uehara (1997) earlier noted that right from the formation of the media in Nigeria, the media position has been a glaring one on national issues. The most potent instrument used in the propagation of nationalist ideas and racial consciousness has been the media. The power of the media cannot be over emphasized, media messages which come in form of printed matter (that is through newspapers, magazines and journals or leaflets) audio messages (that is through the radio) and the audio-visual forms (through television, films and so on) have inexplicable power to influence human thinking. For instance, media messages (inform of news or educational programmes) can launch an investigation and even scrap a law that foster opportunities for corruption.

According to Rick (2002, p. 22), the role played by the media in curbing corruption has proved to be extremely valuable often; reports on corrupt practices by government officials have provided the starting point for investigations on judicial proceedings or resignations. More broadly, media reporting has proved the level of pluralism and accountability in society. This implies that media role is critical in

promoting good governance and controlling corruption. This is so because, not only do the media raise public awareness about corruption, its causes, consequences and possible remedies, but also investigates and reports incidences of corruption that could induce positive behavioural change in the society. The effectiveness of the media, in turn, depends on access to information and freedom of expression, as well as a professional and ethical cadre of investigative journalists (Stapenhurst, 2000).

The most obvious examples of media potentials for reducing or curbing corruption can be seen when politicians or other senior public officials lose their jobs as a consequences of the public outcry or legal proceedings that follow reporting on corruption. Nigeria cannot forget in a flash the role the media played, in the resignation of SalisuBuhari a former speaker of the Nigeria House of Representative on July, 22, 1999 after the news magazine published a report on him titled "The face of a liar"(Ciboh, 2000). The media, therefore, in view of Kamosa in Okigbo (2004) is to expose incompetence, corruption, misconduct, inefficiency and misgovernance by the people in power. When these short comings of government are exposed, the people who put them into power could assess and Proffer a way forward to better and corrupt free Nigeria.

Forms of Corruption

The sort of corrupt acts that have been committed by police officers have been classified as follows:

1. **Corruption of authority**: police officers receiving free drinks, meals, and other gratuities, 2. **Kickbacks**: receiving payment from referring people to other businesses. This can include, for instance, contractors and tow truck operators. 3. **Opportunistic theft** from arrestees and crime victims or their corpses. 4. **Shakedowns**: accepting bribes for not pursuing a criminal violation. 5. **Protection of illegal activity**: being "on the take", accepting payment from the operators of illegal establishments such as brothels, casinos, or drug dealers to protect them from law enforcement and keep them in operation. 6. **"Fixing"**: undermining criminal prosecutions by withholding evidence or failing to appear at judicial hearings, for bribery or as a personal favor. 7. **Direct criminal activities** of law enforcement officers themselves. 8. **Internal payoffs**: prerogatives and perquisites of law enforcement organizations, such as shifts and holidays, being bought and sold. 9. **The "frameup"**: the planting or adding to evidence, especially in drug cases. 10. **Policehazing** within law enforcement. 11. **Ticket fixing**: police officers cancelling traffic tickets as a favor to the friends and family of other police officers.

The Nigerian Police Force and Corruption

The police has become one of the most visible agents of government and citizens often assess the character of a government through its police force most times. This is because the police are the guardians of society. To a large extent, the growth, actions and behaviors of the police as an institution, not only reflect the political and economic character of society, but also mirror what those in power are willing or able to tolerate or condone or perhaps even demand of the police. Corruption has been defined severally with each definition prospered from different

perspectives. The Independent Corrupt Practices and Other Related Offences Act No.5, of 2000 under Section II, corruption is defined to include Bribery, fraud and other related offences. Corruption within the police is both internal (within the organisation) and external (its "official" relations with the public), which for obvious reasons attracts the greater attention. By way of definition, the Independent Corrupt Practice Commission (2008) defines corruption in policing as the misuse of authority by a police officer acting officially to fulfill or achieve his personal needs or wants. It involves the simultaneous presence of three distinct elements: i. Misuse of Authority; ii. Misuse of official capacity; and iii. Misuse of personal attainment.

This implies that, areas where dishonest police officers abuse the powers are in the part of authority (that misuse of their power to harass or intimidate), officer Capacity (to extort money illegally) and personal gain (to enrich oneself fraudulently). Thus, when a police officer is found wanting or worst still violates the law, the outrage expressed by society is at its highest peak. This is simply because the deviance of a police officer "betrays" the confidence and trust of Society. Explaining how some police officers exhibit their corruption deal, Okigbo (2004) noted that, in many cases, superior officers set monetary targets for their subordinates and remove from their posts those who fail to meet them. The returns move up the chain of command as officers who take returns from their subordinates in turn pay their superiors for the same reasons.

Conclusion

It is the conclusion of this paper that mass media are very crucial in carrying sensitization campaign on social problem like corrupt practices in the society. As the media lead the crusade by setting agenda for public consumption, they are as well creating awareness, educating and sensitizing the public, and in turn mobilizing members of the large society toward a change of attitude on a heart-bordering issues like that of corruption.

It is therefore necessary that the mass media are very influential in building awareness across different sections of the society. Hence, media practitioners should engage their social responsibility function of educating and mobilizing the masses towards corruption free society through various educative reports and programmes.

Recommendations

The following recommendations were made:

i. The mass media should be influential in building awareness across different sections of the society on the dangers of corruption to the society.

ii. The NPF should undertake a comprehensive study of the operation of its officers and men making sure that they avoid blacklisting the force on corruption as well as punishing such officers and men.

iii. Media organisations especially the broadcast media should intensify efforts in the production of programmes that will help in the reduction of corruption in the society at large.

iv. Scholars in institutions of higher learning whose discipline lies within the scope of mass communication should also be made to undertake a

comprehensive study on the ills of corruption in order to create room for a corruption free society.

REFERENCES

Bello-Imam, B. (2005).The war against corruption in Nigeria: Prospects and problems. *The Guardian Newspape*r. "EFCC; ICPC, record average performance, says poll. April 7 page 13

Gardiner, John A. 1993. Defining Corruption. In: *Corruption and Reform 7*

Mbama, A. R. (2012) Corruption – the Monster that has Handcuffed Nigeria. Retrieved November 25, from URL: www.mbamaassociates.com

Nwosu, I. (2001). *An overview of mass communication, problems and practices in Nigeria*: A development perspective. Enugu: frontier publishers limited.

Nye,J.S.,(1967) Corruption and political development: A case benefit analysis, the American political science review.

Olagbenla, D.K.(2007). Leadership, Government and corruption in *Nigeria Journal of Sustainable Development in Africa;9(3) 97-118*

Pezullo, D.(1998). *Journalist training to curb corruption", Economic perspective: A Journal of the US Information Agency, 3(1);42-51*

Philip A.(2001) *Research methodology: A guide for research in management and social sciences.* India: Prentice-Hall

Yahaya, K. A. (2006). Strategies of enhancing ethics and accountability in the Nigerian public service as viewed by accountants. *Ilorin Journal of Business and Social Sciences. 11 (1 & 2). pp. 20-35*

Harnessing African Development through Oral Traditional Performances

By
Aondowase Boh, Ph.D.
Department of Theatre Arts,
Benue State University, Makurdi

Abstract

There existed a robust oral traditional in African societies over the years that can be tapped for the functional development of Africa. These oral traditions usually reflect the totality of African world view on how Africans should behave and act so as to attract progress and development instead of retrogression in the society. This paper examines the potentials of African oral traditional performances with a view to ascertain the development potentials of these forms in advancing the development of Africa. Emphasis is laid on the oral performances of the Tiv people of the Middle Belt Region in Nigeria. The paper concludes that African oral performances such as folk tales have the needed potentials that can be harnessed for the development and advancement of Africa. The paper strongly calls for the revitalization of such performances in Tiv land and elsewhere in Africa in order to boost the development quest of Africa.

Key Words: Oral Performances, Societal Development

Introduction

There has indeed been in existence robust oral traditions of performances in African societies over the centuries which can be tapped and maximized for the development of the African continent and its people. These performances have always existed in forms of oral traditions of the people which have been an integral aspect of the culture of the African people.

The entire culture of a people is suffused in their oral traditions in form of story-telling, legends, myths, poetry, dance and music. Culture is seen as the way of life of a people, it denotes a people's traditions and their traditional behaviour, beliefs, customs, rituals, artifacts and language. Therefore, culture is a creation of a particular group of people which is meant and designed for the overall development and progress of that particular society in which such a people find themselves.

Culture is actually an attestation that a specific group walked through this earth at such a point in time, and it thus serves as the heritage a generation bequeaths to another generation. Culture is something that a person learns from his family and surroundings, and is not ingrained in him from birth. It does not have any biological connection because even if a person is brought up in a culture different from that in

which he was born, he imbibes the culture of the society where he grows up. It is also not a hidden fact that some people feel the need to follow the beliefs and traditions of their own culture, even though they might not be subscribing to certain ideologies within.

Oral traditions which are expressed in form of performances that manifest the entire world view of a people, herein referred to as culture, can be seen as a conscious activity towards moving the people that own such a culture forward developmentally. Culture therefore, if seen from a conscious development dimension would be considered to surpass the common conception of culture as a mere way of life of a people.

As a conscious development, culture is seen as involving a deliberate and calculated effort, a common pursuit, a forward march towards higher values, towards refinement. It thus implies that to develop a peoples' culture is to humanize that culture, refine it, to render it more human, to guide it to full realization of its potentialities of developing the entire society. It also entails not just letting it be what it merely is, but making it become what it can be – for the development of the people and society at large. It is future oriented. Understanding of culture from such a dimensional perspective portrays culture as geared towards development, thus making it development-driven.

Development becomes a welcoming environment and the basis for the thriving of oral tradition in African societies. To this end, development is looked upon to include radical changes in institution, social and administrative structures, as well as in popular attitudes and sometimes even customs and beliefs. Development is therefore considered as a change from one stage to another. With regards to society, it is a change from one social level to another.

As mentioned earlier, African oral traditions found expressions in performances, such performances are usually in forms that tend to express the belief of the African in existential spectrums spanning from the belief in the infallibility of the gods, their inevitability in the continual existence and sustenance of humanity.

For the society to develop or move forward, the Africans through their various oral traditions have perpetually found ways of expressing their potency through performances that engenders the corporate existence and survival of the society. It is in this regard that this paper attempts to examine the role of storytelling traditions among the Tiv people with a view to bringing out its potentials for the development of Tiv nation and Nigeria as a whole.

Oral Traditional Performances: A Conceptual View

Oral tradition is a genre of endogenous knowledge. Oral tradition is testimonies of the past transmitted orally by words of mouth. They are also seen as literary products used and valued at different levels of signification, of all human societies. The theatre is always a mirror of human existence, and theatrical expression is always linked to specific time and place and culture. Thus the theatre of a people could be said to be the sum total of the doings of peoples before written records were kept. In Africa, beginning from the traditional mode, what transpired was oral in nature and when translated through performance they become drama and are then transmitted from one generation to another. These performances which were basically in form of traditional African festivals were suffused in rituals that expressed the

belief of the African; that, he cannot function on his own except through the divine assistance of certain forces or entities that are either visible or invisible but certainly invincible which needs to be worshipped, with an over-ruling belief in an Omnipotent God who can be approached through intermediaries with an aim to draw favour from the higher one.

The ritual ceremonies of appeasing these forces at various times and seasons can be termed theatrical, and the anchor of African theatre and drama is the belief system of the African, and this also defines the culture of such a people which hinges predominantly on belief in the supernatural. Culture, according to NgugiWaThiongo is:

> …a way of life fashioned by a people in their collective endeavour to live and come to terms with their total environment. It is the sum total of their art, their sciences, and all their social institutions including their systems of beliefs and rituals…Such values are often expressed through the people's songs, dances, folklore, drawing, sculpture, rites, and ceremonies. Over the years these varieties of artistic activities have come to symbolize the meaning of the word culture (24).

However, this culture is dynamic and open to change and modifications as a people progress. Thus correspondingly, changes in societies generally lead to new forms of dramatic expressions. African theatre today reflects a variety of societies because of the simultaneous existence of so many different communities. In most contemporary African theatre forms, oral traditions constitute a source of inspiration to the playwright and dramatist. This being a matter of fact, the question however is, in which ways have playwrights been able to use the rich oral tradition to construct modern theatre forms and expressions?

The theatre is an instrument which dancers, singers, narrators, writers and actors use to interpret their own ideas about reality as they perceive it. It therefore follows that oral tradition is closely linked to oral literature which is often closely associated with theatrical performance modes. Suffice to state here and clarify this fact, that pre-literate people also did have their own literatures. Thus, there are two senses of the word literature as used here. Literature in one sense refers to 'imaginative works', while the other sense of the word mean 'the body of writings on a particular subject'. Though the concept of literature started from an etymology of writing so that literature literally means written material, there are in traditional and rural societies certain oral performances which are imaginatively presented and which belong to literature in its modern meaning as an act of verbalization. Oral poetry allows the people, to acquire a critical consciousness, particularly those who are marginalized and discriminated in society. Empowered individuals are better equipped to question and critique societal realities and assumptions and enable them to change their situation. Rather than being merely in the world, individuals can be taught that they are actually co-creators of their reality.

The point here is that pre-literate societies too did create imaginative works that though not written down, belong to the field of literature. In other words, literature is divided into written and oral categories. Oral literature is by definition

dependent on a performer who formulates it in words on a specific occasion in contradiction to its realization as a literary product.

Oral literature is often connected to the performance. And the significance of the performance and the essential presence of the performers, without whom oral literature cannot even exist, is an important and fundamental characteristic which in the past have often been overlooked in the study of oral literature. This same characteristic is an essential aspect shaping all the theatres of Africa today. There is therefore a strong parallel between oral literature (tradition), theatre, dance and music and these last two are set forms which are actualized in and through their performance and, furthermore, in a sense depend on repeated performance for their continued existence, survival and sustenance. The significance of performance in oral literature goes beyond a mere matter of definition; for the nature of the performance itself can make an important contribution to the aspect of their literary form.

Theatre had existed in pre-colonial Africa contrary to Western ethnocentric misgivings, it is thus erroneous to take Western theatre as it has developed in recent centuries as a criterion to determine whether or not theatre exists among other people especially Africa. Just because the verbal element, also known as dialogue has dominated all other aspects in drama and theatre in Europe does necessarily mean the same applies elsewhere. Though the 'word' may be subordinate to other elements of theatre such as dance, song, mime and music in Africa, or it may form a harmonious unity with them, this does not by any means portray Africa and Africans as lacking dramatic forms of their own. It is however always a question of norms within the society in which the specific forms developed. Antonin Artaud in his writings *Les Theatre et son Double (the theatre in the double*) (1934) accused the West of having prostituted the theatre. According to him, "why is it that in the theatre, at least in the theatre as we know it in Europe, for that matter in the West, everything that is specifically theatrical i. e. everything that doesn't obey expression by speech, by words or if you wish, everything that is not contained in dialogue …is left in the background?"(124).

This accusation came at the point when Artaud encountered Asian and Eastern performances in France. He was particularly fascinated by the aspects of theatre which were not merely verbal; its wide range of facets allowed the Eastern theatre to retain the character of a total theatre; a total theatre characteristic that is redolent in so many African traditional performances.

There are various categories of oral traditional performances, these are performances that are done within the traditional ambiance of a people without due recourse to modernization but are in every way essential and important to the overall development of their social wellbeing. They are born out of the cultural life of the people. Some of these include oral narratives, folk speech and oral poetry.

Oral narratives consist of folktales, legends, myths, fables, epic etc. Folk speech embodies proverbs, riddles and tongue twisters, while oral poetry is a conglomeration of the panegyric, elegiac, war chants, religious, occupational, marriage and the abusive categories (Hagher in Mbaiver 7).

This paper however will examine the potentials of African Oral Traditional Performances with the scope of discussion limited to folktales among the Tiv people of the Middle Belt Region in Nigerian, and how these oral traditional performances

are capable of engendering meaningful development for the society if properly harassed.

The Tiv people are one of the ethnic groups that inhabit the geographical area referred to as the Middle Belt Region in central Nigeria. Like most races or tribes in Africa, the Tiv people have a rich cultural heritage replete with a lot of oral traditional performances through which their social, cultural, philosophical and material reality are expressed. Modes of manifestations of these oral traditional performances include folksongs, riddles, incantations, loves, myths and legends which are usually phrased in cultural idioms, metaphors expressing traditional logic and other forms of cultural and ritual significances geared towards the development of the society.

Folktales, Social and Cultural Development among Tiv

Among the Tiv people, oral traditional performance modes popularly known as folktales, storytelling or oral narratives is commonly known and referred to as *kwagh-alom*, which later was modified into *kwagh-hir*. Akpede Dennis is of the view that: "The Tiv narrate *kwagh-hir* stories at night after the evening meals and are directed by fathers, mothers or any elders in the family. The stories centre around spirits, animals and marvels" (5). For instance, they include marvelous journeys embarked upon by unusual people to places inhabited by spirits and fairies and transportation to such destinations is usually by attaching onto the feathers of wonderfully huge birds. The Tiv put this story telling performance to stretch out the imagination of the children who form the greater part of the audience. This is the traditional scenario upon which the new *kwagh-hir* puppet and masquerade performances evolved as a theatre form with the manifestations of animals, masquerades and puppets.

The functions of oral traditional performances among the Tiv such as folktales or storytelling are numerous and obvious. They provide entertainment and teach abundant moral, social and religious lessons. These lessons are commonly derived from the plots of the story and the songs which are used to embellish and accompany such narrative frames.Most if not all oral traditional performances attain their fulfillment when actually delivered in performance and their didactic essence is the dissemination of cultural values, moral attitudes, beliefs, informed propaganda and other forms of traditional conduct, which all together contribute towards the sharpening of the children intellectually to enhance societal development.AmirikpaOyigbenu quotedAgber who submits that development should be considered "from the perspective of improvement in the quality of life of a group of people" (112). Rather than emphasis on the structural transformation which tends to preclude the people, Agber once again argues according to Oyigbenu that there is now "a systematic process of the humanization of the concept of development" (112). This humanization aims largely at improving the quality of life of the people and the enhancement of their living standard and life style. Development therefore should be capable of ushering in progress in the community through collective action and participation of all members regardless of age and sex. It is on this note that we discuss the folk tales below to bring out its development cum moral potentials.

Why the Poor are always with us

"Once upon a time the lion lived with the leopard, the hyena, and the night-adder, and one day when the hare was passing he called out 'Greetings, you dead'. They did not reply but wondered why he had addressed them in this peculiar way, they were rogues and so the hare repeated anyhow, 'you are the dead,' and passed on his way.

"Soon after this they began to pass laws, and the lion said, Í don't like dust, because it gets into one's hair.' 'I,' said the leopard, 'loathe the finger of scorn which is pointed at one.' 'Whereas I,' said the hyena, 'hate this ridiculous habit of asking questions, for never do I get a tasty bit of food without man making inconvenient inquiries about me.' The adder said, 'and I fear my tail being trodden on, but if any one does so I shall kill him.'

"That very day the hyena went and ransacked out some old skins and bones and sat crunching them at the door of leopard's house and made such noise that the leopard could not sleep. On the `morrow he felt sleepy, but was afraid to speak to the hyena about it, because the hyena had said that he hated people asking questions. But when the hyena repeated the same performance on the following night, the leopard was unable to contain himself any longer and cried out, 'Hyena! Why ever do you keep me awake like this? Don't you ever intend to let a body sleep again?'

"On hearing these words, the hyena said, 'What has possessed the leopard to cross-question me?' and pointing his hand at the leopard, said, 'you are nothing more than miserable leopard.' Now there was nothing the leopard so disliked as any one pointing at him, and so he leaped up and went for the hyena. The lion was warming himself by the fire when the struggle began, and when the leopard knocked the hyena over, a cloud of dust arose and covered the lion, so he, too, jumped up and cuffed the leopard, knocking him over and killing him, after which he slapped the hyena and knocked him over.

"Having killed those two, he was on his way back to resume his seat by the fire when he accidentally trod on the adder's tail and the adder, furious with the rage put out its tongue and stung the lion so that both adder and lion perished at the same moment.

"After this the hare passed by again and called out, 'you dead men!' But not a sound could he hear. 'Where have these dead gone?' asked the hare, but he soon after wards saw the bodies of the lion and the leopard and buried them.

"That is why people have ceased living in towns where all are powerful alike; where places are inhabited it is better that there should be a mixture of strong and weak, rich and poor." (Culled from Abraham, R. C. *The Tiv People)*

Why the Hawk Hates the Chickens

One day, in the far distant past, the animals were gathered together to watch the races; the hawk proposed to the hartebeest that they run a race together; but the hartebeest said: the contest is unequal, for I can run both faster and farther than you. 'Never mind, said the hawk, let us try all the same.'

Just before the hare gave the word 'go' the hartebeest asked the hawk; 'what is the length of the course?' the hawk replied; 'Let us run until the sun sets.'

No sooner had they started off than the hawk perched on the hartebeest's horns unknown to him, and after he had run a mile and seen no sign of the hawk, he asked the cob whom he met whether he had seen the hawk. Just as the cob was about to reply that it was sitting on its horns, the hawk made a sign to the cob to keep quiet. So the cob replied 'No I have not seen the hawk.'

After a fourth mile, the hartebeest asked the hippopotamus for the news of the hawk, but again, the hawk beckoned on the hippo to say nothing. This went on all day until finally the hartebeest came to the home of the chickens. When he asked the cock, 'Have you seen the hawk?' The cock began to stammer and at last, when he was able to control his voice, he said: 'Why, the hawk is perched on your head'. This enraged the hawk so much that it darted forward and seized two chickens and devoured them.

Now you know why it is that the hawk always pursues the chickens; it is because the cock gave away the hawk to the hartebeest on that day (Culled from Abraham, R. C. *The Tiv People*).

Development Issues in the Folk Tales

The realist folklore affirms that all progressive and sustainable societies are composed of both the rich and the poor, the strong and the weak, the wise and the unwise – all of whom complement each other and is important as far as human society is concerned. The folklore depicts a lawless society where anarchy rules. In such a society, the physically mighty and deviously clever prey upon others – making the security of persons precarious and breeding destitution. Such a society, as shown in the folklore, is prone to the rule of 'jungle justice' or 'survival of the fittest' – where only the strongest live and the weak eliminated.

Life in such a society is ruled by such instincts is solitary, nasty, brutish and short. As captured in the folklore (while the poor are always with us), the animals lived without universal conventions/rules. Instead, each of the animals spelt out laws in its favour at the expense of the other(s).

The hyena who detests any interrogation has its law broken by the leopard who in turn hates anyone pointing a finger at him, and has its law counter-broken by the hyena. The two are engaged in a fight, which raises dust that breaks the lion's law, and the lion attacks and kills them. In the course, the lion incidentally trod on the adder's tail – breaking the adder's law. The adders furiously stung the lion and both die in the course. This breeds a society without cooperation, and where co-habitation is absent; amounting to 'jungle justice' that perishes the animals' kingdom, as the animals kill themselves.

Tiv society, just like others elsewhere around the world is kinship oriented, where everybody (the old and the young, poor and rich, strong and weak) are accepted as equal partners and members of the society. This communal existence harnesses the powers of the strong, the wealth of the rich to benefit all and sundry. Even though a chieftain may hold some privileges which others do not access, the daily life of the chieftain is very much like the daily life of any other member of the society or tribe.

Gowdy, J., while affirming to the need for corporate existence submits that, for a society to develop, "it must be held together by implicit peer pressure rather than by explicit rules and punishment" (342). This shows that every society, even

though composed of different classes of people, individual members of each of these classes have a responsibility to the society, which must be held together for overall existence of such society. This agrees with the position of Thompson et'alin Roemer J. who holds that "any society consisting of only one perspective, be it egalitarianist, hierarchist, individualist, fatalist or autonomist, will be inherently unstable" (18). African oral traditional performances emphasize the sense of community and humane living as highly cherished values of traditional African life. This is because the individual cannot and does not exist alone, but corporately. In African traditional societies, each individual owes existence to other people, including those of past generations and his contemporaries. As Mbiti, J.S. posits "the individual can only say I am because we are, and we are therefore, I am; this is the cardinal understanding of man" (106).

The point is that, the interplay of all societal classes is required if each class is to be fulfilling. Thus, none of the groups of class would be fulfilled if there are no embraced principles which enable them to cooperate with each other; and as such losing their individual sense of direction in the absence of other group(s).

The second folk tale is a referential folklore reflective of human qualities through allegory. It is universally common (although with exceptional cases) that quiet people tend to be less impulsive than do talkative. As such quiet people are more often than not known to consider decisions from multiple angles before acting. Just as the Tiv adage that goes; "*ishuwa I lamen I we iyaga*" to mean a noisy parrot hardly make a nest. Talkative take decisions in haste without duly considering a range of options and a likely effect.

As depicted in the folklore, the cob and the hippopotamus were able to stay on the edge of the dubious plot by the hawk to outwit the hartebeest. This does not make them conniving with the hawk or being deceitful but as a mark of self-control, not to give unwarranted information; for they did not know where the whole drama began. Contrary, the cock, even having been warned by the hawk to be mute insisted and revealed the hawk, the effect of which it has continued to lose its chickens to the hawk till date. While the Tiv extol honesty as a virtue, it cherishes this virtue through deliberate strength that discourages people delving into situations easily and unduly. It encourages characters that are easily approachable as opposed to those that are aloud and aggressive. This statement remains true inspite of the apparent disarray in the experience of contemporary politics and brutal internecine wars in many parts of Africa and indeed Tivland.

While we may rightly say that honesty and personal integrity have greatly eroded in our society today, the inability of people to imbibe self-control has also been another problem militating against a peaceful political, religious and cultural society. The dissemination of information based on propaganda, 'hear say' evidence and biased political agenda are largely responsible for our current political turmoil that has engulfed our nation. This is because of the persistent wrong or distorted messages and information that are spread even in political, economic, cultural and even religious spheres.

Nevertheless, just as the cob and the hippopotamus in the story, who displayed high level of self-integrity, self-controlled people generally keep unassuming body language and neutral expressions, and are sure to take a moment

before they act to truly consider what is about to happen or what may likely happen to avoid being wrapped in an unwanted situation that may unfold.

In almost all Tiv folklores, the characters are created to represent the human world – usually with the hare representing everyman. Most of the impulses displayed by the hare – cunning, stubbornness, greed, cruelty, sadistic, arrogance and pride are enhanced by his children, each of whom has a peculiar mannerism. For instance, most of the hare's downfall is caused by the character of *Anatondoakaa* (talkative and unreasonable), the foolishness of *Anabyarusu*. His cruelty and arrogance are enhanced by the *Ankyahabushi*, who is cunning and wicked as the hare. All these children represent the different human characters and instincts that abound in human societies. Thus, folklores that project these characteristics, while condemning and discouraging the negative behaviours that impede on societal development, also extol desirable qualities that develop society.

Conclusion and Recommendations

The study reveals the robust oral traditional performances in African societies which can be tapped and maximised for the development of African continent and its people. We live in an age where most of our much cherished cultural values and avenues for socialization are going extinct. Thus, the capability, affordability and ultimately, the accessibility to our cultural values is also eroding dramatically.

Every aspect of human life is significantly shaped through effective upbringing. This stage in human development is extraordinarily receptive to the values that are obtainable in the immediate social environment. Modern psychologists generally agree that the impressions of early childhood play a decisive role in the process of maturation into adulthood. Children generally learn more by imitating what goes on around them, especially what they see adults do. The early stage in human development is thus very fecund for the scaffolding of important socio-cultural, moral and religious values. Good deeds such as respect to elders the law of the land and benevolent virtue can be nurtured, expressed, shared and taught from childhood. This happens when the socializing environment provides the necessary grounds for it to be planted and groomed. Significantly this virtue is not a product of scholastic curriculum, but a derivation from affective and effective psycho- social relationships within a community.

The Tiv folklore, as others in African tribes is a vibrant art form through which their social, cultural, philosophical and material reality is expressed. While providing didactic entertainment, folklores in Tiv are replete with ample moral, religious and social lessons. It is the opinion of the author that, while African traditional performance particularly those of the Tiv possess several desirable advantages and prospects for effective development, its relegation both in formal and informal processes of learning can be detrimental. There is therefore every need to revamp those oral performances and harness them for the holistic development of the society.

While this paper contributes to knowledge about the dynamic African art forms that remain remarkable as being veritable in the thrive towards development, it is the recommendations of the paper that while other conventional avenues for effective socialisation may not necessarily eliminate or curb the menace of social discontent, knowledge of the rich oral traditional performances would be a viable

alternative model for projecting our developmental potentials which signify our aspirations.

Besides, African traditional performances like folklore, oral poetry, etc. should be incorporated into the school curriculum so that children and indeed the younger generation are exposed to the rich cultural repertoire laced with cherished values and norms. This will trigger a cross-cultural researches all over the African continent with a view to project those values that emphasise our unity as a people and with a common heritage.

Also, at this time when the continent experiences great strain in economy and politics through the intensification of western media propaganda – breeding an elitist society (where the poor remain perpetually poor, oppressed, marginalised and dehumanised); harnessing of African oral traditional performances in communication can raise the consciousness of the masses and elites alike towards continental goals to redeem our image, pride and identity.

WORKS CITED

Abraham, R.C. *The Tiv People,* London, Crown Agents Publishers.Second Edition, 1940.

Akpede, Dennis B. *Towards a Taxonomy of Tiv Theatre.* Makurdi: A. K. Printing and publishing, 2010

Artaud, Antonin. *Le Theatre et son Double.* Gallimard: Paris, 1977.

Gowdy John. Limited wants, Unlimited Means: A Reader on Hunter-Gatherer Economics and the Environment. St Louis; Island Press 1998, p342 – 356

Mbiti, J.S. *African Religion and Philosophy.* London: Heinemann, 1990.

Nyitse, Leticia Mbaiver. *Form and Content of Tiv Songs.*Makurdi: Aboki Publishers, 2006.

Oyigbenu, Amirikpa.Strategizing Drama as Tool for Advocacy and Rural Development: Challenges for Non-Governmental Organizations in Nigeria. *African Research Review: An International Multi-Disciplinary Journal, Ethiopia,* Vol. 3 (4), July, 2009 (Pp. 109-121).

Reomer John. Socialism vs Social Democracy as Income-Equalising Institutions. *Eastern Economic Journal,* Vol 34 issue 1, 2008pp 14 -26

WaThiongo, Ngugi. *Detaine : A Writers Prison.* Heinemann: London, 1981.

WaThiongo, Ngugi. *The Trials of Dedan Kimathi.* Nairobi: Heinemann Educational Books, 1972

Tabloids versus Broadsheets: Background to Competition and Controversy in Newspaper Reporting

By
Muhammad S. Rabiu
Department of Mass Communication
Nasarawa State University, Keffi

Abstract
Newspapers cater for a wealth of tastes and interests. They are often described as either "Broadsheets" or "Tabloids", depending on their format, style and content. Broadsheets mostly cater for the better-educated, often professional readership, which wants detailed information on a wide range of news, reported in a matter-of-fact way. Tabloids, the hated counterparts of broadsheets, realize that much as readers want the ordinary bread and butter news (markets, stock exchange intelligence, law reports, sports results, the outstanding news of the day), they also want interesting reading. They point out that readers want something startling and fresh, presented in an attractive form. Therefore, tabloids tend to appeal to those who want to read shorter, entertaining (and occasionally bizarre) stories, stuffed with more human-interest materials and a larger number of pictures than broadsheets publish. This paper analyses the arguments, atmospheres and attitudes involved between these two tendencies in newspaper reporting. It concludes that the tabloids are overwhelming favourites as competition is forcing the broadsheets, also known as "qualities", to absorb from the tabloids.

Introduction
Journalists have a compulsive curiosity, a bold and adventurous nature combined with tenacity and perseverance. They must seek the news and ensure the news – timely stories of fascinating interest to the general public.
Journalism means covering and uncovering the news by journalists who tell people what they have learnt. It is mainly for news that people buy newspapers.
Journalism takes real inquisitiveness and search, the ability to work up on interest in anything and everything, to be good at finding out, and to have a sense of what is important for the moment. Usually, journalists show the ability to write clearly, crispy and concisely, according to Lea (1997).

News through the Printed page
In the history of man, newspaper reporting was the earliest form of journalism. According to Herbert Williams, Head of the Department of Journalism at Memphis State University, the first tiny newssheet was published in the United

States, on Thursday September 25, 1690. It was called *Public Occurrences both Foreign and Domestic.*

Similarly, Astor (1991) observes that the earliest newspapers known to the world were published for one purpose only, and that was the dissemination of current information. Then, as now, the person who procured, prepared and got the news published was the journalist, who is the foundation stone of the news organization. Without the news properly prepared and presented, without views carefully, skillfully and journalistically written, the great, powerful and widely circulated newspaper would either not be printed at all or it would become a more advertising catalogue. Even then, it could not endure long, since in the first place, the public, deprived of its news, would not care to buy it and, secondly, the advertiser, being no fool, would not advertise. Therefore, the sheet, without the magic touch of news, would fail without the hope of recovery.

According to Stovall (2011), today newspapers are the major practitioners of journalism. The practice of journalism occurs in many other media, of course, but when people think about journalism – where it is, where it happens, what it does – chances are they think about newspapers. It has always been so, because for centuries newspapers were the only news medium. Radio broadcasting began on December 12, 1901 and television took off on June 7, 1938 (Bittner, 1989: 93), and the Web has been around only from 1993. However, newspapers have existed for centuries, even back to the Roman Empire.

As Stovall (2011) points out, the newspaper is part of the life, legend and lore (knowledge, wisdom) of modern society. Newspapers speak with an authority that few individuals can attain. They are a means of defining people as a community, something that all of them can share. They are a focus of information and opinion for a community. They may not always be loved – infact, they rarely are – yet they almost always command attention.

The Obligation to Inform

Throughout their over 300-year history, newspapers have been transformed, particularly in recent decades, by the sociological, economic and technological changes that have touched all other human enterprises. But the one quality of the true newspaper that remains forever constant is its purpose: the spread of information. The role of the press in informing the world public is one of transcendent importance. Every newspaper is an encyclopedia of local history and world movements.

The public wants its news as it happens – fully covered, well printed, attractively and accurately printed in a form whereby it may be preserved to become a public record.

The newspaper shoulders responsibilities and carries out many services. It announces the time, the place and the topic of meetings. It chronicles births, deaths and marriages. It advises when taxes must be paid, when voters must register.

The newspaper proclaims elections, designates voting places, and informs parents and children when schools reopen. It stimulates public interest in holidays and special days, and their programmes. It tells when service clubs and other social organizations meet. It heralds coming sport events.

The newspaper is a constantly changing community bulletin board, and it is delivered to the reader to be perused at his or her leisure. It educates and promotes. The newspaper instructs in international relations, history, geography, economics, psychology, politics, medicine, agriculture, home economics, meteorology and more. Through the newspaper's columns, the doctor talks professionally about rare and common diseases and points out ways to avoid or treat them. The weatherman conveys to those going on an outing the cheerful news of a bright day or warns the farmer with hay on the ground of possible danger of crop spoilage from rains to come the following day.

Similarly, recipes and beauty hints enlighten and please women readers. Columns are devoted to human behaviour and political issues, and generally, there is a sprinkling of political advice on a myriad of hobbies and activities.

Such important services of the newspaper require research, selection and direction. Plain facts are dramatized with colourful and helpful information. Photographs of individuals and groups, maps and charts make news more understandable and meaningful.

Persons prominent in national and world affairs are brought closer to all through biographical facts and human-interest material in the newspaper.

Rendering so diverse a service requires an enormous amount of work. Such vital information does not just walk into the news columns. It must be collected, written and published at the right moment to make it appreciated and helpful.

Most newspapers invite people to express themselves on matters of general community interest. Through the editorial columns, the editor interprets the thoughts of the community. The editor speaks and the readers talk back. Thus, the public receives the opinion of both.

The newspaper is a prime factor in formulating a community programme and in organizing the community to carry it out, in promoting the growth and development of the community, in advertising its assets to the outside world, and in pointing out its faults and weakness to the home people. In most communities, the newspaper willingly provides space for and actively supports campaigns to raise funds for worthy causes.

Conceptual Clarifications: "Tabloids" and "Broadsheets"

Newspapers provide for an abundance of societal concerns and flavours. According to Rabiu (2012), in the approach to newspaper practices, there are two main alternatives: "Broadsheets" (also known as "qualities") and "Tabloids", (also called the fun press or the popular press), depending on their format, style and content.

Qualities – usually broadsheet in format – cater for those readers who want detailed information on a wide range of news and current affairs, while tabloids tend to appeal to those who want to read shorter, entertaining (and occasionally bizarre) stories with more human interest, and they generally contain a larger number of pictures.

Two former London editors, Harris and Spark (2001) add that qualities have mostly better-educated, often professional readership, while Tabloids are for readers

who want to be entertained as well as informed. In Nigerian national print media terrain, the Tabloids are *Daily Sun, Saturday Sun, Sunday Sun* and the *Punch,* while broadsheets are exemplified by all the rest – the *Guardian, Daily Trust, Sunday Trust, the Nation, Thisday etc.*

Style and Form: Broadsheets versus Tabloids

Broadsheets are also called "Qualities" but this does not have anything to do with their grammatical refinement. Rather, it refers to their social taste of decency that targets the cultured and cultivated people of the society. Thus, they avoid the extravagant and loud headlines of Tabloidsand the salacious(sexy, immoral, disgusting), stories of Tabloids and the sensational (stirring, spectacular) reporting of Tabloids. They restrain themselves from any obscene, vulgar or profane stories.

In news coverage, they employ the traditional straight news reporting style. Here, the reporter identifies and encapsulates the essential facts in the introductory paragraph, the lead.

According to Apooyin (2003), the lead, in this conventional reporting style, must draw the reader's attention, and tell, at a glance, what the story is all about. Thereafter, the succeeding paragraphs must justify and qualify the lead by unfolding and expanding further information. This classical formula of news writing is called the inverted pyramid, in which the most important fact appears at the top, and then additional information follows in a descending order of importance. This method offers six advantages:

- It summarises the story.
- It aids speedy writing by the reporter.
- It facilitates quicker reading by the reader.
- It helps quicker editing by the sub-editor.
- It quickens headline writing.
- It minimizes the repetition of words and statements.

Accordingly, whereas Broadsheets lean on plain, unadorned news writing and reporting, the Tabloids luxuriate in news crafting and colouring. They showcase a passionate and pleasurable brand of journalism, with a sparkling prose style that shows grace and artistry (see Rabiu 2012: 5).

The construction style of Tabloids allows readers to experience a feeling of direct identification and participation. It paints pictures and induces an emotion.

Divergent Approaches: Attitudes and Atmospheres in Tabloid and Broadsheet Newsrooms

This section draws heavily from points marshaled by Carol Sarler, a British Journalist who has worked her way around the communications world, with spells as an advertising copywriter at J. Walter Thompson, a radio reporter at the British Broadcasting Corporation (BBC) London, magazine editor at *Honey*, and a television producer at Channel Four.Shehas also written for every British national broadsheet, and then the Tabloid,*Sunday People.*

Newsrooms are the nerve centres of newspaper houses. They are the focal point of news activities in a media house. Here, stories are submitted by reporters to various copy editors, also known as sub-editors, who comb through the draft, repairing grammar, cutting excess words and making general improvements.

According to Sarler (1999), there is a deep suspicion and dislike between broadsheet and the tabloid journalists. There exists a naked snobbery ladled upon the tabloids by the broadsheets. She says the broadsheets have so much to learn from the tabloids, because of the following nine points:

1. All broadsheets have one or two bright sparks upon whose slender shoulder the product rests, but tabloids are staffed by entire teams of bright sparks whose conversation – whose informed conversation – makes their company a joy.

2. Tabloid journalists read the newspapers. Not just their own and those of their direct competition, but they read all the broadsheets as well.

3. The production process on a tabloid is a thing of beauty to watch. Editorial materials range widely from sad to angry to witty, as appropriate. There will be at least two pictures on a page, a half tone here and there, and changes of typeface to pretty it along. Tabloid picture desks are better operators. Somehow they just get them. A broadsheet picture desk, hostile, will ask: *"Where on earth do you expect me to get pictures?"* This professionalism of tabloids extends beyond the editorial team to their colleagues to the legal department etc. The atmosphere is more relaxed in tabloids.

4. Broadsheets have stricter deadlines. In Tabloids, if a reporter is ill, there is sympathy, though they still need the copy.

5. In tabloids, a reporter writes to shorter lengths. Aside from the economy of space, the bonus for the writer is that in learning how – when necessary – to condense one's thoughts thus, the pen is all the shaper when writing longer pieces elsewhere.

6. There is more camaraderie among tabloid reporters, who congratulate one another for ingenious, creative story openings (leads) that may be labelled pinnacle of literature. A dinner party is even organized for spectacularly good stories that are published. And everyone shares in. They avidly and competitively read one another's story to see who has the best introductory paragraph (the lead). At broadsheets, they hardly even as much as admit to having read colleague's stories. There is no feedback among co-workers.

7. Tabloids offer more reader services – like employing a slimming editor to offer sensible advice, since most British people would like to lose a few pounds. They also publish pictures of role models – like the Page 3 Girl, liked by many readers.

8. Tabloids write compelling stories and have plenty of sports coverage.

9. Tabloids feed prevailing social attitudes. In Britain, for example, most people have fascination for their "betters", with resentment, soothed only by the knowledge of all the tiny slips, faults, ailments and finer points or trivia of misery, be they among footballers, fashion models or dead princes. The high visibility of these social stars makes the British common man feel "humble", and

this is his way of regaining pride in himself while getting a little revenge in the bargain. Such reports bring millions of readers to the tabloids.

Tabloids and Broadsheets: A Look at Editorial and Ideological Issues

Though read by millions, though reaching a bigger and broader audience than the Broadsheets, Tabloids, in Britain, do not have a fraction of the power over public opinion. This is because public opinion is, ironically, not the opinion of the public but that of the Establishment. And the newspaper preferred by the Establishment is the broadsheet.

According to Sarler (1999), the centre of the snobbish industry opposition to the tabloids is that the broadsheets are there to stimulate those capable of debate and of making up their own minds, while tabloids are there to exploit and to manipulate the common man, the built-in assumption being that he is somehow less capable. She adds that elitist pride, rather than proper shame, is responsible for the Establishment's refusal to acknowledge the newspaper chosen by most other people (the tabloid). But in their sneaky, under-the-covers, hypocritical way, some of them read the tabloids, Sarler observes.

Tabloids are also accused of picking up on a salacious (scandalous, spicy etc.) story and reprinting it for the baser edification of their readers, together with the invitation to enjoy on the one hand, and to condemn, on the other.

Broadsheets also chastise tabloids for promoting an unhealthy slim body image on readers – again, those "unintelligent" readers who cannot think for themselves.

Tabloids realise that much as readers want the ordinary bread and butter news (market, stock exchange intelligence, law reports, sport results and the outstanding news of the day: the stuff offered by the broadsheets), they also want interesting reading. Readers want something startling and fresh, presented in an attractive form. Therefore, the tabloid journalist is compelled, minute-by-minute, hour-by-hour and day-by-day to strain for what will interest the reader. Their stories are the chorus of the drama of contemporary events: oddities, sex, perverted happenings etc.

Exaggeration of every kind is as essential to tabloid journalism as to the dramatic art. Occurrences are over magnified, sometimes. Hence tabloid journalists are regarded as alarmists. But they reply that it is their way of making themselves interesting, just as in literature, the technique of hyperbole (exaggeration or magnification) is used to create an effect of emphasis, conviction and vigour. Hyperbole, indeed, compels an immediate attention due to its over blowing effect. It is a deliberate overstatement e.g. *"It is so hot in Maiduguri that you could fry an egg on the sidewalk".* This does not mean that you could <u>actually</u> fry an egg on the sidewalk. It only invokes a compelling image to paint clearly in the reader's eye how <u>very hot</u> Maiduguri really is. This sort of amplification or enlargement is often humorous. Tabloid writers use excess or extravagance in soft stories, to help their readers visualize a scene better or to share their feelings more deeply.

Again, compare these two statements, to appreciate more this literary technique of overestimation:

- *The whole world knows him as thief* (Hyperbole)
- *Many people know him as a thief* (normal statement)

And so, tabloid journalists like to report their stories compellingly. They seem to believe that the newspaper, being "seconds hand" on the face of the clock of history, must exaggerate each second's importance otherwise the "second" could not be counted. Here, tabloid newsmen resemble little dogs, which, when the slightest thin stirs, immediately get up barking loudly. Being a "magnifying glass" the reader has to carefully measure the attention he pays to the tabloid's alarm trumpet.

Conclusion

The reporter is like a tightrope dancer. His readers expect him to give several different kinds of exhibition – the straight, dignified walk (as is the reporting style in broadsheets), the startling (shocking) gymnastics and the attractive tricks (as in the reporting style and coverage of tabloids).

If he does not fit the bill, he is a failure. If he only does the dignified part, he is regarded as dull, whereas, if he only performs astonishing or alarming gymnastics and pretty tricks, he is regarded as purely sensational.

In short, to be a success, the reporter must give a full bill to meet all tastes, refinements and requirements. And this is impossible. It is a utopian idea – something desirable but not practicable. The mass audiences that newspapers strive to reach are not a uniform mass with homogeneous likes and dislikes. Instead, they are heterogeneous, living in different social conditions and positions, possessing diverse educational attainments and inevitably, having different interests. And these interests keep varying. The mass audience is a collectively unique to modern society. Today, people live in a complex society characterised by urbanisation, industrialisation and modernisation.

Therefore, newspapers are not, and cannot be complete presentation of life, in as much as they deal mostly with the abnormal and the exceptional – which is what news is. Moreover, even the news materials gathered in the newsroom are further sifted and sorted before publication. From all the collected stories, some are selected and others rejected because of, among other reasons, limited newspaper space for stories.

On the whole, life is about balancing the scale. Newspapers should give to the readers what the readers want to read, and sometimes they should publish for the readers what they think the readers should know.

Tabloids are the despised counterparts of broadsheets, which two former London editors, Geoffrey Harris and David Spark, describe as having mostly better-educated and professional readership. According to Carol Sarler, competition is forcing broadsheets to absorb from the tabloids. And so the *Guardian* of London now reviews popular music, reports the divorce of a popular singer or scandals in the British royalty. It also serialises the biographies of stars. Previously, all these were the exclusive stuff of tabloids.

REFERENCES

Apooyin, B. (2003). *Specialised reporting,* Ikeja. Batapin Associates

Astor, J. J. (1991). *The Art of Modern Journalism,* Delhi: Akash Deep.

Bittner, J. R. (1989). *Mass Communication: An Introduction*, New Jersey: Prentice Hall Inc.

Harris, G. & Spark, D. (2001). *Practical Newspaper Reporting,* Oxford: Focal Press.

Lea, K. (ed) (1997). *Cassell Careers Encyclopaedia,* London: Martins and Printers.

Rabiu, M. S. (2012). *Jaunty and Popular Journalism: How Tabloid Newspapers Delight and Draw Readers,* Ibadan: Stirling-Horden Publishers.

Sarler, C. (1999). Why Tabloids are Better: In Glover, S. (ed.), *Secrets of the Press: Journalists on Journalism,* London: The Penguin Press.

Stovall, J. G. (2011), *Journalism: Who, What, When, Where and How,* New Delhi: PHI Learning Private Limited.

Williams, H. L (1978).*Newspaper Organization and Management,* Iowa: Iowa State University Press.

Songs in Contemporary Nigerian Drama

By
James Dung

Theatre and Film Arts Department
Faculty of Arts, University of Jos

Abstract

A close examination of some Nigerian plays reveals divergent notions and practices among dramatists on the use, abuse and function of songs in drama. The common assumption is that music mainly entertains. Hence, it is common to find all kinds of smash-hit-songs meant to mesmerize in dramatic performance. Sometimes the same music is over-used for different plays by various directors. Other trends include: allowing songs run off the plot track; arbitrary improvisations; some plays have no music score. In some instances, songs are either dominant or subservient, and in other cases the songs are incidental to the dramatic plot. Songs for the realization of defined dramatic objectives have different implications from songs that merely occur in drama. This article probes the use of songs in Nigerian drama. Do the songs have conceptual base within the dramatic structure? How can the role and use of these songs be defined and explained? What dramatic intentions do the songs project? Do dramatists consider how songs can mar or make their works? The essay analyzes the use of songs in Femi Osofisan's ***Midnight Blackout*** and Ojo Rasaki's ***Once upon a Tower***. It establishes that dramatists and theatre directors need to be wary of the uses or abuses of songs in their works. The use of songs in drama is demanding than is often thought; and its uses should be confined to defined dramatic intentions. Finally, the song idiom proves to be a resilient and effective tool of dramatic expression.

Key Words: Introduction: Contexts and Issues in Music-Drama

Introduction

Music has always been part of theatre and drama. Songs or instruments often accompany performances such as festivals, dance, poetry, film, television/radio program and stage plays. For many years music remained a central force to the experience of theatre performance around the world. Its alliance with performance has roots in antiquity – in ancient rituals, ceremonies and narratives which were richly expressive. For example, Lee A. Jacobus and Milton J. Cross have established that early Dionysian festivals featured singing, music and dancing. Early Greek tragedies were not acted by individual actors but were chanted by the choruses which formed an integral part of drama (35 & 604). This view is corroborated by

Encyclopaedia Britannica and Herbert Kupferberg who attest that works in antiquity had combined poetic drama and music and the plays of classical Greek dramatists Aeschylus, Sophocles, and Euripides employed choral music in a manner which certainly reflected related usages in earlier times. Further, during the Middle Ages, biblical dramas were commonly accompanied by music known under various labels, including mystery, miracle and morality plays of the 13th and 14th centuries which staged Biblical stories with provisions for solos, choruses and instrumental accompaniment (Encyclopaedia Britannica & Herbert Kupferberg).

In a quest for new forms, musicians, playwrights, directors and, critics have long desired to evolve a more formally structured and conventionalized music-drama. Eventually, opera emerged during the Renaissance (1401-1600). Opera refers to drama in which the text (lyric) is set to music and staged; enactment of a story through music/song, or conversely, the dramatization of such songs or music. Inspired by the spirit of the rebirth, zealous composers and dramatist recreated the power and splendour of the classical Greek drama with rich musical accompaniment. As John Drummond noted, opera is a child in the family of music-drama (13). Today, the operatic tradition is widespread in Europe, America, Asia and Africa. However, the use of musical compositions, particularly songs in drama differ from one another in terms of origin, content, form, style, function and above all peculiarities of cultures.

In Nigeria different theatre practices and traditions in various parts of the country have devised their approaches to the fusion of music and drama. In some cases church music, secular music, art music and folk music have been used. Many dramatists and theatre practitioners tend to gravitate towards their own indigenous music or a blend of the traditional, the modern and the popular. In Western Nigeria for instance, pioneers of modern drama in Nigeria, namely, Hubert Ogunde, Kola Ogunmola and Duro Ladipo, made use of native Yoruba music. Their type of music-drama became known as 'Yoruba Opera' 'Folk Opera' or 'Native Opera'. The Yoruba opera tradition according to Joel Adedeji and Hyginus Ekwazi is a dramatic composition which combines music, poetry and dance and its practitioners are products of two traditions: Yoruba indigenous culture and Western civilization, especially Christianity and Western education which affected the attitude, ideas of the artist and also have influenced the form, content and style of opera (43). Successive generation of Nigerian dramatists inherited and still perpetuate this genre of music-drama (operatic tradition), albeit clear variations and modifications that tend to defy conceptual classifications. As the relationship between song and drama varies from one play to the other so also is the circumstances of their usage and functions always changing.

Therefore, whether in dance, poetry or dramatic performances, in either African or Western context, the role or meaning of songs differs a great deal. A song, according to John Vinton, is a short lyric or text set to music. Every art has its materials. Music too, has its component elements which exist in auditory images – sounds or tones (Nallin 1). The use of song in the context of this essay refers to the ways or situations in which song is employed in literary drama, whereas the functions are mainly concerned with the reasons for employment of the song – the purpose, which it necessarily serves in realising defined dramatic objectives or intentions.

The song text is a musical component which contains other musical elements including poetic and dramatic elements. A. P. Merriam speaks of the song text as a favourable source of understanding human behaviour and valuable instrument in the analysis of culture and society. It is also considered to be a useful means of obtaining information which may not otherwise be accessible (13, 187, and 193). Song texts enjoy a degree of freedom made possible by the power of obscurity. The protective shields often constructed under the guise of metaphors and a wide range of other figurative devices, allow the free expression of thoughts, ideas and critical comments. Perhaps, this would have been censored under conventional dialogue.

Some ethnomusicologists, among them J. H. Kwabena, have established in their studies that in most African musical practice and tradition, there are regulatory mechanism, which check the arbitrary use of songs. Music for rites, ceremonies and festivals may not be performed in another context unless for special reasons or the express permission of custodians or authorities of such a music. This control extends to the instruments and the period of the performance in question. Few among the many purposes for the use of music have been advance: to set mood, to provide outlet for expressing feelings and or to punctuate dramatic actions. Kwabena draws example from Sukumaland of Tanzania, where the funeral of a dead chief and instalment of a new one are marked by a specially designed music, which performs specific dramatic actions (22). Similarly, Buchannan's study, cited in Kwabena, attests that the Tiv people of Nigeria have a tradition of settling disputes through song contest. Among the Eskimo, going by Holm's findings, litigations are instituted through songs, which enumerate the faults of opponent, resulting to attacks that may result to brutal forms. (197).

The few examples cited here suggest that songs could function as means of expressing public hostility and at the same time resolving minor disputes. However, the extent of truth, peace, justice and fairness of adjudication through the song method is not suggested by these studies. Thus, it becomes difficult to conclude whether justice could truly be attained by this mechanism.

Further, the credibility of the song legal method becomes more doubtful and even fearful when one considers the derogatory and provocative character of most songs of social control, particularly songs of abuse. It is counterproductive when the use of songs to settle disputes rather ends up escalating such disputes to brutal forms of attack. This perhaps provides tenable reason for a deeper understanding of how songs operate and how their usage and functions can be regulated in their interaction with drama.

The subject of this article is anchored on concern some scholars have raised on the abuse of music in African drama. First, using the experience from Ghana, Aba Hayford has observed the indiscriminate use of music in theatrical performance. Directors, he opined, have resorted to very personal use of music in their productions. A close analysis of such usage of music suggests lack of team work between the script writer, the director and the composer (John Illah 93). In the Nigerian context, Bode Omojola has also complained about modern Nigerian playwrights and directors who make use of music in their plays but the role of the music in such plays often lack proper definition.

Perhaps, the tendency of directors, dramatist and composers to usurp specialized duties, outside the purview of their professional training, could be the root

of the problem. The theatre is a total and collaborative art. It requires team work. Whose duty is it to define and articulate the role of music and song in drama, is it the playwright, the composer, the director or the critic? Or does the mere presence of songs in drama naturally define their roles? Do dramatists, theatre directors or composers identify specific dramatic intentions which they wish to convey through songs? In this regard, a guiding principle in determining and assigning roles to songs in drama is the needs of the drama, which should be identified by the practitioner.

The essay focuses mainly on songs in drama – that is, songs that are products of a trained dramatist – and consist of texts primarily of the playwright composition or his/her proxy. Using Osofisan's *Midnight Blackout* and Rasaki's *Once upon a Tower* as units of analysis, the essay investigates the resilience and efficacy of songs as instruments of dramatic expression in contemporary Nigerian drama.
.

Defining the use and role of songs in Drama

The lack of proper definition of the use and role of songs in contemporary Nigerian drama has given impetus to assumptions that songs in drama are only meant to entertain, amuse or to serve as background embellishment. This view grossly undermines, in generic sense, the true essence of the infusion of songs in drama. It is not all contemporary plays in Nigeria that make use of songs, neither do the songs found in some plays have equal proportion or even serve exactly the same function. There are striking differences in the styles, uses and functions of songs in plays. A sample of some works clarifies this point further.

The music in Wole Soyinka's *The Lion and the Jewel* is limited to drumming, dancing and folk chants inserted between few scenes or actions. This contrasts with the use of music and songs in his *Opera Woyonsi* in which the use of songs is more elaborate and deliberate. In Ola Rotimi's *Ovonramwen Nogbaisi* there is scanty presence of songs. Sutherland's *The Marriage of Anansewa* is lavished with songs, drumming and dancing, typical of indigenous African performance and the tradition of total theatre. In the forward the dramatist describes the musical performances as "Mbogos". They are integral part of the plots and stories, used to develop action and characterization; to reflect mood, hasten the pace of performance or inform audience about the shift in time and, or space (Suntherland 5 & 6). In Soyinka's *Death and the King's Horseman*, a large proportion of the musical pieces seem to be assigned to the praise singer, who presents the compositions through declamatory vocal delivery. The author insists that the play can be fully realised only through an evocation of music from the abyss of transition (Wole Soyinka vii). The songs, chants, dance and orchestration in these plays, are designed to reflect the traditional repertoire of the various indigenous musical traditions of the authors. Thus, the presence of music, in both content and intent, gives the plays a strong cultural flavour. It reveals much about the history, arts, religion and other experiences of their various communities.

Bakare's two previous plays, *Rogbodiyan* and *Drums of War* are noted for their use of songs. In the former, there are about three songs which are performed at different movements of the play. The lyrics of the songs are short, with their content making passing remark on events of a given moment. The story starts with a song that bears the title of the play. The latter play, *Drums of War*, is shorter than the former, but has about twenty-two short songs. The songs are chants or choruses, with no stanza-chorus or solo-chorus arrangement pattern. The song texts are completely

isolated from the main structure of the play. However, stage direction is used to indicate, when, where and what song to perform at a time. The songs derived their titles from events or language of their composition. For example, it is common to hear of 'A Song in Hausa', 'A War Song in Igala', 'A Song of Placation in Yoruba' 'A Song in Edo' and 'A Dirge in Ibira'. There is a multilingual composition of the songs, which is common in both plays. Also, the performance of the songs seems to be assigned to a traditional orchestra composed of singers, drummers, dancers, praise singers and the town people. However, there seems to be a significant departure from this approach and attitude in *Once upon a Tower*. In the play, there is a remarkable modification in the utilization of songs for the effective realization of specific dramatic intentions.

Muyiwa Awodiya writes that: of the 21 full-length plays published so far, music and songs are used in Osofisan's thirteen full-length plays (56).Few of his musical plays include: *The Chatting and the Song, Once Upon Four Rubbers,* and *Aringidin and the Night Watchmen.* The above figures attest to proliferation in his dramatic writings and their deep-rooted song tradition. In the plays, songs are intertwined with drama. There are about twelve songs used in *Moroundodun,* which are composed mainly in Yoruba language. The author feels that the songs in Yoruba help to preserve the Yoruba locality of the action (80). In *Red is the Freedom Road,* the songs are in form of dirges, martial music, chants and there are moments that orchestration by drumming and trumpets is introduced. In *Midnight Hotel*, Osofisan makes use of a resident hotel band, the Petronaira Band, for the performance of the songs. Sometimes, the songs are performed by either the band or the actors or characters in the play.

In *Midnight Blackout* – a sequel to the former – there are ten songs, which are mostly performed by the characters at various moments of the play. The songs in the play demonstrate dynamism in the use and function of songs in Osofisan's plays. The songs in his play have a high degree of flexibility. Thus, the tendency of generalized assumptions, which is often associated with classification of genres or style, the occasion of the performance of the songs and their primary function, may be erroneous and misleading. For example, how correct is it to conclude, as Awodiya rashly did, that most of the songs in Osofisan's plays can be classified traditional Yoruba music or in what sense can one subscribe to Awodiya's claim that "All the songs in Osofisan's plays are entertaining." Osofisan shades light on the idea of music in his plays when he opines that the concept of a total theatre is universal than strictly an African phenomenon on the modern stage. Music is incorporated to appeal to theatrical sensibilities of audiences (Muyiwa 56).

Incidentally, both Osofisan and Bakare are trained theatre scholars and professional practitioners; hence they represent a blend of theory and practice. Similarly, the dramatists have worked with seasoned icons of the theatre; Osofisan worked closely with Soyinka, the first African and black writer to win the Nobel Prize in literature. His interest in theatre music is contained in *Myth, Literature and the African World*, and *Opera Wonyosi*. Bakare on the other hand, was an apprentice under the Hubert Ogunde, the acclaimed father of professional theatre and the progenitor of contemporary opera in Nigeria. Indeed these theatre figures and their works, which incorporate music, must have influenced the duos to imbibe the music-drama tradition.

Contemporary Operatic Forms in Nigeria

Nigeria has a rich a theatrical heritage which predates colonialism. Indigenous Nigerian theatre and performances had relied on oral traditions until the invasion of Western civilization under the auspices of trade-partnership, political conquest and missionary indoctrination. This contact uprooted many aspects of indigenous Nigerian culture, including the performative arts. In its place a new seed of civilization was implanted. It left the citizenry with multiple and confusing identity. The African-American writer Richard Wright, while on a visit to Ghana, bitterly lamented that there was no power on earth that can rebuild the lost mental habits and restore that former vision of life that once gave meaning to the lives of Africans (S. O. Unoh 43). One of such oral performance that defined life in the past was folkloric tradition.

The seeming oldest form of theatrical performance in Nigeria is the folktale, which is narrated with the accompaniment of music, songs, mime, disguise and dramatization with hardly any clear-cut demarcation – real or imaginary – between the performer, the performance and the audience. They often dissolve into an organic communal experience. The performer, usually a narrator, has a lead role of initiating and facilitating the performance while the audience, a personification of the community, simultaneously respond by active participation. The performer is often time the creator of the storyline and also the composer of the songs which are interwoven.

The Ijo Epic classic, Ozidi saga, and the Tiv Kwagh-Hir are a few examples of the story telling tradition of indigenous Nigerian theatre that use songs. The main concerns of the Kwagh-Hir stories and their songs centre on issues of social values, nationalism, mobilization and resistance, which affect the life of the people as a social entity. The songs are influenced by these concerns which define their existence. In this regards, the songs assume a reflective and philosophical role. Thus, their living and their thinking deeply rooted in their philosophy are embedded in their art forms. This is because as Mbiti says, "...what people do is motivated by what they believe and what they believe springs from what they do and experience" (47).

The preponderance of music and songs, either by their thematic content or by stylistic role of engaging the singer-chorus-audience web, suggests that the songs in Tiv Kwagh-Hir and indeed, that the Nigerian story telling theatre is a form of opera. The presence of basic operatic elements, coupled with the fact that the song text are tied to themes and plot and that these performances are structured, points to the dynamism of indigenous Nigerian art form that typify a lyric theatre. The songs in folktales are flexible because they also double as shield, enabling the narrator/singer say what cannot be spoken about due to the grave implications. These songs are therefore often wrapped in simple or obscure metaphors, allegories, proverbs, personifications, imageries, idioms, riddles and jokes. In the words of Kwesi Yankah, folktale with songs can be a hidden political text for protest, defining relationship, lampooning and promoting ideal political values (Kofi & Gibbs135).

Changes in the Nigerian social, political and economic landscape have affected the folkloric theatre tradition in form, content and style. It has been influenced by European, Asian theatre traditions and it wrestling with globalization, about which Yakubu Nasidi warns, "...we live now in an even more divided world, an 'integrated-excluded' world, where America, and much of Europe constitute a

'partially integrated whole' from which the vast majority of the Third World are excluded...for the reality on the ground is one of increasing disruption and marginalization of peoples and cultures by a single dominant culture" (116). This eminent threat, and the need for a way out, perhaps account for the rescue effort of the pioneering Nigerian dramatists and theatre practitioners. Thus, the contemporary Nigerian opera can be considered the product of such initiative.

Hubert Ogunde is credited to be the father of contemporary opera in Nigeria through his celebrated theatre company, The African Music Research Party. Formed around 1945, the group had the objective of researching into ancient Yoruba art forms, especially in music and drama. The aim was to revive and improve such art forms. Perhaps, it became necessary to curtail the overbearing influence of the Victorian concerts party on the musical and cultural life of Lagos in the latter half of the19thc. The concerts theatre tradition was "modelled on imported vaudeville minstrelsy" after the concert music hall performance of Europe. It flourished in Ghana, Togo and Nigeria during the colonial era (Barber, Collins & Ricard 7).
It was popular in Lagos, and it featured classical songs, piano music, drama skits, chants and recitation. Traditional Nigerian pieces were ignored, even when most performers were African. (Bode Omojola 15).

The 19thc Lagos life witnessed obsession for European values, musical entertainment especially opera, which represented a symbol of status (M.C.J. Echeruo 67). Lagos being the seat of colonial power attracted heterogeneous settlers including freed slaves who imported the concert party culture in early 1939. However, concert party soon became moribund largely because it lacked roots in indigenous art forms. By 1881, the Catholic Mission introduced theatrical performance at St. Gregory's School, with mainly European plays produced, but indigenous art forms were incorporated. It was against this antecedent that the African Research Party evolved.

Ogune's theatre practice started under the auspices of an African Independent Church of the Lord (Aladura), Cherubim and Seraphim. In 1944, the church commissioned him to produce a play, to raise fund for a church building project. Ogunde produced "The Garden of Eden and the throne of God". This was his first native opera. By 1946, Ogunde had formed a private theatre company, The African Music Research Party. This company marked the rise of professional and contemporary operatic theatre practice in Nigeria. With secularized and politicized play themes, the company employed its actors. The success story of this experiment inspired more works.

In a span of seven years (1944 – 1950), Ogunde had produced five plays: **The Garden of Eden and the throne of God**, **Israel in Egypt**, **Nebuchadnezzar's Reign**, **King Solomon**, and **Africa and Gold**. As the political terrain in Nigeria got charge with nationalist activism, the themes of his plays changed. The operas became politically committed, producing plays like **Worst than Crime**, **Toward Liberty**, **Bread and Bullet**, **The Black Forest**, **Mr Devi's Money**, **Yours Forever** (1947) **and Half and Half** (1949). Later the name of the company changed to Ogunde Theatre Party and the quality of the production also improved.

This is reflected in the Daily Service Review, as cited by Ebun Clark. In scenery, lighting, costume and presentation the performance is a credit to Ogunde who is considered to be the saviour of native music and drama in Nigeria (46). Other innovations introduced included the use of improvisation, which replaced the

previous scripting attempt. Ogunde Theatre Party produced plays that challenged oppressive colonial order, a posture that was sustained even after independence. Throughout the colonial world, the theatre was a highly regulated and restricted activity. Before the advent of other forms of entertainment it was an effective medium that had popular appeal and wider reach. It thus had the potential to stir public sentiments that could result to unrest and uprising. On several occasions, the aggrieved colonial authority imprisoned Ogunde and sanctioned his productions because of their adjudged subversive contents.

Africa and Gold suggests provides clues about the structural pattern of most of his operas. The play is divided into three acts, each with a number of short scenes. Ebun Clark reported that the operas were composed of traditional chants, incantations, proverbs and poetry. The plays start with an opening glee – an adaptation of the Alarinjo (a Yoruba popular travelling theatre) style, and became a lasting feature of other theatrical presentations. The opening song, which served as prelude, could either unfold the plot or simply make passing comments on life. The operas had less dialogue but emphasized music, pictorization and plot. Later the company and its production suffered a major setback during a tour in Ghana. Ogunde turned his "mistake" of losing fortunes into opportunity as he "rearranged" the show. He added modern musical instruments. The second trip to Ghana earned a handsome sum of a thousand and eight hundred pounds. Ogunde's experience epitomises the massive increase in productivity and the emergence of a commercialized and industrialized entertainment industry which the country is currently witnessing. It provided the necessary impetus that midwived contemporary operatic tradition in Nigeria.

Kola Ogunmola and Duro Ladipo were active collaborators. **Love of Money** and **Oba Woja** are some of their respective works that evidenced a remarkable contribution in development of opera in Nigeria. From the middle of the 19thc to the dawn of the 20thc, the phenomenon of written operatic plays remained an important landmark in the development of literary drama in Nigeria. Bode Sowande's *The Night Before, Farewell to Babylon*; Ola Rotimi's *If...*, *Our Husband has gone Mad Again*, *Ovaramwen Nogbaisi*, *Hopes of the Living Dead* sustained the tradition. Similarly, some Art Musicians have also contributed in the development of opera in Nigeria. The list include, Sam Amusan *The Sailors* (1994), Lazarus Ekweme *A Night in Bethlehem*, Adam Fiberesima *The Rascals, Opu Jaja, Orukoko* Okechukwu Ndubisi *The Vengeance of the Lizard, (1966) Dr Feeles (1968)* Meki Nzewi *The Moonsage Hero, A Drop of Honey, Things Fall Apart, Kunje, We the People* Bode Omojola *Ode for a New Morning*, (1989) *Kings for Sale* (1990), *Odyssey of an Innocent* (1994)

Songs in Contemporary Nigerian Drama

Songs, like language, aim at conveying meaning. However, sometimes songs tend to conceal than reveal their meanings. When songs are performed in drama, several meanings and messages are conveyed almost simultaneously. *Once Upon a Tower* and *Midnight Blackout* engage social issues in a contemporary Nigerian setting.

Songs constitute part of real life experience in human activities, thus their presence in contemporary Nigeria drama naturally draws attention to innovative approaches in their usage and functionality. Though, Bakare's *Once Upon a Tower*

and Osofisan's *Midnight Blackout* are divided into movements and parts with short episodic scenes, there is unity and continuity of actions, events and situations, made possible by the use of songs. Songs in contemporary Nigerian drama are therefore of structural relevance to the plays. They provide the plays with preludes, interludes and postludes and the conceptual frameworks of the plays are musically based. This then presupposes that the songs in these works are used primarily to enhance the course of defined dramatic intentions. The songs and the drama are inextricably intertwined that the absence of one may affect the other. The implication here is that songs are to be considered as part of the dramatic space. That the communicative essence of the plays would not have been effectively achieved without the songs, because the songs are message centred. As a matter of fact, the song texts provide sub-scripts.

The songs are drawn from various sources, namely the personal compositions of the individual playwrights, adaptations of popular tunes and perhaps, the reliance on other composers. The playwrights do not seem to have delved deeper into traditional folk songs, except for the dirge in Efik, which is rather used subversively, to celebrate death than mourn it.

In handling the subject matters, the playwrights systematically use songs to break-up complex subject(s) into component units. The result is an innovative mechanism in subject distribution and treatment. This reduces subject cluster. In the plays, various songs handle different themes, issues or problems. However, there are notable overlapping which serve the purpose of harmonization, balance and coherence.

The plays use songs specifically and deliberately. Whether in the opening, transitional points or conflict related situations; there is significant consistency in the strategic application of the songs. Another example needs to be cited here. In the plays, the passage of time is not only achieved through the conventional divisions of the plays into scenes, or the use of the stage light, but the songs serve most conveniently, the same purpose. Of course, the flashbacks and foreshadowing technique, which are embedded in songs, are practical demonstrations. Through the songs, time is either speeded up or slowed down by the pacing role of songs. The tempo of the plays is by extension determined by the songs.

General characteristic features revealed that the songs are topical confrontational, penetrative, thought provoking and point blank. This perhaps can be attributed to the ideological leanings of the playwrights, which tend to favour radical aesthetics, and their dialectical approach to social criticism. The source of the material of the songs is not difficult to determine as the actual source of composition. The topical outlook of most of the songs of course leaves no one in doubt that socio-political and economic conditions remain the primary source of material and inspiration associated with a few songs points to other sources of materials. 'Ofin Mose' which translates 'Law of Moses' can be linked to mosaic religious teaching, which is commonly found in Christianity, Islam and Jewish holy books. Also, the dirge which marks the epilogue in Bakare's play can be traced to the Efik people of South-Eastern Nigeria. Here, there is an influence of oral tradition made possible by the author's scholarship sojourn at the University of Calabar and the premier production of the play there.

There are traces of adopted songs, too, which are modified in both content and style in order to serve the dramatic intentions of the playwrights. The song

'Teacher' is an adaptation from Fela Anikulapo Kuti – the controversial Nigerian musician whose critical attitude toward governments in Nigeria led to series of clashes with the authorities. A similar situation applies to the song 'I love my Provost', which is taken from the pattern of Wole Soyinka's album 'I love my Country'. (Soyinka too, has a penchant for government, leadership and social criticism in Nigeria) However, there is a subversive and ironic usage in Bakare's version of the song. Similarly, 'Ofin Mose' and 'Asewo Campusi Yakare' are popular tunes that were associated with the Nigerian civil war of 1967 – 1970. In Osofisan's 'Science can do Anything', the allusion is made to superstitious belief, colonial contact and science knowledge, which the song symbolically considers to be 'the god of today'.

As for the source of the songs in his plays, Osofisan admits his lack of formal training in music, hence the strong on Tunji Oyelana, a musicologist who composed most of the songs in his plays. However, the absence of composer necessitated the dramatist's attempt to write the songs and compose their tunes (Muyiwa Awodiya 56).

How are the songs meant to be performed? Going by the structural presence of the songs in the plays, and the fact that the singing parts are assigned to characters in the plays or a band which is acknowledged to be part of the dramatic space, it is perhaps the dramatists' idea that the songs be performed spontaneously. However, in the course of song performance, there are moments when the plays may have to experience quick pause, to allow the band cue the songs or for the characters to reach the bandstand for a song. Sometimes the character(s) will simply request the band to sing, as the case may be with a night club show. There is also the impression which suggest the performance to look like a concert, in which the band features the characters as guest performers before an audience.

Despite the impact of the songs, there are notable inadequacies arising from the use of songs in the plays, which deserve critical attention. The most obvious limitation common to both *Once Upon a Tower* and *Midnight Blackout,* is the absence of the musical score of the songs in these plays. A musical score is a written or printed (music notation) version of a piece of music. It contains and provides orchestration and voice parts. In other words, the musical score contains detailed arrangement of every aspect of the music in question; the melody, rhythm, tempo, orchestration, dynamics, style, voice part and the song text; and indicates how it should be performed. Music score is as important as the play script because it serves as primary source of reference in interpretation, expression, analysis and the performance of a given piece of music. In the light of this, how wise is the decision by the dramatists to omit the musical score from the plays? Is the omission of the music score to be explained by the non involvement of professional musician in the composition of the songs? Or is it simply informed by the assumption that not many of the theatre directors, actors, audience and critics are musically trained? How then are the songs expected to be learned, rehearsed, interpreted, performed, understood and ultimately enjoyed? Indeed, the absence of the musical score of these songs tends to give room for all manner of speculative possibilities and abuses. In the first instance, chances are higher for theatre directors, critics, performers and audience to resort to an unguided interpretation, appreciation and application of the songs.

One credit for including the music score in the plays is that the sanctity, originality and the quality of the compositions will for long be assured and preserved. Thus, the chances for arbitrary uses can be avoided. A glance at other published works by the playwrights suggests a similar pattern of consistency in the omission of original music scores of the songs. Should one regard this trend as authorial' style and attitude or should it be considered as aspects of the drama that is meant for improvisation? Whatever explanations advanced, with regards to the omitted music score, one point stands out: the compositions are song literatures without vital details, thus, face the grave risk of losing a great portion of their musicality, originality and quality.

Similarly, the lack of proper definition of the status of the band in the plays also poses another challenge. Is the band a participant, an independent observer/eye witness or a roving commentator, or even a narrator? Is it a traditional- Nigerian, a Western orchestra or both? What instruments are appropriate for use in each song? In *Once upon a Tower*, the band is placed at a visible location in the auditorium. There is no specific mention of area or stage position for the band. The band plays at the prologue through the convocation ceremony. Is it then a commercial/University band that is actively involved in the convocation ceremony? The setting in *Midnight Blackout* is a regular bourgeois room, with the bandstand in a garage. There are reasons to think that it is a band that plays at night clubs, particularly the exclusive staff club. The band in the play is strategically positioned thus constituting part of the dramatic space. Whether it performs or freezes, its presence and participation are possibly a part of continuing dramatic action and intention. The only tenable explanation on the status of the band is to consider it as a dramatic element: omniscient voice, eagle eye, watchdog, which sees, hears, knows and speaks about the very consciences, motives of characters, the authors and everything that happens in the world of the plays.

Though, the musical style/genre of each of song is difficult to determine, clues from stage direction tend to suggest highlife music, whose roots are traced to Ghana, and became popular in Nigeria in the 1960/70s. Does this brand of music still appeal to majority of contemporary theatre audience who are constantly being exposed and bombarded with other musical varieties? Perhaps in future, the dramatists will need to survey audience musical taste. Nonetheless, the choice of musical style, other than its appeal to audience taste, must also consider thematic, stylistic and aesthetic values of dramatic intentions.

Conclusion

This essay has examined the uses, abuses and functions of songs in *Midnight Blackout* and *Once upon a Tower*. Thus, the works do not fall under the category of contemporary Nigerian plays with songs, which lack proper definition and dramatic intentions. By the skilful effort of the dramatists, the songs have been assigned specific functional roles, other than the stereotype entertainment, amusement or providing background embellishment. The songs are indeed performed at specific moments and are situated at strategic occasions within the structure of the drama. They do not disrupt the process of dramatization or interfere with other dramatic elements and objectives. There is an appreciable harmony and balance in the relationship between the songs with other dramatic, poetic and musical elements. This

can be attributed to a workable conceptual framework – an initiative of the individual playwrights. Here, aside the professional background of the dramatists, the consistency of interest and wealth of experience in the use of songs in drama are additional factors that add credence to competence, precision and appropriateness in the merger of songs, drama and poetry. The songs, too, have proved to have the capacity to deliver the functions assigned to them. Though, in some instances, there are notable cases of song adaptation, the modifications affected have resulted into good blending of adopted materials (songs) within the context of relevant dramatic need and intentions.

However, the use of music in these plays is with bias to the song text (lyric). Whatever informed the omission of the musical score in the plays and the previous works by the authors still remains a questionable decision. The choice of highlife style of music for the performance of the songs is appropriate and commendable. Highlife music is found to have simple catchy melodies, danceable rhythm and social- issue-based song texts. It has the capacity to set festive atmosphere which will suggest a dramatic space. Above all, it enjoys the rare privilege of generally being embraced as an "indigenous" genre of music in the West African sub-region with nationalist outlook. There is no doubt that it will naturally command high audienceship in Nigeria and most parts of Africa where it is known and practiced. However, considering the hard-earned ideological ideals of the dramatists and the radical posture of their works, one is curious to ask, will the reformists come to consider a choice of musical style that is more pragmatic to replace traditional highlife? Only future plays will tell.

On the whole, this article concludes that the use of songs in the considered plays is functional and remains relevant in the projection of thematic, stylistic/symbolic devices and aesthetic values. This has effectively empowered the plays to achieve their communicative agenda. Despite the shortcomings in some instances, the works have no doubt advanced the course of operatic drama in Nigeria. This is coming at a time when the cultural and entertainment practitioners are assiduously thriving to evolve a new Nigerian theatre in an age that is fast globalizing, industrializing, commercializing and democratizing. Therefore, the further use of functional songs as well as critical study of the operatic art form is being encouraged.

WORKS CITED

Adedeji, Joel & Ekwazi Hyginus. *The Nigerian Theatre: Dynamic of a Movement*. Ibadan: Caltop Publications, 1998. Print.

Awodiya, Muyiwa. *The Drama of Femi Osofisan: A Critical Perspective*. Ibadan: Kraft Books Ltd., 1995. Print.

Barber, Karin, John Collins & Alain Ricard. *West African Popular Theatre*. Oxford: Indiana University Press, 1997. Print.

Clark, Ebun. *Hubert Ogunde: The Making of Nigerian Theatre.* Oxford: Oxford University Press, 1979. Print.

Cross, Milton Cross. *Complete Stories of the Great Opera*. New York: Doubleday and Company, Inc., 1950.

Drummond, John. *Opera in Perspective* London: J.M. Dent & Sons Ltd. 1980.

Echeruo, Michael. *Victorian Lagos*, London: Macmillan Education Ltd. 1977. Print.

Hayford, Aba cited in Oriloye, S. O. "The Music Composer and Contemporary Nigerian Film" in John S. Illah (Ed) *Theacom Journal*. (No 1 Volume 4) A Journal of Theatre and Communication Studies. Jos. Andex Press. 1999. Print.

Jacobus, Lee. *The Bedford Introduction to Drama*. New York: St. Martin's Press. 1989.

Kupferberg, Herbert. "Opera." Microsoft® Encarta® 2009 Redmond, WA: Microsoft Corporation, 2008. DVD.

Merriam, A. P. *The Anthropology of Music.* Evanston, Northwestern University Press. 1964.   Print

Mbiti, John. *African Religion and Philosophy*, London: Heinemann Educational Books Ltd. 1969. Print.

Nasidi, Yakubu. *Beyond the Experience of Limits: Theory, Criticism and Power in African Literature*. Ibadan: Caltop Publications (Nigeria) Ltd. 2002.

Nallin, W.E. *The Musical Ideal: A Consideration of Music and its Ways*, New York: Macmillan Company. 1968. Print.

Nketia, Kwabena, *The Music of Africa*. London, Victor Gollacz Ltd. 1975. Print.

"Opera." Encyclopædia Britannica. Encyclopaedia Britannica Student and Home Edition. Chicago: Encyclopædia Britannica, 2010. DVD.

Osofisan, Femi. *Morountodun and Other Plays*, Lagos: Longman, 1982. Print.

Omojola Bode, *Nigerian Art Music*. Ibadan: Institute of African Studies. 1995. Print

Suntherland, Efua. *The Marriage of Anansewa*. Lagos: Longman, 1997. Print.

Soyinka, Wole. *Death and the King's Horseman* London: Methuen 1979. Print.

Yankah, K. in Kofi Anyidoho and James Gibbs (Eds) *Mututu: A Journal of African Culture*. Amsterdam – Atlanta, 2000. Print.

Vinton, John "Song" Microsoft Encarta. Redmond, WA: Microsoft Corporation. 2008. DVD

Wright, Richard cited in Femi Osofisan, "The Place of Theatre in Cultural Development" in Unoh, S. O. (ed) *Cultural Development in Nation Building* Ibadan: Spectrum, 1986. Print.

Ethics and Values: The Quest for Mispresentation of Women in Nollywood Films

By

Teddy Hanmakyugh, Ph.D
Nigerian Film Corporation, Jos

Introduction

The technological advancement in the audio visual medium with its attendant revolution in the video cassette recorders and players (VCD/VCR) has made it possible for many Nigerianhomes to have home viewing entertainment. Strongly supported by the burgeoning Nigerian film industry courtesy of Nollywood video film productions, the World today is experiencing a unique African contentas presented by Nigerian filmmakers. These films are believed to be a shared experience amongst African nations south of the Sahara and indeed the Diaspora.The Nigerian film industry popularly known as Nollywood captures narratives of every day happening in the society ostensibly presenting social commentary that reinforces traditional beliefs and values.

The so called self reflexive films are dramatized using misogynistic (male chauvinism), mythological and supernatural themes some of which include;- jealousy, wealth, premarital sex, victimization of women, witchcraft, cultism, women in professions and house chores, wickedness, mother-in-laws, social constructions of gender and severalothers.Of much concern recently are the stereotypes and negative narratives of the Nigerian women as devilish, sex objects, and inconsequential members of the society. Despite the public outcry and criticism of these negative portrayals as damaging to the national image and the feminine gender in particular, the productions are ever on the increase. It is expedient to postulate here that the representative imagery of women is not only Afro centric but a universal phenomenon which the World today has come to condemn as bias, gender insensitivity and discrimination.

In spite of the 2000 Millennium Declaration arising from the Millennium Development Goals (MDGs) specifically "to promote gender equality and empower women", a paradigm shift in consonance with the Beijing Fourth World Conference on Women, the Nigerian film practitioners are yet to reconcile these new realities with the African cultural traditions. This paper is set out therefore to examine the imaging of women in some Nollywood productions and the feminist quest to challenge these negative narratives.

From time immemorial, gender has been used as a parameter to define male and female roles in different societies of the World. The Greek philosopher and

scientist Aristotle (384BC-322BC) expressed negative views about women considering them to be inferior to men as cited in Freeland (1994, pp.145-46) Catalogue thus:

> Aristotle says that the courage of a man lies in commanding, a woman lies in obeying….that women have fewer teeth than men, that a female is an incomplete male as it were a deformity which contributes only matter and not form to the generation of the offspring; that perhaps a woman is an inferior being; that female characters in a tragedy will be inappropriate if they are too brave or too clever.

Scholarly works by Fishbein (2002, p.17), Dubber (2005, pp.5-7) and Bar On (1994) corroborate in their analyses of Aristotle's portrayal of women as:

> Morally, intellectually and physically inferior to man; saw women as the property of men; claimed that women's role in the society was to reproduce and serve men in the household, and saw male domination of women as natural and virtuous.

These views credited to Aristotle are not only ancient but inimical to contemporary World standards of a knowledge based society that thrives on human civilization. While this writer would like to express his divergent position to falter Aristotle's claims it should be understood that biologically all humans have a set of thirty-two teeth; and that only women have the rare superiority to experience the formation and bringing forth of life. After all, it takes two to tango as no single man can procreate 'natural' life hence the need to complement each other.

Today, in most cultures of the World, the patriarchal role and image of male gender still remains dominant. The sexist ideology which preaches the doctrine of male dominance over female gender still permeates most African societies. Stereotype roles of women in the Nigerian society prescribe the female gender not only to be subservient but also subordinate to the male. According to Salami-Agunloye (2006, pp.149-50), several Nollywood films portray women as prostitutes, wicked mother-in-laws and witches,

> Women are often portrayed as witches who devour people, change destinies, kill innocent hardworking relations or friends in these movies. The men are the native doctors who control and manipulate the women. These witches are often made to confess at the market square; they are humiliated and sometimes stoned to death.

Even literary works of renowned Nigerian writers like Wole Soyinka's *"The Lion and the Jewel"*, Ola Rotimi's *"The God's Are Not to Blame",* Cyprian Ekwensi's *"Jagua Nana"* will suffice to say that our writers are no exception to the denigration of the female gender as mere appurtenances to men. In the *Lion and the Jewel"* for instance, the reader encounters a representative illustration in a polygamous setting where the younger wife in her virginity is the most preferred by her husband, not realizing that sooner or later she too would be discarded and considered as an "old cargo".

Similarly, Ola Rotimi's adaptation of the Greek classic Oedipus Rex*, "The Gods Are Not to Blame"* uses a traditional African setting to tell Sophocles' Oedipus

The King, the story of a man who kills his father so that he could marry his mother after which the village is befallen by calamity. Similarly, ***"Jagua Nana"*** tells the lifestyle story of a sensual, morally scandalous ageing high-life woman who left her rural habitat and adopts the opportunistic pleasure-seeking urban lifestyle at the Tropicana Club in the early 1960s in Lagos.

The popularity of Ekwensi's masterly written novel attracted a consortium of five international film companies who applied for filming rights of the story. However, the Nigerian government's position on the issue that "the film was not going to be a 'prestige' film on Nigeria" stalled the film project. (Emenyonu 2010, p.xi) states;

> Organized and mobilized opinions came out strongly against filming of the novel. Women groups and some church organizations maintained that the book reflected Nigerian womanhood <u>unfavorably</u> and would undermine the character and morals of Nigerian youth.

Thus the filming rights of the novel were denied as parliament then debated and arrived at a conclusion that the work was pornographic! This scenario typified by literary luminaries is exacerbated by Nollwood filmmakers in their inexhaustive exposition of women as witches who exhibit supernatural powers. In her analysis of the role of women in Nigerian videos ***Omata Women*** (2003), and ***More than a Woman*** (2004), Ukata (2010), states that;

> Women in most Nigerian videos resort to the use of charms superstitiously believed to embody magical powers like juju to get what they want. Moreover, women are portrayed in criminal and other evil tendencies like prostitution roguery traits among other character portrayals with excessive or irrational devotion <u>as</u> the activities which eventually ruin them.

In Lancelot Imasuen's video film **Bent Arrows,** (2012) Oluchy plays the role of a teenage girl sexually abused by her uncle. The same film explores the themes of arranged marriage, promiscuity, and incest. Similarly, **Domitilia** (1996) produced by Jeb Ejiro tells a story of single girls and their sexual adventures to survive in Nigerian big cities.

The big poser is why do these women accept to play such roles despite the public outcry on negative representation of the female gender in Nollywood films? The Nigerian actress Patience Ozokwo has become popular in her own time by playing the "evil woman" in dozens of Nollywood films. She appears so malicious in her roles as the wicked mother-in-law, the dishonest servant, the witch doctor, and crafty mistress. The picture the viewer gets about Patience Ozokwo is totally inhuman, barbaric and at worse devilish.

According to file:///F:/Womanhood/Up, close and candid with Nollywood's most wicked actress the viewer gets an insight into Patience's character. "She snatches a baby's food and throws it away; she poisons a baby in another scene". In her defense, Ozokwo states that "When I appear as the bad woman, I only see myself as the mirror of what should be happening in the society. I use these scenes to minister to wicked souls filled with jealousy, hatred and envy". Some of these female actors may at least accept the myth of discrimination and injustice perpetuated about

them and accept this labeling as authentic and appropriate for the feminine gender hence their willingness to perform such roles in films!

Ukata laments the implication of such misconstructions as she interrogates why 'women are made to be seen and read in both the films and in real life as outlaws and evil to their families and society as a whole? It could be argued that the stereotyping of women with particular reference to the roles they play could be attributed to modernism or the quest for money, fame, success or celebrity status hence their willingness to wear skimpy dresses that reveal body contours exposing their skin up to the breasts.

This certainly is not the decency expected of an African woman. So what has gone wrong with the much cherished motherhood of the African woman? The bottom line, it could be argued, is that if the price is right the female actors are ready to "play ball". One may be inclined to postulate that as a business enterprise, the film industry is mostly owned, operated and controlled by men as well as man's domineering personality by nature ascribing certain roles and careers in the society as most suitable for the male gender, it is no wonder that the motion picture industry is a lucrative business venture for the propagation of this male ideology to exploit feminism for economic means.

Similarly, the male folks also are on an ego trip as they measure their fame and success in terms of material possessions such as money,flashy cars, celebrity lifestyles and a line of girl friends as hangers on. Expressing this view about cultural expectations, McConnell (1977, p.617) opines that;

> Every culture has different social expectations about the ways that men and women should look and behave. Men are expected to be interested in such things as automobiles, sports, business and finance, science and technology; women are expected to prefer the arts, children, home life and social relations.

In both film and music videos the trend continues to be the same as women are depicted in the same stereotypical way. The women dress more sexily by acknowledging their sexuality and appeal before male audiences. The overt display of cash, flashy "sexy" cars are attributes of materialism which the women are associated with. While the female image may be debased with the gold digger syndrome, the "super" male parades his imagined success in materialistic possessions such as money, flashy cars, posh duplexes and of course women and exotic wines.

Today however, the struggle for a positive change from these cultural stereotypes has gathered a lot of momentum but not without challenges even though women now enter freely into professions that were previously a preserve of males. Adewoye, O.A., et al. (2014) contend that;

> Even when women are portrayed in work places they are often portrayed – according to Tuchman (1987) as "incompetents and inferiors", as victims or having "trivial" interests. Even in women's traditional domain of the home, men were shown solving both emotional and practical problems – leaving women with very little value in the TV world (as cited in Gauntlett, 2002, p.44)

These narratives are products of cultural expectations arising from traditional societal norms and values as well as religious beliefs and practices of the people.

Infact, the expected roles of women in the society are often associated with low-status service professions perceived as feminine occupations. This is further reinforced by the dominant patriarchal ideology that supports all forms of stereotypes against women. Patriarchy, according to Wikipedia, is "a social system which males hold primary power; males dominate in roles of political leadership, moral authority, social privilege and control property; and in the domain of the family, fathers or father figures, hold authority over women and children". The manifestation of this ideology transcends all aspects of the Nigerian society.

CULTURE IN TRANSITION

Elsewhere in this World, film is used as an important tool for building cultural institutions and reinforcing cultural pride. In Nigeria, the slogan "unity in diversity is our strength" clearly indicates that culture is the unifying force among Nigerians. Culture is dynamic hence Hanmakyugh (2012, p.48) opines that;

> No culture is static and as such, we experience variations of cultures through interaction, acculturation and cultural assimilation. It is the heterogeneity of these cultures which characterize and enrich the Nigerian culture.

A dynamic culture therefore implies that changes constantly occur where our behavioural pattern, norms and values go through a sieve as it were a refining process to keep only that which is necessary and discard the waste. So also as people living in the present times to be encumbered by the past customs and traditions that are impediments to the contemporary acceptable World standards of living is like taking us back to the stone age.

These contrived over-simplified Nollywood narratives strengthen the preconceived beliefs of the people in witches as the films present the "Worldthrough a dual prism of evil and good." Very often, the filmmakers engage the viewer with popular themes of love, comedy, Christian redemption stories that reflect the socio-cultural dynamics of modern life but without any impact to bring about that desired change that would impart positively on women as corroborated by Ayorinde (2008):

> This is an African Cinema made by the people for the telling the African story as it is unfolding at ground level. The films are widely entertaining and reveal aspects of the society and culture largely unknown to North American and European audiences.

The changing cultural trends in Nigeria today can be attributed to various factors which include education and enlightenment programmes through the media. The global village communication coinage by McLuhan (1964, p.6) is a theory describing how the globe has been contracted into a village by electronic technology and the instantaneous movement of information from every quarter to every point at the same time. McLuhan describes this as the "Phenomenon of the World's culture shrinking and expanding at the same time due to pervasive technological advances that allow the instantaneous sharing of culture".

Film as a cultural product has imported different cultures into Nigeria and so has Nigeria exported its cultures to other lands. As such, Nigerians have imbibed certain cultural traits that are not of African origin yet have been acculturated into the

Nigerian ways of life. Despite this global impact, there are still conflicting negative narratives about women as endorsed by the African culture and tradition.

Dixon (2011, pp.1-3) opines that;

> American women have struggled historically against certain paradigms of inferiority that all women experience. The female identity is different according to each culture and their different customs, but many cultures are based on a patriarchal past where men wield more power than women. Women worldwide experience subjugation in the form of jobs, education, sexuality and reproductive choice. American women have strived to overcome these stereotypes and have gained a position of near equality in many societal constructs.

Although the African cultural experiences are very distinct and at variance with the West, the subjugation of the female gender vis-à-vis the movement for the gender equality by the West should not be viewed as ethnocentrism, but rather as a move towards a state of equilibrium. The dominant cultural ideology in Nigeria is determined by gender as tradition has already prescribed male and female roles in the society. According to Teghtegh (2006, p.150):

> What this means is that society arrogates roles for women and men with restrictions placed on what a man ought to do and what women should or should not do. These roles create situations of inequality occasioned by the social relationship inherent within the society. The society clearly differentiates roles alongside issues of decision-making, access to productive resources and authority among other things.

The female gender culturally viewed from the African perspective as subservient and dependent on man also serves as an impetus for gender stereotypes of women in Nigerian home movies as evidenced in several Nollywood video narratives of the supernatural and the general imagery of women. Women feature prominently in themes exploring the nocturnal activities of witches in Nollywood films. In Helen Ukpabio's "*End of the wicked*", a wicked grandmother sacrifices her son who is brutally slaughtered in the form of a goat. Thereafter, the lady destroyer, though a female has a giant penis which she uses to rape her own daughter-in-law and remove her womb so that the daughter-in-law will not be able to have children. According to Wendel (2007, p.11):

> In the Nigerian jujuman-subgenre, we find three major issues that propel city folks to contact a jujuman… mostly women who want to "snatch" a rival's husband or destroy their partner's affection for somebody else. Barren women want to get rid of their disgrace and ask a jujuman for manipulating her reproductive capacities so that they can give birth to a child of their own… the women have to pay for this service with money or later with blood.

Daily occurrences in the society which appear in newspapers are good themes for Nollywood movies. Recently a newspaper article thrilled readers how "the witch mother-in-law killed a University of Benin graduate, a bride-to-be, in her sleep two

days to her wedding in Delta State". Surely, thisis one of such "hot" stories for Nollywood movies(file:///f:womanhood/witchmother-in-law killed bride in her sleep). In most love affairs, it is the women that suffer or are branded evil. In some instances, Nigerian men are portrayed as being controlled by their wives and mistresses who use charms collected from witch doctors to strip their lovers of their wealth and property. Most of these constructions are fears created by popular culture to reinforce certain societal ills already existing in the people's imagination and as such are convinced without doubt to believe such fiction.

In her analysis of how "women are made to be seen and read in both the films and real life as outlaws and evil to their families and society as a whole", Ukata (2010)corroborates that;

> Women in most Nigerian videos resort to the use of charms superstitiously believed to embody magical powers like juju to get what they want. Moreover, women are portrayed as criminals, with excessive or irrational devotion as to the activities which eventually ruin them.

The principal actresses in **Omata Women** (2003) are out to kill their husbands and inherit their wealth. It also tells us how the Nigerian housewife is promiscuous – Chinasa's extra marital affair with Dozie and subsequently killing Dozie and making away with his money. Ijiele destroys her family home by casting a spell on her husband whom she has reduced to a mere errand house - help. Ijeoma mutilates Ijiele's face by bathing her with acid chemical while Nkechi ends up in prostitution.

What positive lessons do we learn from these films to enable us develop a progressive humane society? Are these films helping to educate, mold and inculcate values that the viewing public should imbibe? The questions are endless. Both the producer Okigwe Ekweh and director Ndubisi Okoh have fed the viewing public with imagined misconstructions of the reality of the Nigerian womanhood at the end of which the four women end up in ruins. As if to cast aspersions on the film industry for these negative narratives, Salami-Agunloye (2006, p.144) opines that;

> Male script writers and producers have generally communicated 'a picture of male dominated society and the satisfaction of the woman with the state of things'. These writers picture the African woman as accepting the role cut out for her by society; and that collectively the role of women in home movies perpetuate a patriarchalorder which inhibit women's political empowerment. Instead of presenting the woman in her totality, these male script writers have resorted to the use of stereotypes. In their movies, they further reinforce the rubrics of inequality into the social conception of women.

It is unfair to conclude that the feminine gender has come to terms with the misogynistic estimation by the dominant male producers/directors and film scriptwriters whose narratives in most cases depict women, who are usually cheated on, kicked around, used as punching bags and even raped at will. In Chineze Anyaene's film **Ije** (2010) starring Genevieve Nnaji and Omotola Jalade-Ekeinde, the viewer is thrilled by the excellent performance of the actresses but rather shocked to

see how Anyanwu (Omotola) is sexually exploited, assaulted and finally raped by gamblers.

Writing on Nollywood violence against women in the Punch newspaper, Olupohunda (2013) states that;

> For sometimes now, if women in Nollywood movie are not labeled as witches, raped or assaulted, they are portrayed as sluts, tramps or greedy grasping hardened characters out to deceive everyone and use their sexuality as a means to their own selfish ends.

Some observers may be inclined to reason that these images of women represented on the screen are a reflection of the evils done to women in the larger society. These horrible representations rather than repel man's domineering and authoritative attitudes towards women strengthen the patriarchal narrative experienced in most African societies. The lyrics of the popular reggae artist Jimmy Cliff 'Use What I Got' come alive as some women use what they have (sexual appeal) to get what they need. In Ije, Chioma (Genevieve) willingly solicits and gets into a romantic relationship with a lawyer in order to secure legal services for her sister. This further confirms that women themselves act the script written by men manufacturing representations of societal norms and stereotypes of women in the society. According to Adewoye, et al. (2014);

> One worrisome dimension to the conspiracy against women in the Nollywood movie industry is that women themselves play active role in their own negative portrayal and stereotyping. They do this willingly presenting themselves to be portrayed in negative light. Some of the new entrants and upcoming female actresses in the industry are willing to take up sexually demeaning roles in movies just to make name and become popular.

These damaging myths of the Nigerian woman as presented in Nollywood films have a large viewership of women who both identify with the content and are consumers of these stereotypical representations.

Women on the move

The desire by women to change from a passive state of being labelled and read negatively in both literally and visual arts and their perception in the society in general is a clarion call for all humanity to respect the rights of women. These harmful cultural practices are themes upon which most Nollywood video films explore for financial benefit. This ugly mischaracterization needs correction so that the present and upcoming generation does not see the damaging image of the female gender as a true reflection of the Nigerian culture. Salami-Agunloye (2006, pp.17-18) notes that;

> In our societies and individual communities, certain practices, no matter how well intentioned, still pose a threat to the empowerment of women and their integration into national development process. Cultural practices have their roots in ancient traditional and religious beliefs. Some of these practices which are handed down through succeeding generations are generally detrimental to the health, psychology and social well-being of women and girls.

The imaging of women in Nollywood films though a phenomenon copied from Hollywood and Bollywood has some characteristics strongly rooted in the African culture of chauvinism. As mentioned by Salami-Agunloye, there is the need to deconstruct the perception of the society to begin to positively look at the woman from a new perspective through literary and film works authored by women and their male counterparts. Writing on African Cinema, Narratives, Perspectives and Poetics, Ukadike (2013, pp.69-70) quotes Blackwood and Attile (1986, p.303) stressing that black women;

> Must be the ones who define the areas of importance in their lives, work toward the break-down of 'mainstream' conventions and popular assumptions perpetuated by existing forms of cinema and television….hence, black women must take the lead in a revisionist dialogue, an alternative discourse that requires culture-based interpretation around questions of ethnic identity and representation.

In her submission, Evwierhoma (2002, p.10) opines that the negative constructions of women in films could be better addressed by women themselves. She contends that; "Female dramatists on their part make it a point of duty to effect some transformation as well as resort to the theatre as a vehicle for raising women consciousness". As if to justify her position, Evwierhoma quotes Solberg (1983, p.249) saying that;

> One of the ways of correcting one's faulty image of African woman would be through the African woman seen from the 'inside' in order words, rendered by the women.

The feminists are all out to correct these misrepresentations and paint a palatable picture of women in the movies as partners in progress and not sex objects, witches and sub-human beings by making it a collective responsibility for all to raise consciousness and be proactive and embrace these changes in consonance with modernism. Evwierhoma (2002, p.39) strengthens this position with a quote from French (1985, p.442) that;

> Feminism is the only serious coherent and universal philosophy that offers an alternative to patriarchal thinking and structures…Feminists believe that women are human beings that the two sexes are (at least) equal in all significant ways, and that this equality must be recognized. They believe that qualities traditionally associated with women – the feminine principle – are (at least) equal in value to those traditionally associated with men, the masculine principle – and that equality must be publicly recognized.

CONCLUSION

From the foregoing, one can see reason why there is a public disgust and criticisms concerning these negative narratives that reinforce existing social beliefs of gender role stereotypes in the society. This negative socio cultural construction of gender stereotypes against women has also taken deep roots in female actresses who are willing to go to any length to play such roles for the sake of being famous and for monetary gains. Being governed by pecuniary philosophy and cultural chauvinism, Nigerian filmmakers have chosen to export the ugly side of life without striking a

balance even though there are several female achievers in both the private and public sectors who are role models in the Nigerian society today.

All Nigerian filmmakers (male and female), writers, producers and directors are liable to this charge of misrepresentation of the female gender in film arts with the massive support of viewers who see the stories as a reflection of daily occurrences in the society. Where then is the social responsibility of the artist to his society or the environment he belongs? These exaggerated imaginary fantasies depicting women in the most despicable and amateurish video productions are totally out of sync with the modern world which is panchromatic, progressive and gender sensitive.

REFERENCES

Adewoye, O.A., et al. (list authors, not et al) (2004). Rise of the "homo erotica"? Portrayal ofwomen and gender role stereotyping in movies: Analysis of two Nigerian movies.Available at http:www.iiste.org/journals/index.php /DCS/article/view11112.

Ayorinde, S. (2008). An interview with Cameron Bailey and Don Lobel at Toronto International Film Festival. Available at http://www.africine.org/? menu = art & no = no b952.

Bar On, (1994). Engendering origins: Critical feminist readings in Plato and Aristotle. Retrieved from www.sunnypress.edu/p-1705-engendering....

Blackwood, M. & Attile, M. (1986). Black women and representation. In Brunsdon, C. (Ed.), *Films for women.* London: BF.

Dixon, V.K. (2011). Understanding the implications of a global village. Retrieved fromhttp://www.student pulse.com/articles/61/understanding the implication

-------------------------Western feminism in a global perspective anthropology feminism (Vol. 3,No.02-4559). Retrieved from www.student pulse.com/--- /violet-K-dixon.

Dubber, M. (2005). The Police, power, patriarchy and the foundations of American Government.Columbia University Press.

Emenyonu, E.N. (2010). The interface between film and literature. In Currey, J., *Film in Africanliterature today (28).* Ibadan: HEBN.

Evwierhoma, M. (2002). Female empowerment and dramatic creativity in Nigeria. Ibadan: CaltopPublications (Nig.) Ltd.

Fishbein, H. (2002). Peer prejudice and discrimination: The origins of prejudice (2nd ed.). Retrieved 4th January, 2015, from www.amazon.co.uk/peer prejudice....

Freeland, C. (1994). Nourishing speculation: A feminist reading of Aristotelian science. In Bar On, (Ed.), Engendering origins: Cultural feminist readings in Plato and Aristotle. New York: Albany State University.

French, M. (1985). Beyond power: On women, men and morals. New York: Ballantine Books.

Hanmakyugh, T. (2012). Culture and the Nigerian Home Video Film: A study of Thunderbolt, Money is Money, and Yan Uwa .Unpublished Ph.D Thesis submitted to the University of Abuja.

McConnell, J.V. (1977). Understanding human behavior. New York: Holt, Rinehart and Winston.

Olupohunda, B. (2013, February 21). Nollywood's violence against women. *The Punch.* Retrieved fromhttp://www.punchng.com/opinion/nollywoods-violence against-women.

Salami-Agunloye, I.(2006). Women, theatre and politics: Contemporary perspectives. Ibadan: Saniez Publishers.

Solberg, R. (1983). The woman of black Africa, Buchi Emecheta: The womans's voice in the new Nigerian novel in English studies (Vol.64, No. 3).

Teghtegh, D. (2006). Gender and theatre: An overview of Femi Osofisan's "Altine's Wrath" and Henrik Ibesen's "A Doll House". In *Nigerian Theatre Journal (Vol.9, No.1).* Lagos: SONTA, University of Lagos.

Ukadike, F. (2013). African cinema: Narratives, perpectives and poetics. Choba: University of Port Harcourt Press.

Ukata, A. (2010). Conflicting framings of women in Nollywood videos. Assessed a twww.nobleworld.biz/images/AF-ukat.pdffile:///F:/womanhood/witchmother-in-lawkilledbrideinhersleep .

Ukata, A. (2010). Conflicting framings of women in Nollywood videos in African Nebula 1 (1), February file: ///F:/womanhood/up.close

Wendel, T. (2007).*Wicked villagers and the mysteries of reproduction: An exploration of horror movies from Ghana and Nigeria in post colonial text (Vol.3, No. 2).*

Rethinking Cultural Imperialism Theory and Its Reality in the Twenty First Century: Issues and A Way Forward

By
Daniel Ngusha Chile, PhD
Department of Mass Communication, Benue State University
&
Solomon Terungwa Chile,
Department of Communication Arts, University of Uyo
&
Mabel Mngohol Chile,
Department of Mass Communication, University of Mkar, Gboko

Abstract
This paper examines the world heated debate on cultural imperialism theory. It highlights the various definitions, arguments and social criticisms of the theory not leaving out its perceived values, negative and positive influences to the continual and ever changing societies of our times. It is the position of this paper that, althoughcultural imperialism theory holds true, much emphasis have been made on the mass media in the developed societies as being used as major means to an end - cultural imperialism and there exist many other factors triggering the trend one of which is the fact that media audience are no more looked upon as being passive but rather active and this has since jettisoned the all powerful effects era of the media.The paper further points out that, the theory is and agitation of theless developed societies thus making them heap more blame on the developed societies as being perpetrators of the trend and neglecting other intervening variables to the trend 'as identified in the various theories of limited effects, diffusion of innovations, two step flow theory, the selectivity models and the technological determinism paradigm, that are generally leading to the realization of globalization ideology.This paper advocates that, although cultural imperialism theory may be having a strong hold from the days of old up to the present times, the trend could be balanced however, if the developing societies would look inwards and hold onto their naturalresources and human endowments to invent their technologies as it is ongoing among the Asian tigers like Japan, China, Indiaetc, then there will be a shift in paradigm from cultural imperialism toSynchrnizedGlobal Cultural Exchange.

KEY WORDS: Culture, Imperialism, and cultural imperialism

Introduction

Communication is an inevitable phenomenon in human existence of all times. Wright (1996:64) writes that, "every human society-so called primitive or modern-depends on communication to enable its members to live together, to maintain and modify working arrangements about the social order and social regulation, and to cope with the environment." Thus, a visible feature inherent in wright's opinion is that communication is a social process that influences every human being and it somehow, anyhow, somewhere ushers in changes to a society for its existence and survival. Although classified in many forms, types, and levels, Scholars of the olds and modern times believe the most influential type of communication is the mass media of communication. This thinking also brought about the 'all powerful' or Magic bullet model' of mass media effects on individual beings. However, other scholars such as Harold Laswell, Paul Lazersfield, Kurt Lewin, and Wilbur Schramm in 1902 up to 1978 engaged in more researches on mass media effects which began to otherwise show that, mass media messages were not all powerful, but limited in their influence on individual bahaviours and thoughts. Of Course, Laswell's debate among others then brought a paradigms shift from the "all powerful effect" to the "limited effect respectively, but there have been no conventional conclusions to the extent to which mass media messages can influence the individual. Since then, the two opposing schools of thoughts have become major subject of debate in human communication and have attracted the attention of social scholars in both fields of communication, psychology, political science among others.

With the ongoing debate about mass media effects, Critics of Communication and otherSocial Scholars have argued and postulated different theories with which the mass media messages of communication are seeing as having powerful influence on individuals and the general society. One argument that is advanced about mass media influence is that postulated in the theory of cultural imperialism. This an argument mostly advanced by the developing nations of the world which believes that, the dissemination and penetration of messages by the mass media of the developed nations is having more influence on the developing nations, since individuals from the poor nations turn to copy and practice more, if not all what is learnt from international media, thereby relinquishing that which is inherent to them. If one can make critical observation, the assumption of the theory simply makes a strong case for the all powerful effect paradigm. Arguments about cultural imperialism have attracted world debates one of which was the 1978 UNESCO Championed Convention that ushered in a crusade on the "New world Information and Communication Order" NWICO (Stevenson, 2009: 114).

Be that as it may, there are other intervening variables and factors that still leaves one in doubts on whether cultural imperialism as theorized by scholars completely holds water or otherwise. Supporting this view in Nigerian context, Uche (2009:52) succinctly argue that:

> Analysis of data collected on the music industry in Nigeria and on patterns of listenership and audience preferences of various forms of foreign and indigenous music (data which have been presented in some journals over the years since the commencement of the international communication and Youth Culture (ICYC)) research consortium project), does not support the prevailing theoretical

hypotheses of either cultural 'imperialism' or cultural synchronization' (or even what we will call 'cultural juxtapositioning').If we allow cultural imperialism to mean an external culture that is imposed upon another culture against their will, 'cultural synchronization' to mean an external culture that is welcomed and imitated by another culture which the external culture eventually supersedes in an evolutionary fashion, and 'cultural juxtapositioning to mean the placing together of locally produced cultural elements with the externally produced (or as the opposition and co-existence of distinct types of cultural productivity within late capitalism), even then the problem remains that deployment of such categories may still be emotionally and sentimentally charged and biased.

The goal of this discourse therefore, is to make an indebt critique on the tenets of cultural imperialism against the ideology of an ever changing nature of individual bahaviours and the general society, as well as the influence in technological innovations witnessed in the world of communication. For more comprehension, a review of relevant concepts is considered as follows.

An Overview of the Concept of Culture

The term or word culture has been viewed by scholars in diverse ways based on their educational leanings. To the artist, culture could be explained as an appreciation of good literature, music, arts and food. To a biologist, culture could likely mean to be a colony of bacterials or other microorganisms growing in a nutrient medium in laboratory petri dish. Again, to core anthropologist and other bahavioural scientist, culture could be defined as the full range of learned human behaviour patterns. Although culture may have been approached in different ways,O'Neil (2012:4) notes that,   this concept was first defined by a social anthropologist called Edward B. Tylor, in his book, "Primitive Culture" and published in 1871. The author defined culture as "the sum total of ideas, belief, values, material, cultural equipments and non-material aspects which man makes as a member of a society." Thus, Tylor's definition of culture has been modified and is widely accepted by most social anthropologist of today who views culture as "the man made part of the environment or a common way of the life of a group of people."(Herskovits, 2015:6)

From the foregoing argument, one may observe that, although the concept of culture is quite distinct from that of a society, both can only be separated at the analytical level. But when viewed at the existential level, both are understood as the same sides of the same coin. Culture is noted to be an outcome of a society on the one hand, and a society is able to survive and perpetuate itself because of the adaptive value of the society. With its varying definitions and views, there seem to be no conventional way in the submission to the meaning of culture. As Okpe and Ugbegili (2013:42) writes," Culture should be conceived as a continuous, cumulative reservoir containing both material and non-material elements that are socially transmitted from generation to generation." This simply means that, cultural patterns transcend years and reappear in successive generations while each of the generations contributes to it,

so, one can say of culture being a continuum and cumulative process. However, O'neil's (2012:6) opinion is at variance with the duo of Okpe and Ugbegili as he contends that:

> Culture is a powerful human tool for survival, but it is a fragile phenomenon. It is constantly changing and easily lost because it exists only in our minds. Our written languages, governments, buildings, and other man made things are merely the products of culture and not culture by themselves. For these reason, archaeologist cannot dig up culture directly in their excavations. The broken pots and other artifacts of ancient people that they uncover are only material remains that reflect cultural patterns- they are things that were made and used through cultural knowledge and skills

Communication and culture are powerful tools inherent in human existence and survival. Therefore, communication and culture can reciprocally influence each other. The culture from which individuals come can affect the way they communicate. So also, the way individuals communicate can change the culture they share. However, this trend is more of a two way traffic and not a one way game, and as such, it is expected should subdue the belief or ideology in cultural lopsidedness among societies of the world. Culture is about behavior patterns associated with particular groups of people's way of life. According to Nida (1954: 25), culture is all learned bahaviour, which is socially acquired, that is the material and non-material traits, which are passed on from one generation to another. People and culture cannot be separated. Culture stands for the aggregate values and concepts which characterize a community. It then follows that people who lack culture or are ignorant of their past experience either written or unwritten are themselves not in full existence.

In his modest approach, Harunah (2000:32) opine that "Culture is the totality of the way of life evolved by a people in their attempts to meet the challenges of living in their environment, which gives order and meaning to their social, economic, aesthetic and religious norms and modes of organization thus distinguishing them as a people from their neighbors." Going by the various notions of scholars,it is trite to explain that, culture comprises all material, institutional, philosophical and creative aspects of human existence. The material aspect has to do with the tools, clothing, food, medicine, utensils, housing etc that people use in their daily life. The institutional aspect concerns the political, social, legal and economic structures and spiritual objectives while the creative aspects concerns people's literature (oral and written) as well as their visual and performing arts which are normally molded and as well as help to mould other aspects of culture.

Viewed as a common way of life of a group of people, cultureconnotes how we live our lives in relation to our society and could be seen to exist in anything, anywhere, and anyhow people live. It can exist inour mode of dressing, marriage, religion, festivals, child naming, family life etc. and the economy, politics and technology with which society revolves. The political institutions, the ancient traditions, literature and languages, even in moral values, all exist with cultural leanings.Since communication is acknowledged to being an inevitable phenomenon in human existence; the obvious is that it is interwoven in society and culture.

Understanding Imperialism in Brief

The term imperialism originated from the latin word "imperium", meaning to rule over large territories. It is a concept that is synonymous with the advocacy of empire. Simply put Wikipedia (2015:1) "imperialism is a "policy of extending a country's power and influence through colonization, use of military force, or other means." The ideology of imperialism began in the western industrialized nations or political economies due to their dominance on the under developed nations in the 19th and 20th centuries. Since then, its precise meaning remains a subject of debate among scholars of all times.

In the African scene as noted by Ciboh (2005: 56) "the ideology about imperialism began in the 1960s and has remained a subject of debate and research up to the 1970s. He captures it clearly as "an unequal human and territorial relationship, usually in the form of an empire, based on ideas of superiority and practices of dominance, and involving the extension of authority and control of one state or people over another. Social scientists have looked at it as a process and ideology that does not only focus on political dominance, but rather, conquest over expansion. It is particularly focused on the control that one group, often a state power has on another group of people. Imperialism is classified into the formal and informal nomenclatures. Formal imperialism is the physical control or fully fledged colonial rule while informal imperialism is the less or indirect way of control. And they however remain powerful forms of control, as far as its debate is concerned. Critics have also argued that, imperialism has its contributions and failures.

Conceptual Clarification of Cultural Imperialism Its Major Trigger

The debate on imperialism has drawn many coinages or phrases from different social critics and scholars. However, they are used in various expressed in various ways with which scholars have viewed as being dimensions of imperialism. As cited by white and chronicled in Ekeanyanwu (2012:38) some of the various phrases include

> "media imperialism" by Boyd-Barrett, 1977, "structural imperialism" by Galtung, 1979, "cultural synchronization" by Hemelink,1983; "cultural dependency and domination" by Link, 1984; "electronic colonialism" by McPhail, 1987, "communication imperialism" by Sui-Nam Lee, 1988; "Ideology imperialism" and "economic imperialism" by Mttleart, 1994.

From its etymology, cultural imperialism theory was developed in the 1970s to explain the media situation as it existed at the time when there were cries and discontent that, the media of print, radio and television at the time promoted a one way, top –down transmission system from the dominant country to dominated country that theoretically gave rise to the passive audience and a powerful media (Sengupta and Faith, as cited in Ekeanyanwu, 2012). Drawing inferences from the understanding of the concept of "culture" and "imperialism" as discussed in the above, it is instructive to clarify that cultural imperialism is an offshoot of 'imperialism' itself. This is based on the general understanding to the concepts as the former being understood generally as way of life of a group of people while the later is a "policy of extending a country's power and influence in all human ways of life

through colonization, use of military force, or other means." It is therefore, not out of place to submit here that, social critics and theorist in their various fields have taken the approach from the general idea of imperialism to their professional leanings and hence those in the media have concentrated on global media, as having a lopsided influence on the cultural heritage of the developing societies of the world. Apart from the diverse and myriads nomenclatures of cultural imperialism offered by social critics, attempts have also been made to define the concept and few are capture here for more explanation.

Schiller (1975) describe cultural imperialism as"the sum of processes by which a society is brought into the modern world systems and how its dominating stratum is attracted, pressured, forced and sometimes bribed intoshaping social institutions to correspond to or even promote the values and structures of the dominating centre of the system." The public media are the foremost example of operating enterprises that are used in the penetrative process. For penetration on a significant scale the media themselves must be captured by the dominating/penetrating power. This occurs largely through the commercialization of broadcasting."

According to Ekeanyanwu, (2008:18) media imperialism is the delicatemanipulation of global mass media by the technologically advanced industrialized west, who take advantage of their superior economic positions and monopolistic control of the world information flow system of socio-culturally and ideologically prevail over the restof the world. Still in other words, Ekeanyanwu, (2005:14) also defines 'cultural imperialism as the subjugation of a local culture and the imposition of an alien culture on the local culture. In yet another, definition,, He defines the concept cultural imperialism as the subtle manipulation of the mass media of developing societies by the developed mass media to control the behaviours, lifestyles, morals and values of less developed societies.

Although viewed in different phrases, it could be observed from the foregoing definitions that, cultural imperialism ideology is viewed in different perspectives and levels. This is dominant in the expressions such as "delicate manipulation of global mass media…." "the subjugation of a local culture…..",and "the subtle manipulation of the mass media……". However, the general idea in this theory as postulated by Critics is that, the world is increasingly stepping towards a process of cultural synchronization in which a common global culture, based on imperialists' societies isbecoming more evident. This cultural uniformity would predictably lead to the extinction of cultures and make the world less cultural rich and diverse.

The debate and crusade about Cultural imperialism became heightened when UNESCO championed the cause for a new world information and communication order after obtaining reports from its sponsored research team led by MacBride in 1980. However, the debate is still on-going and do take eminence, since it seeks to explain the process of 'deteritorialization' in which the relationship of culture to geographical and social territories is being increasingly reformulated by time and space compression (Negus, 1997; Robins, 1997). In this context, the theory is a multi-layered conceptual tool for framing a complex totality of global cultural exchanges and interconnections.(Tomlinson, 1997). It seeks to explain various strategies for regulation, deregulation and re-regulation on a broad global spectrum.

At its heart is the claim that certain dominant cultures, primarily western and/or America threaten to overwhelm other more vulnerable cultures (Tomlinson, 1993).

At one level the theory seems to suggest that some cultures are rendered subordinate to others and that the encounters between cultures are never on equal terms. Some cultures and their value systems are privileged because of some historical circumstances. One of these relates to the processes of colonialism that enabled western cultures to impose their values on the conquered people of Asia, Africa, the Americas and many other parts of the world.

Reviewing Public Arguments on the Positive and Negativities of Cultural Imperialism

Since gaining world attention and debate, several arguments have been advanced in many societies and among scholars about the positive and negative values of cultural imperialism to the modern world.Base on their understanding, critics have argued that, the introduction of cultural imperialism has ushered in significant changes in every society of the word. It is their opinion that, most people, if not all y are victims of cultural imperialism and have benefitted from it in one way or the other through their exposure to global mass media content, global food content etc. these believe is more specific as Rothkope (1997) strongly submits that:

> ….Of cause now is not the first time in history that chants and anthems of nationalism sweeping the world today are unique. For it comes in reaction to a countervailing global alternative that - for the first time in history is clearly something more than crackpot dream of visionaries. It is also the first timein history that virtually every individual at every level of society can sense the impact of international changes. They can see and hear it in their media, taste it in their food, and sense it in the products that they buy.

It is quite true that, the liberalization of western product for accessibility in other developing nations in the hidden ideology of 'globalization' has enabled them to gain some sort of knowledge and other social facilities. However, it is well known that, the distribution of western content to developing nations is done on selective nature and never holistic. The news that is disseminated to the developing nations is filtered and framed to create intended meanings that have no significant positive influence on our thoughts but rather more negative. Not only that, information from the developing nations are not reciprocally reported to the developed ones and even framed to have such impact on them. Most times, such is deliberately blocked, thus avoiding an equal process in the exchange and exposure of information across societies of the developed and underdeveloped.

Not only that, the notion in the above is highly opposed by Schiller, H. J. (1973) who positsthat,"cultural imperialism is the situation where western nations dominate the media around the world which in return has a powerful negative effect on the underdeveloped cultures of societies, by imposing the western views on them and therefore destroying their native cultures'. This imply that, developed societies or nations do produce majority of mass media content such as movies, news, comics, books, the new ICT gadgets, etc) due to their financial strengths and intellectual prowess and the rest of the world therefore, patronize such products due to easy

access and affordable price rather than produce theirs. Therefore, developing countries watch media content filled with the western world's ways of living, believing and thinking in the developed worlds' cultures then start to wantand do same things in their countries thereby destroying their own cultures.

Another school of thought against cultural imperialism theory is that, many people do not have the will power to think what they want, how they feel, choose what they wish and try to do. They sit dormant andreact to what comes their way on television since they have no alternatives to compare. Aside this, the lives of people in the third world nations are usually portrayed by the developed media as less than what it should be and most of them would not reassess such information so to enable them counter in their actions.Proponents of this school explain that there is one truth and no matter what, that truth is never going to change as they say, as long as the third world countries continue to air and get exposed to western civilization's contents, thenthe third world countries will always believe they should act, feel, think and live as westerners.

Again, it is also argued that cultural imperialism theory is neutral and objective to the value systems of all societies and does not matter what beliefs the people of the third world may already hold. It is the view here that mass media contents from western world usuallycommunicate the same message and the effects are always the same way. Although this idea is in consonant with the all powerful media belief, but the opinion here is not holistically true. This in that, the mass media of the developed nations does not reflect all sides of the value systems of societies especially the third world and as such cannot be said to be objective and value neutral for all nations.

This is clearly disputed again by Ekeanyanwu,(2008:6) where in his analysis of this theory opine that:

> The accusation leveled against new technologies that it is leading to cultural imperialism is both misleading and unintelligent. The power of technology is in the use to which it is put, not in its very nature. Therefore we can apply it to suit our cultural needs; not it compelling us to follow its dictates or the dictates of the owners of such technology as suggested by some anti-western media scholars who always argue in favour of cultural imperialism as the main result of the influences of globalization and the role of new communication technologies.

He buttresses his points using two theories in his argument, Information Diffusion theory which explains how innovations are introduced and adopted by various societies.Rogers (1962) assembled empirical data to show that when new technological innovations are introduced, they will pass through a series of stages before being widely adopted and acceptable. Such stages are awareness, adoption by a small group, encouragement and then change (Baran& Davies; 2002).

Ii is again argued that, cultural imperialism sees the less developed countries as being at the mercy of technology. What is transmitted from foreign nations to us. We no longer have a voice in what we say or do. We imbibe anything that comes our way. But this is not true because if these technologies are neutral in the real sense of it and their power resides in how we choose to use them, then we can utilize them

responsively and thoughtfully to construct and maintain whatever kind of culture we want.

Apart from the arguments considered about the values and negative impacts of cultural imperialism,Odi (1997:34) clearly chronicled the values and vices inherent in cultural imperialism as he say:

> Most superpowers brought with them modem technologies and introduced industrialization in smaller nations, boosting the economy.It introduced the concept of a democratically elected popular government to ensure political stability.Education and scientific thinking was introduced and encouraged.Better health care facilities were provided.New transportation systems such as rail, road, sea and air were introduced.New languages, religious and a new way of life were introduced.The imperialist countries gain cheap efficient workforce.Food production increased due to better farming methods.

However, the negative influence of the theory as enumerated by Odi (1997: 35) follows that:

> Nations that resisted growth or expansions in their territory led to widespreadgenocide and ethnic cleansing.Obtaining valuable natural resources became a bone of contention between thedeveloped countries, resulting in political foul play.New religions were forced upon and native beliefs were discredited.Most traditional culture and language were simply wiped away.Natural resources were exploited, without giving actual due.Labour was discriminated and forced into slavery, and had their basic rights taken. Many Asian and Africans were shipped to America and England against their will as plantation slave labour.

Perceived Issues against Cultural Imperialism Theory

This discourse cannot be complete without taking a position on a leading world's debate on mass media effects in this modern era. Standing on the existing literature and modern trends in human behavoiurs, this discourse is left with no choice than to state clearly that, although culturalimperialism holds true especially in the underdeveloped nations and the mass media technologies of the developed nations being major perpetrators, thetheory is saddled with a many other intervening variables thus making the trend inevitable to the underdeveloped nations.

It is clear that, mass media messages were believed to have total influence on individuals, thus establishing the era of the "all powerful media" and being theorized in the Magic bullet or hypodermic needle nomenclature. In this era, it was possible for one to believe holistically that, the mass media of the developed nations were capable of exalting total effects on individuals. However, the breakthroughs in more researches from scholars like Hardly Cantrill and Wilbur Schramm had established that, mass media messages were not all powerful and had limited effects on assumed passive individuals. This era ushered in the limited effects paradigm. It is therefore, no longer appropriate, scientific and convincing for proponents of cultural imperialism to insist that, the mass media of the developed nations have total influence on the individuals in the developing nations, thus leading to total a

complete aid in cultural imperialism. The idea here is that, the audience of mass media do not get exposed and react to mass media messages in the same way as it was thought in the days of old. Therefore, it is not likely that such messages do exalt total influence on the audience in the same way, Manner and level.

Again, psychological and personality research studies on Perception (selective exposure, selective attention, and selective retention) have established that the media audience is active and as such can decide what they want or get exposed to, give attention and retain its message for easy recall in their times of need. Whenevermessages are disseminated by the mass media, the audience basically sought to for gratification from the message. As such, selection of information and medial choice comes handy and lies with the individual audiencewhose choice of information is informed by the satisfaction he or she derives. It is therefore not likely that individuals may always want to perceive all media content of the west nations and so retain them to become total part of his life.

More on theoretical bases, it is shown in both the diffusion of Innovation theory, Individual Differences theory and the two step flow theory all lends them to the fact that, every individual is capable of being exposed to information, processing same and interpreting in it differently according to their individual back grounds.This shows therefore, that messages disseminated through the mass media are not likely to exalt or influence the audience in a same way since an individual can consciously search through information before making a decision on what use and the particular piece of information one may likely use. This is yet another factor which proponents of cultural imperialism may have not thought of, as a factor that disagrees with the full tenacity of the theory.

Furthermore, if one is to go by the tenets of Robert Bandura's Technological determinants theory which popularly holds that "Medium is the message", thus leading to a world of "global village,"then the campaign against cultural imperialism may not likely slow. This is in that, the new information and communication technologies are made into mass media of communication and disseminate messages of all cultures to the door steps of the audience through their 'palm top' technologies without control or reservations, thus leaving the consumer with multiplicity and influential choices to make. It is therefore possible to see societies of the world becoming dependence on information of global cultural life styles than remain with their peculiar andclandestineones.

Apart from the reasons advanced in the above, other arguments advanced by Ekeanyanwu (2012:5)also holds water and are well adopted as short comings of Cultural imperialism in this the discourse. He was of the opinion that cultural imperialism arguments started in the 19th century by social scholars like Herbert Schiller, when developed nations like United States dominated the world's economic systems and were not competed by other nations.America and few European nations were seen controlling the economies of the world thereby dictating in every way of life and as such cultural imperialism was viewed to have taken the order of the day. However, the situation has changed in this 21st Century asotherunderdevelopedeconomic and political superpowers like China, Japan, North Korea, etc, have risen to the occasion thuscheckmating the flow of information dissemination and consumption with their self invented technologies to create a balance in cultural exchange. Thus, this is what is expected of other developing

economies of the world to do, if they really wish to depart from the shackles of cultural imperialism and uphold the agitations enshrined in the New world information and Communication order (NWICO). They must look inward and rise to the occasion where they will research and invent their technologies so to determine their ways of life.

It is also argued by Ogan, as cited in white (2001:12) that, the magnitude of Mass media messages that influence cultural imperialismcannot be statistically measured in quantity to show its impact on the underdeveloped nations. However, it is likely that one can make quantitative analysis of the impact of imperialism in the economic sectors of various underdeveloped nations. This therefore shows that, the theory lacks empirical provesand supports to its claims on the new mass media technologies of the developed nations to a large extent. It is therefore looked upon as lacking explanation and predictive prowess.

Another perceived issue about the cultural imperialism lies in its much faceted nature. As may be observe, cultural imperialism has been defined by many and different scholars depending on their interpretations in their professional leanings. One is therefore lost in determining whether arguments advanced about the concept are in general conformity to its ideal meaning or otherwise. Fejesand lee (1988) opines that theory lacks conceptual precision or consensus and appears more of a pseudo concept.

CONCLUSION

The concern of this discourse is to locate a genuine way forward on the much debated issue of cultural imperialism. Literature available to the discourse beginning from the concept of culture and imperialism, it shows that, since inception of time, man has been made superior to others in their various ways of life i.e their intellectual endowment and ingenuity in life. However, the exercise and utility of such natural individual endowment as seeing in the invention and discoveries among societies do give them the opportunity to dominate the less developed economies on the one hand and do create a discontent and feelings of domination in their interactions with others on the other hand, thus resulting in the ideology of imperialism and its various dimensions one of which is media imperialism, being seen as a means to an end-cultural imperialism.

Since its inceptionon the agitation about cultural imperialism, the concept has not been approached in precise dimensions and as such, it does not have a genuine and definite and unique explanation. Some scholar would look at it from the economic perspectives while others do take the social, cultural, religious, security etc. Based on the knowledge about its argument, cultural imperialism is a 19th century concept and is undergoing moderations in other nations that were economically back ward but have looked inwards and have made efforts to rise to the challenge. This is highly witnessed among the ancient tigers like China, Japan, North Korea etc. However, the challenge is slow and almost eluding the efforts of the UNESCO agitations on New World Information and Communication Order (NWICO).The human society is actually using its brilliant ability to interact, develop and improve its nature with just ignoring the olden trends. What is inherent now is the ideology of globalization which is fast encroaching the general ways of life in all societies, as could be observed in high level dependency on the new technologies for information

and communication. It is the position of this discourse that, cultural imperialist nations or societies must radically take the part of the Asian tigers by shutting themselves from western influence and looking inwards to research and invent their technologies to counter that of that of the developed ones. Only then, there can be a shift in paradigm from cultural imperialism to Equal global cultural exchange, where the changing ways of life among individuals in all societies will better be understood to being on the individual differences in exposure, perception, selection, retention, and utility of global media content.

REFERENCES

Baran, S.J.& Davies, D.K. (2003). *Mass Communication Theory: Foundations, ferment and Future*. CA:Wordsworth/Thompson Learnings.

Ciboh, R.S.(2005). Global *Media and Cultural Dominaton.*Makurdi: Aboki Publishers.

Ekeanyanwu, N. (2012). Theorizing cultural development vis- a vis cultural imperialism theory. In: Ekeanyanwu,N.T., Ngoa, S.T., &Sobowale, I.A. (Eds), *Critique and Application of Communication Theories.* Ota: Covenant University Press

Ekeanyanwu, N. T. (2008). The influence of globalization and ICT on the indigenous cultures: A study of the perception of Nigerian media professionals. A Ph.D Thesis in the Department of Mass Communication, Covenant University: Ota, Ogun State.

Ekeanyanwu, N. T. (2005). *International communication:* issues, *concepts and researches in the 21st century*. Lagos: Standard Mass Concept.

Fejes, F. (1981). Media imperialism: An assessment media, culture and society*, 3*, 281-289.

Hamelink,   C.   (1938).*Cultural autonomy in global communication.*New York: Longman

Lee, C. G. (1980). *Media imperialism reconsidered: the homogenizing of television" culture.* Beverly Hills: Sage.

Negus, K. and Roman - Velasquez, P. (2000). Globalization and cultural identities in, Curra,n, J. and Gurevitch, M. (eds) *Mass Media and Society.* London: Arnold.

Ogan, C. (1988). Media imperialism and video cassette recorder: The Case of Turkey. *Journal of Communication.*38,93, 106,94.

Rolhkop, D. (June 22, 1997). *In praise of cultural Imperialism: effects of globalization on culture.* Accessed 10th October 2005 from foreign policy.

Schiller, H. (1992). *Mass communication and America Empire.*New York: Kelly.

Schiller,   H.J.   (1973).*Communication   and   cultural   domination.*New   York: International Arts and Sciences Press.

Tomlinson, J. (1991).   *Cultural imperialism: A critical introduction.*   London: PinterPublishers.

Tomlinson, J. (1999). *Globalization and culture.*Chicago: University of Chicago Press.

Uche, L. (ed.) (1996). *North-south information culture: trends in global communication and research paradigm.* Lagos: Longman.

White L. (2001). *Reconsidering cultural imperialism theory.*Retrieved on June 6th 2015fromhtlp://www.tbsjournal.com.

Language as a Necessary Tool for Conflict Resolution in Plateau State for the Attainment of National Integration and Development

By
Gongse John Daber
School of General Studies,
Plateau State Polytechnic, Barkin Ladi

Abstract
The study examines the role of language in conflict resolution in Plateau State for the attainment of national integration and development. The sources of materials used for this study were mainly gathered from text books and scholarly papers. After gathering the information related to the subject matter of this paper, the descriptive linguistic approach was used to arrive at the findings and conclusion in this paper. From the study, it was established that the way we use language can escalate or reverse conflict since human thinking and actions are controlled by language and that government and other stakeholders in conflict resolution have not so much emphasized the role of language in conflict resolution. The paper concludes that since most of the problems of man are communication, these problems invariably, can be resolved through better use of language during conflict resolutions. The paper therefore suggests that to achieve national integration and development, government, the academia and other stakeholders in conflict resolution should pay attention to the language therapy and that the Nigerian Constitution should be amended to allow every Nigerian in any part of the country to enjoy the full rights of citizenship without any conditions attached to it. Again, families, community and religious leaders should teach and use positive language that can engender peaceful co-existence and resolution of conflict for national integration and development.

KEY WORDS: Language, conflict, conflict resolution, national integration, development

INTRODUCTION

Plateau State was created in 1976 with its capital at Jos. From the beginning, the indigenous inhabitants at the capital, the Afizere, Anaguta and the Beroms existed peacefully with the Hausa/Fulani. This was shown through inter-marriages among them, attendance of each other's cultural festivals and close association life (Alubo, 2011:69). Plateau State is the rallying point for the over two hundred and fifty ethic

147

groups in Nigeria. In fact, it is a miniature Nigeria and with its serene climate and beauty, its motto is captured as the "Home of Peace and Tourism."

Recent events of crises in the state have created distrust among the people who have hitherto lived harmoniously. This has created distrust and disharmony among the indigenes and the Hausa/Fulani who are described as settlers. Some parts of the state are known as 'no go area' to the Hausa/Fulani while some others are seen as 'no go area' for the indigenous ethnic groups. This situation has created a very serious strained relationship among the indigenes and the Hausa/Fulani in the state. This prevailing situation if not checked, will be a way of making the state to be like Syria, Afghanistan, Sudan and other warring countries in the world. The survival of Plateau State is crucial for the survival of Nigeria as a country.

Plateau state since 1994 has engulfed in a series of crises ranging from political, religious and ethnic. A situation that has brought segregation, distrust, fear, looses of lives and property, etc in the state. Series of efforts have been made by government to bring back peace in the state to no avail. Several commissions have been set up by both the Federal and State governments to look into the various crises in the state with the aim of putting it to an end. Untiring efforts by some NGOs and different talks on the need for peace in the state on the media has not ended the situation. This bridge of peace in a state with a unique motto, "Home of Peace and Tourism", has caused a great deal of suspicion among the people of the state.

Government has used different mechanisms to put an end to the crises in the state but to no avail neglecting the use of language in ending conflicts in the state. This is what informs this paper: Language as a Necessary Tool for Conflict Resolution in Plateau State for the Attainment National Integration and Development.

THE CONCEPT OF LANGUAGE

In order to present a clear view of how language can be used to solve conflict in the state, it is expedient to expatiate on the concept, language. In any human society, language is paramount in the maintenance of communication. It unites different people from different ethnic and religious backgrounds. Various linguists have given many definitions of the concept, language. However, for the sake of this paper, we shall consider few of these.

Sapir (1921:8) sees language as "purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols." In a similar vein, Lyons (1981:3) concurs with Sapir that language is "a system of arbitrary vocal symbols by means of which a special group cooperates." Sapir and Lyon's views of language above, see language as a purely human activity used for expression or communication with one another. Hall (1968: 158), in his essay on language concurs with Sapir and Lyon's views of language and sees it as "the institution where humans communicate and interact with each other by means of habitually used oral-auditory symbols." This implies that language is basically a human activity constituting of communication and interaction, incorporating the encoder and the decoder in their use of words like communicate, interact and oral-auditory

From these shades of definitions of language, it is clear that human language is the most useful tool of communication to mankind. It shows that every member of a linguistic community shares in a convention through arbitrary system of vocal-

auditory symbols, speech sound to be specific which combines meaningfully to expression thoughts, ideas, belief, need, e.t.c and which ultimately contribute to the smooth running of that society.

Human beings have the unique characteristics that enable him to communicate effectively with his fellow. In the words of Olawole (1998:140), communication is "the locomotive of social systems " communication is a two process involving an encoder and a decoder through whom language is used to pass across some message in form of information, idea, and some response elicited, whether positive or negatively. The participants in a communication process may be individual to individual, individual and a group of people, or the process might involve at least two groups of people, probably with spokesman or chief speaker on either side. This means that communication with language must involve at least two parties and there must be a feed-back and interaction.

Communication which is through language is the life wire and blood of any society that must survive and succeed. It is central to any human existence. Language does not exist in a vacuum. Man uses it to communicate individual thoughts, inner feelings and personal psychological experience to establish societal relationship.

Language and society are interwoven (Farinde and Ojo, 2005: 9). It is the main channel through which every pattern of living are transmitted in the society. It can affect a society by influencing or even controlling the world view of its speaker. Language can be likened to a two-edged sword which when properly harnessed, would give birth to unity, but when abused would have far reaching negative effect, very far from fostering unity. This implies that if language is misunderstood or misinterpreted in a situation of conflict, it causes strife, leads to war and hatred but the whole irony of it is that this same language is a variable tool we can use to create peace, love and understanding known as conflict resolution to bring out national integration and development.

THE ROLE OF LANGUAGE IN CONFLICT RESOLUTION IN PLATEAU STATE

Conflict situation is inevitable in any human society. Oyeleye and Olateju (2003:202) say that because of its protein nature is more difficult finding a single meaning to it. We can put conflict as a disagreement through which the parties involved perceived a threat to their needy interest or concerns. In conflict, there must be a clear evidence that the interest of one party supersedes the other.

Whenever there is conflict in any society, it is a naturally believe that peace is not in existence; disunity, mistrust and suspicion are the order of the day. The common categories of people who are normally involved in conflicts include average citizens of a moderate degree of education, people whose concern is to obtain basic amenities in life, people who do not have immediate ambitions and people who are disillusioned with government and therefore, distrustful of government programmes.

Conflict can break completely any society. Therefore, there is the need to do everything humanly possible to manage or resolve it. Conflict resolution is the mechanism through which the disagreed parties come to agreement. In conflict resolution, the different opinions rally together to understand each other. In the process of conflict resolution, mutual understanding is restored between the aggrieved parties. Conflict resolution brings in settlement between or among the warring parties.

Conflict in any human society cannot be resolved without a congruent communication system. This then means that communication as a tool engaging two individuals or groups called the encoder and the decoder with the message or the consideration play a pivotal role in conflict management (resolution).

Language with its sole function of communicating thoughts for proper understanding in human society, seem to be a better solution in crisis management in Plateau State. In resolving conflicts in the state, words of a language should be chosen carefully in order not to completely beak the over stretched peace between the warring parties during dialogues. This paper is apt with what Birk and Birk (1959:3) say: "The utterance we make (language use) fuel or prevent crises, make or destroy laws, save or destroy, create understanding or fuel sedition, justify man's gross misdeeds or express his brightest ideas." This view implies that how you say something affects the answer you get. They also added that the solution to the crises of man is language. In their words:

> Wars and frictions between nations and groups are often caused by an ignorant of the true relationship between words and things. Individual misunderstandings are largely the result of similar ignorance and the consequent failure to interpret effectively, and even the personal and physiological ills of man can be cured by a language therapy which consists in part of putting freely into words one's deepest fears, desires, and conflicts, and so being led to analyze them consciously and rationally and perceived their real meaning (Birk and Birk, 1959:26).

The view of Birk and Birk (1959) above is a clear indication of the function of language in crises management. This includes fully utilising the function of language to bring maximum benefit to humanity.

In order to use language effective in resolving conflicts in Plateau State, some fundamental questions need to be answered: what is the purpose of using language on the particular occasion and who are the people we are talking to? Any reply to these questions largely determines what to say and how to say it in order to achieve the desired goal.

We use language for the mobilisation of people to live peaceful with one another in any society. As users of language, we normal devise methods by which we can get the aggrieved person mobilised or at least, receptive to any particular dialogue. Any language techniques that will be used in resolving conflicts in Plateau State in particular and any conflict area in general should utilise these devices:

First, the word choice use for the conflict resolution must arouse the conscience of the parties. This method is considered important if we bear in mind the frame of mind of the audience-whether hostile or disinterested. In this, the choice of the words of the language for the mediation should be appealing to the actual needs of the parties. For example, the speaker must market the idea that the audience's goal will be achieved only if they accept to live in peace. This is because the closer the speech is to the actual needs of the people, the more effective is the appeal. In a situation we want to mobilise conflicting parties against violence, we can use the following message to arouse their interest, for example:

No one or ethnic group or religion can live successfully alone in any community. Violence has never ever brought any good to anybody. Its fruits are trails of hatred, destruction, mistrust and retardation.

From the above, the selection of words like "any good to any body", "hatred", "destruction", "mistrust" and "retardation" are meant to arouse the conscience of the audience and harmer on the need to maintain cordial relationship.

Secondly, the choice of words should appeal for conformity. This devices should select words to denote everyman's desire to be loved and accepted in the society. This when used, will produce the "bandwagon effect" – if anyone is doing this, then it must be good. For example, in speaking about the need for peaceful co-existence between or among warring parties in Plateau State this device could be used:

Every decent society upholds peace… this means that "if you do not, then you are not a peaceful member of a descent society.

The trick in the choice of words above is to set the thinking of the audience about the implication of not being considered a member of a "descent society".

Thirdly, the plain folks device can be. Here, the speaker's language use attempts to identify with the aspirations of the audience. It is as if he stakes his credibility on the eventual goods of the need to co-exist devoid of ethnic and religious bases. For example, in mobilising people to be peaceful in their communities a speaker can say:

What we all need as citizens, and I strongly agree with you are food, shelter, health, good education, full employment and good roads. We can only get these if we live together peacefully. This is why I encourage you to be peaceful so that such amenities can be provided for you.

In the choice of words used above, there is a sense of commitment to the course of the disadvantaged group. The speaker identifies with the lack of these physical amenities as a result of crises and hopes the people will see this identification. This can be seen in the speaker's use of "I strongly agree", "I encourage…"

From the discussions so far, language is believed to be a carrier of peace. It is expected to inform, educate, and entertain. In any society, language mobilizes the people for effective participation in the issues of their society. In a situation where policies of language are given the desired implementation in conflict resolution, it is bound to bring about peace and stability for national integration and development.

It is also fundamental to note that in conflict resolution, the thinking, discussions, talks, e.t.c. on how to end conflicts is done in language. Likewise, the critical investigation into the root, secondary and tertiary causes of conflicts highlighting the actors, structures and dynamics in conflicts resolution is done in language. This implies that without language, there will be no conflict resolution because all that pertains to conflict resolution is done in language. Therefore, the utterance we made (language use) can fuel or prevent crises, make or destroy laws.

THE ROLE OF THE ACADEMIA IN CONFLICT RESOLUTION

Nigeria at 54 after political independence has had, and still battling with chunks of conflicts ranging from political, social, economic, religious, ethnic, communal, etc. Some of these crises include the agonies of the Ogoni minority uprising, the Itsekiri-Ijaw genocidal war, Modakeke-Ife fatricidal war, the Jukun-Fulani ethnic war, the Christian-Muslim religious crises in Kaduna and Plateau States and of recent, the Boko Haram killings and bombings. In the face of these realities, the academia has a fundamental role to play at every stage of crises in our societies.

First, the academia should not sit on the fence and simply fold their arms. They should serve as a post-mortem surgeons and chroniclers against any tenets of crises in the society. They should be tutors to educate the general public against any form of crises since they posses the potentials to mediate in conflicts thereby contributing to national integration and development.

The academia in their works like literature, drama in particular should have conflict and conflict resolution as its masterpiece and topicality. The thematic engagement of the academia in conflict situation in the present dispensation should be intense education of the general public on backwardness that crises bring on national integration and development.

It is also incumbent on the academia to put their art and vision at the service of the masses; join in condemning and rejecting every social act or obnoxious policy that encourages or causes crises. They should use their art to re-create a new and acceptable society.

The academia should be directly and actively involved by opting for an integral relationship between and among people in the society.

RECOMMENDATIONS/CONCLUSION

So far, based on the discussions in this paper, the following recommendations are made. Firstly, to achieve unity, co-existence, growth, national integration and development in Plateau State, and Nigeria at large, attention should be given to how language is used for conflict resolution.

Secondly, it submits that rather than *indigeneship*, citizenship should be encouraged. We suggest that constitutional provisions on citizenship rights of Nigerians should be projected and protected above parochial *indigeneship* agitations so that national integration and development can be achieved.

Thirdly, the paper recommends that families and religious leaders should consistently make use of positive information which will foster positive behaviour. Since the society has degenerated terribly as a result of conflicts, positive language should be used in conflict resolution. This is because improper language leads to conflict while proper language use leads to conflict resolution.

Thus, from all that have been discussed so far in this paper, we can conclude that most of the problems of humanity are communication, invariably; these problems can equally be solved through a better use of language (communication).

If the language option is adopted in conflict resolution in Plateau State and Nigeria in general, it is certain that crises or conflicts will be resolved and prevented, religious tensions will be averted, socio-political violence will be history, and people will co-exist without any problem. The role of language in this discussion will therefore foster unity, co-existence, lead to a tension-free society, forestall all crises

and eventuate into growth, national integration and development. Hence, Plateau State and Nigeria in general will experience a rebirth and re-branding leading to a stable co-existence and greatness among the people.

REFERENCES

Ademola, D. O. "The Writer and Ph(f)aces of Conflicts in Africa" In Oyeleye, L. and Olateju, M. (eds.) (2003). *Reading in Language and Literature*. Ibadan: OAU Press Ltd. Pp 201-220.

Akindele, F. and Adegbite (1999). *The Sociology and Politics of English Language in Nigeria: An Introduction*. Ile Ife: Obafemi University Press Limited.

Alubo, O. (2011). *Ethnic Conflicts and Citizenship Crises in Central Nigeria*. Lagos: Eddy Asae Nig. Press.

Atolagbe, A.A. "Addressing Societal Problems through Communication in Social Work" In Oyelaye, O. (ed.) (2004). *Language and Discourse in Society*. Ibadan: OAU Press Ltd. Pp 179-184.

Best, S.G. (ed.) (2004). *Introduction to Peace and Conflict Studies in West Africa*. Ibadan: Spectrum Books Limited.

Birk, G. B. and Birk, N.P. (1959). *Understanding and Using English*. New York: The Odyssey Press.

Farinde, R.O and Ojo, J.O (2005). *Introduction to Social Linguistics*. Ibadan: Lektay Publishers.

Hall, R. A. (1968). *An Essay on Language*. Philadelphia: Chilton Books.

Lyons, J. (1981). *Language and Linguistics*. Cambridge University Press.

Manda, I.P. "The Role of Linguistics in Managing Crises: A Case Study of Toto Local Government in Nasarawa State" In *Nasarawa Journal of Humanities*. Abuja: Roots Books and Journal Nigeria Ltd. Pp. 83-92.

National Institute for Policy and Strategic Studies (NIPSS) Kuru (2010). *The Imperative of Policy Sustainability for National Security and Democratic Sustainability: Senior Executive Course 32*. Kuru: NIPSS.

Olawole, M.A. "Theories of Mass Communication" In Atere, A. and Olagbemi (eds.) (1998). *Communication Language and Culture in Society*. Lagos: Bolaji and Associates, Pp 138-145.

Oyeleye, L "The Power of Words and the Techniques of Public Communication" In Oyeleye, O. (ed.) (2004). *Language and Discourse in Society*. Ibadan: Hope Publication Ltd., pp 168-178.

Sapir, E. (1921). *Language*. New York: Harcourt Brace.

Sha, D.P. (2005). *The Politicization of Settler-Native Identities and Ethno-Religious Conflicts in Jos, Central Nigeria*. Ibadan: Stirling-Horden Publishers Ltd.

English Language for Specific Purpose: A survey of the Administrative Language in the University of Jos

By
Rejoice James Songden
Faculty of Arts, University of Jos

Abstract
Due to the pervasive role of the English language in the corporate existence of man, scholars have developed interest in the study of "The English Language for Specific Purposes (ESP)", an aspect of English as a Foreign Language (EFL).The interest of Scholars in ESP is aimed at an active expansion of learners' proficiency in English Language at a more specific level; according to defined areas of specialization. Such areas include: civil engineering, nursing, business, architecture, law, aviation, and administration to mention a few. Such compartmentalization of the English Language along professional lines is both inevitable and welcomed. It is inevitable because it reflects the inexorable 20th Century drive towards professionalism and specialization. It is a welcome development because it makes for more appropriate methodologies, teaching materials and research. Although the trend in ESP is perceived by some scholars as unpalatable and narrow basically because in their view, specialized professional interests tend to generate ignorance and "prima facie" rejection of course materials, methodologies and research findings from 'outside' areas, thus, limiting scholars' interest in inter-disciplinary research while discouraging dynamic language usage and study. It is imperative at this point to note that a little reflection and a fair measure of open- mindedness which this work is aimed at achieving will underscore the relevance of inter-disciplinary research especially in the area of language use in specialized areas. This research sets out to defend the course that the changing attitude in recent years towards professional language usage requires us to reconsider such compartmentalization of the English Language; and such compartmentalization is an idea aimed at fulfilling the dual purposes of linguistic and communicative competence of language.

INTRODUCTION

Recent world events have underscored the need to increase understanding and to improve communication among citizens. English language is generally considered as a language of communication and acceptance in Nigeria. It is against this backdrop that we are using the administration of the University of Jos as a case study in this research to test the administrative language competence of staff in the institution.

Like in any other administrative setting in Nigeria where English language serves as the official language for the day- to- day running and business transaction, the University of Jos also adopts this colonial legacy for its official transaction among the senior and the junior staff in its administrative processes. Bearing in mind the different levels of education and the level of social interaction of the staff in the University, it is imperative to use a language which will enhance effectiveness in communication. This relevance of communicative competence in the University administrative context is encapsulated by Ajulo (1994) as expressed in *Approaching Effective Communication in Industry* where he captures that the University administrator should know:

> When to transmit order : I am <u>directed</u> to <u>inform</u>/ <u>write</u> …,when to disseminate information –" candidates are <u>directed</u>/<u>advised</u>/ <u>warned</u> to obey University statutes and regulations governing accommodation in the University hostels" when to warn or reprimand…(1981:9).

Thus, to use and understand a language efficiently, one should be armed with the social and linguistic rules which guide the selection of the appropriate forms of communication. With that, one will be able to determine the efficacy of any act of communication within a given context.

While bearing in mind the social parameters that determine effective or ineffective forms of communication such as age, power, level of education, status etc, communicators should be at home with the norms and goals which guide such usage within a context so that information passed across will not be misunderstood or misinterpreted.

ESP as a field of study came about as a child of necessity due to the various professional needs of individuals which the General English language knowledge did not meet. This will be discussed further in the subsequent chapter.

Statement of the Problem

The challenge of working in a University community is enormous bearing in mind the different categories of professionals with very high and different levels of awareness. Communication plays a vital role in the day - to - day business of the people. It should be noted that many of the problems that occur in an organization are a direct result of the people's failure to communicate effectively. This justifies the fact that, ineffective communication causes most problems in many organisations. It could lead to confusion and it could also cause a good plan to fail.

Since effective communication is the ultimate goal in the use of language or any signaling system, the University administrator should strive towards gaining such language proficiency. Effective communication should be what every language user aims to accomplish. An effective communication is said to be achieved only when a receiver understands the exact information or idea that the sender intends to transmit and responds accordingly. Though Lyons (1977:33) shares a slightly contrary view about this when he proposed that "frequent instances of misunderstanding which may occur in communication must be allowed." This view cannot be said to be applicable in all situations especially in professions such as the Law, Medicine Banking, Journalism, and Administration, for instance when misunderstanding in medicine could cause a patient his life.

Having observed that effective communication should be the ultimate goal in the use of language or any signaling system, the University administrator must, as a matter of necessity should go all-out to gain such language skills. Such language competence and expertise will enable him to serve as the rallying point between the teaching and non-teaching staff of the Institution. Language competence should therefore be the watchword for the administrator.

It is against this backdrop of "linguistic competence" that ESP emerged. Linguists in this special area of study (i.e. ESP) have helped in providing language materials needed for an effective linguistic competence to take place especially within a specialized context. While concurring with this view, MacKay and Mountford (1978) states:

The only practical way in which we can understand the notion of special language is a restricted repertoire of words and expressions selected from the whole language because that restricted repertoire covers every requirement, within a well-defined context, task or vocation (41).

The major quest in this study is the investigation of administrative language usage and its interpretation by the language users within the administrative setting of the University of Jos setting. This investigation is aimed at examining the role of ESP in an administrative context. It is also aimed at encouraging administrators towards appreciating the relevance and importance of a good mastery of the English language in their day- to -day official transaction.

Research Questions

Thus, the investigation will attempt to address the following questions:

i. Do employees have a good and requisite knowledge of the language use in the formal setting?
ii. Do staff members understand the difference between the Language of Wider Communication (LWC) and ESP as they relate to their profession?
iii. Are there cases of poor communication within the University System?
iv. What are the reasons for the poor communication in the Administration of the University of Jos?
v. Way forward for the identified problems.

Methodology

An eclectic approach is adopted in collating and analysing data for this research. This consists of the primary and the secondary sources of data. The primary source will involve sourcing information from files, memos, and interviewing 100 administrative staff (as respondents) in order to verify whether they are conversant with the use of certain terminologies and abbreviations discovered in some files, memos and minutes used for administrative communication in the University of Jos.

The secondary sources adopted in this investigation are: administering samples of selected official proceedings such as memos and minutes for analysis to 50 respondents. The respondents here will be the teaching and technical Staff of the University of Jos, randomly selected. The responses from these respondents will be used to further ascertain their competence in the language of administration as used in the University. Finally, related literature on the topic of study is consulted.

Table I. indicating the number of Staff interviewed and their designations

Category	Total number interviewed
Administrative staff	100
Teaching staff	30
Technical staff	20
Total	150

Table II. Indicating the breakdown/spread in percentage of the Staff interviewed

Category	Number interviewed	In percentage
Senior Administrative staff	50	30.3%
Junior Administrative staff	50	30.3%
Teaching staff	30	20%
Technical staff	20	13.3%
Total	**150**	**100%**

DATA PRESENTATION AND ANALYSIS

It is important to indicate that in every act of communication and especially in the administrative setting, the communication is determined by one's status and schedule of duty. This is reflected in the tone of the communication, one would know if it is from a superior to subordinate and vice versa. Most often, directives emanate from a higher authority which requires responses from the lower authority; this is evident in most of the data under investigation as follows:

MEMO 1: Paragraph 1

I have been directed by management to inform you…

MEMO 2: Paragraph 2

Kindly treat as urgent and ensure the directive is adhered to...

MEMO 2: Paragraph 3

Management therefore directed that your committee be reminded to please conclude the assignment and submit the final report soonest….

MEMO 3: Paragraph 3

… you are please advised not to visit your place of work without express permission of the Registrar…

MEMO 4: Paragraph 2

You are to explain why disciplinary action should not be taken against you for leaving your duty post without any excuse.

The above reveal clear cases of a high authority corresponding with subordinates in which case, the subordinate is inherently expected to respond accordingly.

The following on the other hand reflects communications between peers and or subordinates to a higher authority:

MEMO 5: Paragraphs 1,2, and 3

Mr. Garba is a severed Staff. He wrote complaining that his monetization was wrongly paid…

I have been <u>requested</u> to <u>kindly</u> draw your attention to this request and where necessary, to take appropriate action accordingly.

<u>Thank you.</u>

The tone in this communication neither authority nor subordination but rather shows a situation of peers. It also reflects some kind of politeness marking which is a common feature of the administrative language. The underlined expressions in all the extracts used are such examples.

MEMO 6: Paragraph 1

Sir, we are conducting an interview for a candidate into the position of Reader…

Paragraph 4

This is therefore a <u>request</u> that you <u>please</u> attend the interview…

Paragraph 5

We hope you find time to attend, <u>please.</u>

<u>Thank you.</u>

This shows more or less a tone of subordination to a higher authority which is marked with the use of 'Sir'.

Another feature worth mentioning is that administration often serves as spoke persons of the organization. In communicating therefore, administrators write with the tone of one relaying or carrying out instructions for instance: '…I have been directed to request you to forward this office with the following…'

In some of the memos under investigation, the following were captured:

MEMO 1: Paragraph 1

I have been directed by management to inform all Teaching and Non Teaching Staff …

MEMO 2: Paragraph 3

Management, therefore, directed that your committee be reminded…

MEMO 7: Paragraph 2

On the directive of Council, I write to inform you …

Paragraph 6

On behalf of Council and the University Administration, <u>I thank you</u>.

The tone reflected in the above is that of one transmiting information. The message conveyer dissociates himself from the message and writes with the tone of one carrying out instructions.

Another feature we identified that characterised administrative language is "diplomacy" regarded as politeness marking which seeks to state an unpleasant situation in the most pleasant way and manner. Some of the features captured in the data being investigated are as follows:

MEMO 5: Paragraph 1

Mr. Garba is a severed Staff…

'Severed' here is used in place of dismiss, retrenched, or sacked which will be rather too blunt. 'Severed', as used in this context sounds more polite and civil.

MEMO 7: Paragraph 2

On the directive of Council, I write to inform you that your services in the University are no longer required and therefore severed…

Here again, 'your services are no longer required and therefore severed…'marks politeness and civility as against outright use of sacked, dismissed, retrenched or fired. The use of litotes (words used to avoid exaggeration) as a feature of administrative language is employed here to convey the message.

The economy principle is another common feature used in the language of administration. The economy principle tends to shorten a text without tampering or altering with the message as found in the following:

MEMO 2: Paragraph 1
Please refer to…
MEMO 3 and 8: Paragraph 1
You will recall that …
MEMO 4: Paragraph 1
Your attention is drawn to …

The extracts reveal how the economy principle could be employed to make reference to an earlier correspondence. Sometimes, such correspondences are quoted for the purpose of reference thus: 'sequel to your memo with reference number UJ/VC/40 dated 23rd November, 2011'.The shortening of the text is used to reduce the amount of time involved in encoding and decoding the message.

Another form of the Economy principle used by administration is abbreviation. Investigation has revealed that abbreviations as a common feature of administrative language such as KIV.,FUNA., TNA., BU., Cc, Pls are particularly used for internal correspondences and memos within a context. The professional ethics of administration does not allow for exposure or display of such coded /abbreviated document to the 'outside world' rather than the particular context in which it is used. A typical example can be deduced from the extract bellow:

MEMO 9
Extract A.
PAR (EX/rds)
Pls. t.n.a.
Extract B.
PEO 1
Pls treat

The interpretation of extract A is simply Principal Assistant Registrar, Exams and Records (PAR (EX/rds). It is underlined in the memo because the communication is to be treated or handled by him. However, in responding to the Registrar's directive for him, (i.e. the PAR) to Take Necessary Action (t.n.a), he re- channeled the communication downward to the Principal Executive Officer 1 (PEO1) to Please treat.

Another common abbreviation used in the language of administration is Cc. which usually reflects at the end of memos simply means Copy. It is preceded by names, titles or offices of the people who are to be copied. This is a predominant feature in almost all the sample document used for analysis in this investigation.

Having established that the administrative language is simple,short,concise and straight to the point for easy interpretation, it is worth mentioning that there are exceptional cases when comprehension is difficult especially to those whose level of

education is low. An example of such document which could constitute difficulty in interpretation is:

MEMO 10: Paragraph 1

In the last couple of years, during the last appraisal exercises, here in the University of Jos, a gradual tendency appeared to have <u>surreptitiously crept</u>in on the part of nearly all appraisal committees ….

Paragraph 2

Worried by the <u>stringency </u>of such report from members affected by this unfortunate development…

Paragraph 3

We in Complex 'C' found this position requirement to publish only on journal strictly identifiable with specific discipline <u>appalling </u>because ….

Paragraph 12

Here at Complex 'C', we are persuaded that by putting scholars in such an <u>inflexible straight jacketed</u> through ….

The underlined expressions are typical examples complex words which cannot be easily interpreted except by good language experts. The author/writer employs the use of the word <u>Allocutus</u> (in paragraph 17) rather than 'prayer' as is the convention in administrative language. The general observation about the language use in this document is that it violates the rule of administrative language although this violation could also be said to be deliberate.

ANALYSIS OF THE RESEARCH QUESTIONS
Question i

Do employers have a good and firm knowledge of the use of English Language in the Formal Setting?

From the analysis of the interview carried out, it was discovered that out of the 150 staff interviewed, 95 of them claim a firm and good knowledge of the English language especially in the administration of the University of Jos. This Figure cuts across the teaching and non -teaching staff of the University.

The study also reveals that some of these respondents answered the research question using the "standard" variety of English Language. Fifteen percent (15%) of the respondents outrightly disagreed with the notion that there exists a concept like the language of administration.

However, the remaining 40 respondents acknowledged the existence of the language of administration as a concept which only exists in theory and not in practice.

Question ii

Do staff members understand the difference between the language of wider communication (LWC) and ESP/EOP as it relates to their profession?

From the responses received from the respondents, the following conclusion was drawn: A total of 50 (i.e. 30.3%) of the staff expressed their awareness of the distinction between LWC and ESP/EOP as it relates to their profession. Another 30%, mainly those in the junior cadre expressed their ignorance of the terms i.e. LWC and ESP/EOP.

Moreover, 70 (43.61%) of the respondents were indifferent on the relationship between LWC and ESP/EOP to their profession.

Question iii: What are the reasons for poor communication and lack of productivity/efficiency in the administration of the University of Jos?

Table III. Indicating the responses of Staff to interview questions asked as indicated in percentage.

Variables	Frequency	Percentage (%)
Poor background in English	20	13.3%
The Language used in formal communication is too complex	30	20%
The abbreviations employed in formal communication are rather ambiguous	100	67%
Total	**150**	**100%**

Table 3 shows that 20 (13.3%) of the respondents agreed with the first variable, 30 (20%) agreed with the second, while 100 (67%) agreed with the third variable.

Question iv: Way forward to the identified problem.

Table IV. Showing the different responses of Staff on the way forward towards the identified language problem

Variables	Frequency	Percentage(%)
The need for long and short term courses/seminars and workshops for staff on the language of administration as it relates to ESP/EOP to enhance productivity and efficiency in the work place	50	30.3%
Staff should be allowed to learn the language on the Job	50	30.3%
Only those with the knowledge of the language of administration should be employed in the University.	30	20%
The ESP/EOP programme or course is only appropriate or relevant to some but not all staff in the University	20	13.3%
Total	**150**	**100%**

The variable on the first column indicates the options, the frequency shows the total number of staff interviewed with the percentage of the Staff frequency as indicated on the last column.

RESPONSES OF THE SENIOR ADMINISTRATIVE STAFF TO RESEARCH QUESTIONS

From the research carried out, it was discovered that among the senior administrative cadre, the ESP/EOP is used and understood effortlessly. Investigation reveals that the number of years spent in the services of the university stood out as one major advantage to this category of staff.

Other reasons discovered for their firm and good knowledge of the EOP were traced to their level of education. While some of these Staff were found to have obtained Doctorate degrees, some acquired the Language knowledge through various seminars, workshops, and short term courses. Investigation reveals that some of these courses or seminars weresponsored by the University or in collaborations with other donor agencies of the university such as the Carnegie Partnership.

While responding to question II, the senior administrative officers acknowledged the distinction between LWC and ESP/EOP as it relates to their profession. This further explains why the University's recent employment requirement insists on applicants possessing at least an ordinary level Credit in the English Language as a pre-requisite for employment. This move is a positive one in the right direction towards exposing the applicant to at least the LWC.

Maisamari (1999) has however argued that a School Certificate with a credit in English Language does not necessarily mean that a student has the linguistic equipment required for work at this level. However, this step taken by the University authority can be seen as a positive step towards improving and encouraging the use of the English Language, for participation in the socio- cultural life, job opportunity and social interaction of the administrative staff.

Furthermore, 13.3% of the senior administrative staff were of the opinion that, once the barrier of poor background in English language is taken care of, communicative competence will be enhanced. This will further boost efficiency and productivity in the work place.

The general view of the senior administrative staff about the ESP/EOP is that, since the knowledge of ESP and EOP focuses attention on the communicative needs of the users, it could be learned on the job through encouraging staff to attain short and long term courses, symposium, seminars and workshops in their specialized areas.

Having acknowledged the relevance of the ESP and EOP in the administration of the University of Jos irrespective of the cadre and job description, the senior administrative staff further recommended that no stone should be left unturned in the training and development of all staff in that regard. This training according to them must stress the use of registers which are peculiar to enhancing administrative communicative skills.

The content of the ESP/EOP should lead the participants or learners to the desired goal. This could be achieved by way of the EOP/ESP teacher analyzing the linguistic characteristics of a specialised area of work or study and developing it to meet the learner's needs.

At the end of the training in ESP, an administrator should have been acquainted with such registers which are consistently used in the day- to - day University administrative transactions. These among others include: KIV - Keep in View; TNA -Take Necessary Action; TWD - Treat with Dispatch; BU - Bring Up; AOB - Any other Business.

RESPONSES OF THE JUNIOR STAFF TO RESEARCH QUESTIONS

The Junior Staff (JS) of the University administration comprise mainly the lower class by designation. Some of them do not have any form of formal education while some have the G.C.E/WAEC as the highest educational qualification. These categories of junior staff include typists, cleaners, clerks and messengers.

From the analysis carried out, it was discovered that a good number of them especially those without any form of formal education displayed ignorance of what a good knowledge of the English language use in the formal setting is. The typists and clerks were exceptional as some of the informants in this group were those who have obtained the G.C.E/WAEC. Their responses revealed that they have gained mastery of the E.O.P over the years they have spent in the profession. Others were found to be certificate holders from the professional courses they have attended while in service within the University.

Interestingly, investigation reveals that a cross section of the clerks, in spite of their low level of education, have a better knowledge of the ESP/EOP as it relates to their profession than some Administrative and the Teaching staff. Reason given for these JS high proficiency of the administrative language is that they are the custodians of all formal documents of the University and as such, they have become conversant with the constantly used terminologies.

In responding to the research question III, 67% of the respondents in this cadre claimed that the abbreviations and language use in the formal setting are too complex and therefore not understood by them. This investigation has also revealed that administrative efficiency and productivity in the work place are sometimes slowed down as a result of such language ignorance. Instances of such lapses can be drawn from staff reaction to a memo which for instance read: "Treat with utmost urgency" or "Treat with dispatch". Such memos are often times not accorded the urgency required for such document due to Staff ignorance and sometimes negligence of terms "utmost urgency" and "dispatch".

Such lapse in communication has been one of the major challenges and causes of bureaucratic delays in the administration of the University of Jos. Due to this barrier in communication; these Staff sometimes find themselves responding positively to negative comments or recommendations made on them. Take for instance during staff appraisal exercise when an immediate supervisor or Head of Unit recommends this staff for promotion and he writes:

> Mr. Rodney "a fast talker" has served in this unit for three years, and he has been performing his duties to the best of his ability.You <u>may</u> wish to promote him to the next rank. Thank you.

Mr. Rodney accepted this recommendation with gratitude to his supervisor ignorantly without the faintest idea that the expression "fast talker" (i.e. a dishonest person) has a negative connotation on his personality. The supervisor left the onus of

the empty recommendation he has made to the discretions of the authority concerned by using the expression "may wish" to describe whether or not they are willing to promote such a dishonest person.

However, a member of the committee who is also a good language analyst having understood the undertone of the recommendation subtly asked if it was possible for anyone to perform more 'than his ability.' This drew the attention of other members of the committee to the understanding that the recommendation on Mr. Rodney was rather negative which denied him of the promotion.

In responding to the way forward towards enhancing effective communication in the work place, 13.3% of the junior staff suggested that the entire ESP/EOP programme/course was not relevant to them and should be directed at those who are basically concerned with policy making and writing in the University such as the DRS, SARs, administrative officers, and Secretaries. The technical staff interviewed also shared the same view with the junior administrative staff. Such technical staff also suggested that the relevant training for English for Science and Technology, (EST) should be a more relevant area to them rather than subjecting them to the language of administration.

RESPONSES OF THE TEACHING STAFF TO RESEARCH QUESTIONS

It is a widely held view that the teaching staff of a University should be groomed and refined in their various areas of specialization before they will be able to impart their wealth of knowledge to their students/subjects.

The responses of these teaching staff to research questions also reveal that most of the staff are well equipped with the general knowledge of the LWC and with the EOP as it relates to their various areas of specialization. The proficiency and competence they display in the communication goes to prove that they have acquired sound formal/training and education to enable them function efficiently as role models to their students and the society at large.

The test of administrative language competence on this category of staff was interesting as most of them acknowledged the existence of the language of administration. However, they argued that those in the administrative cadre should be concerned with its proper usage and its analysis. The inability of some of the teaching Staff to analyze and interpret administrative proceedings is an indicative of some of the teaching Staff inadequacies/ incompetence in the administrative language skills. Observation revealed that most of those who those are opposed to the relevance of the Language of administration are those below the administrative cadre. The Deans, Directors, HODs, and a cross section of the Professors were found to exhibit high degree of language competence especially in interpreting formal document.

However, on the issue of proficiency, the teaching staff at the helm of administration as indicated above agreed that all staff i.e. both teaching and non-teaching need to be proficient in the modern trend of English Language Teaching (ELT) and largely on the EOP. They laid great emphasis on the tenets of language communication skills which must be an integral aspect of language teaching.

These teaching staff expressed their displeasure over the "bureaucratic bottlenecks" they most times have to grapple with in the University administration as a result of this communication barrier between them and the junior administrative

staff. The reason for such communication barrier as they observed was the fact that most of these junior staff lacked the communicative competence in the EOP to decipher between an urgent document and one to be kept in view. Some documents which sometimes require urgent attention have been treated with laxity and levity as a result of such language incompetence. The resultant effect of such poor language competence is that some staffare sometimes cut out of some important decision making meetings in the University because mails or memos in respect to such could not reach them in good time. Some would have lost their promotions because some vital document which should have been in their files were missing during staff assessment.

Invariably, this suggests that, for an effective communication to take place in such an administrative setting, interlocutors should critically examine themselves. The roles assigned to them should be borne in mind so that all information passed across will be easily interpreted and synthesized with a view of achieving some appropriate responses at the target (goal) of communication.

DISCUSSION OF FINDINGS

From the analysis carried out, it was discovered that apart from the general knowledge of language of Wider Communication (LWC) acquired either through social interaction or through formal education, there is yet to be an English language pattern that has been specifically designed to meet the specific needs of administrators in the University of Jos. This fact was deduced from the various responses of the different categories of Staff interviewed in the course of this investigation. These categories of Staff interviewed, cuts across different cadres and designations in order to obtain an objective and empirically verifiable result.

The result obtained from questions 1 and 2 shows that only 50 (30.3%) of the respondents truly understand the distinction between LWC, ESP/EOP as it relates to their profession. 70 (43.61%) of the respondents were indifferent about the relationship that exists between the LWC, ESP/EOP. Although 95 out of 150 of these respondents acknowledged in the affirmative the need and relevance of English language in the formal setting, the oral interview carried out reveals the poor linguistic competence of some of these Staff members.

This challenge calls for a need for the University administration to consider designing an ESP/EOP programme to meet the specific needs of administrators as a means of enhancing their communicative competence and ensuring proficiency in the work place.

It is evident from the responses obtained from question 3 that the major reason given for poor communication and lack of productivity in the work place is the complex nature of the abbreviations used in the formal setting.

Question 4 was deliberately asked to further ascertain Staff attitude towards improving their linguistic/language competence. The responses indicate that: 50 (30.3%) suggested that Staff should learn the language skill while on the job, another 50 (30.3%) were of the view that short and long term courses should be organized for Staff. Other opinions were drawn from 30(20%) respondents who suggested that only those with such administrative language skills should be employed. Another 20 (13.3%) of the respondents claim that the ESP course is only relevant to administrators and not all Staff therefore, the training should be left optional to Staff.

Also, having established that only those at the management level of the University of Jos administration are fully equipped with the professional language resources and the ESP/EOP register, this calls for an arrangement where this set of knowledgeable and experienced Staff could be encouraged to train others in their job specializations.

It is pertinent to mention here that most of those interviewed in the technical unit appeared to be nonchalant about the need for administrative language competence as they claim that it had little or no bearing in their area of specialization. Although from a narrower view, they may be right, but from a broader perspective, the need for their competence in the language of administration cannot be overemphasized. It is worthy of note however, that there are many members of Staff working in various sections of the University administration whose professional training is in specific fields other than administration. They can be found in sections or units such as: the Legal unit, Information and Publication unit, Guidance and Counseling unit, the Bursary or Accounting unit, Staff Training and Development (STD), Management Information System (MIS) Unit, Council Affairs unit, Junior Staff Establishment (JSE), and the Senior Staff Establishment unit. Since all these units work in collaboration with one another, all staff should also be groomed in the effective language of communication to function effectively in any of these units.

This discovery agrees with Munby's (1984) view that ESP is generally used to refer to the teaching and learning of English for utilitarian purpose. Nwoke (1988:11-12) also added that "ESP is generally used in circumstances in which the command of English being imparted is related to a specific job, subject or purpose". Because each of these units/sections listed above cannot operate in isolation, it therefore requires the need for a unified language which cuts across the various sections to facilitate efficiency and productivity in the work place.

The choice of the English Language for administrative purposes (EAP) of the University should therefore be seen as a deliberate act which will aid the building of a unified University administration. The role played by the EOP in the University of Jos administration can be compared to the pervasive nature of the English language in a multilingual, multicultural multi-ethnic and multi-social setting like Nigeria.

The paramount thing to bear in mind for all staff in the University should be the ability to communicate clearly, concisely, and accurately within context. Confucius, the Chinese Philosopher in Baldeh (1990) asserts thus:

> If the language is not correct, then what is said is not what is meant.
> If what is said is not what is meant, then what ought to be done remains undone (100).

Moreso, the responses of the technical staff to the research question imply that they are aware that, EST is a major subdivision of ESP which is more embracing than both the EAP and EOP because it encompasses both an occupational as well as educational use of English. EST covers the "area of English written for academic purposes, professional purposes and English for occupational purposes including the formally written discourse found in trade journal and in scientific and technical materials written for the layman" (Selinker, Terone & Hanzeli, 1981).

Thus, it is imperative to state here that an individual with an integrative mastery of the LWC, ESP, EOP, EAP and EST places such a person at a vantage

position in the society than one with the knowledge of only one of it. This calls for a change of perception by the technical staff and all other categories of staff about the importance of the language of administration not just in the University of Jos but in any work place one may find himself and the society at large.

RECOMMENDATIONS

The following are therefore proffered as recommendations in respect to the foregoing discussion:

i. Having known that the English Language in Nigeria both serves official and national function, it is necessary that its proficiency is enhanced in all sectors of the economy and human endeavour in the country. Its relevance should be re-emphasized to the learners/users as a means of acquainting them with the relevance of communications and how such can be appropriate for effective performance in every given situation.

ii. There is also a pressing need to properly and adequately expose the University staff to the concepts of ESP, EOP, and EAP as a branch of language that specifically caters for their specific needs.

iii. Frantic effort should be made by the learner to understand clearly the distinction between the general English Language knowledge and EAP/ EOP.

iv. As a matter of necessity, all staff in the University should be encouraged to attend workshops, seminars and short term courses on the language of administration as a way of keeping them abreast with managerial/administrative knowledge of official activities in the university.

Although the University of Jos Administration has made an effort in making at least a credit in O Level English Language compulsory as an employment requirement, it should also be able to equip its Staff Training (ST&D) Unit with the responsibility of giving orientation programmes to all newly employed staff with the basic requirement for administration. The unit should also be saddled with the responsibilities of liaising with these 'seasoned' administrators and with those from the Department of English and the Department of Public Administration in the University to train such newly employed staff in the language of administration.

WORKS CITED

Ajulo, E.B. *Approaching Effective Communication in Industry*.Jos, Bays Peak Books Limited, 1994.

Baldeh, F. *Better English Language Learning and Teaching*.Nsukka: Fulladu Publishing Company, 1990.

Lyons, J. *Semantics*.Vol. 1 Cambridge: Cambridge University Press, 1977.

Language Education–orphaned articles en.wikipedia.org/wiki/English For Academic Purposes. August, 2006.

Mackay, R. and Mountford, A. (eds). *English for specific purposes: A Case Study approach.* London: Longman 1978.

Mountford, A. *Factors Influencing ESP Materials Production.*InBrumfit, C.J. (ed). *ESP in classroom: Practice and Evaluation.* ELT Document, Hong Kong Quadra Associates Limited, 128, 76 – 84, 1988.

Maisamari, A. M. *The Teaching of the use of ESP.* Hong, Zaria: Tamaza Publishing Co. Limited, 1999.

Nwoke, A. *Communicative Activities in English Language Teaching For Effective Learning.*Nigerian Journal of Curriculum Studies.Special Series 1, 11 – 12, 1988.

_____ "How Communicative is ESP", Lead Paper Presented at a National Workshop Seminar for Teachers on Communicative Language Teaching, College of Education Pankshin, 1996.

Selinker, L. Terone, E. and Hanzeli, V. (eds). *English for Academic and Technical purposes: Studies in Honour of Louis Trimble.* London: Newbury House, 1981.

The Use of Qualitative Methodologies in Communication Research

By
Vitalis Torwel, Ph.D.
Department of Mass Communication
Benue State University, Makurdi

Introduction

Several mass communication scholars, who largely borrow from the methods of physical sciences, rely exclusively on quantitative methodologies to conduct human communication research. Some of these scholars even justify suchpracticeby arguing that the only way to conduct researchin a scientific way is to use quantitative measures and statistics. Yet, mass communication has evolved as a hybrid field and has developed authentic scientific qualitative methodologies that have beenvalidlyemployed in many communication research projects (Dixon &Azocar, 2007; Abraham & Appiah, 2006; Oliver &Fonash, 2002). This article has undertaken to discuss the nature, function and application of qualitative methodologies with the primary objective of providing a guide tocommunication students and academics not familiar with the use of qualitative methodologies in communication research projects.

The paper is divided into three subsections. Section one examines the distinction between qualitative and quantitative methodologies in terms of core axiomatic assumptions and power relationship between researcher and the researched. Section two reviews the main intellectual precursors of qualitative methodologies. Section threeprovides a detailed exposition of how qualitative methodologiescan be applied to communication research.

Distinction between Quantitative and Qualitative Methodologies

The difference between quantitative and qualitative methodologies is in terms of paradigm. Paradigms are worldviews through which all knowledge is filtered. According to Guba and Lincoln (2004),

> a paradigm defines for its holder the nature of the world, the place of the individual in it, and the range of possible relationships to that world (p. 21).

There are three key assumptions within paradigms: ontological, epistemological, and methodological. The ontological and epistemological assumptions of quantitative methodologies are *materialist* and *realist*; while the ontological and epistemological assumptions of qualitative methodologies are *idealist*

and *constructivist* (Bryman, 1988). Ontologically, quantitative methodologies are built on the materialist assumption that a real world exists independent of human experience of that world (Potter, 1996). Epistemologically, quantitative methodologies are built on the realist assumption that it is possible to come to the knowledge of this real word. As a result, quantitative methodologies represent the received view of science which aims at verification (positivism) or falsification (post-positivism) of prior hypotheses (Guba and Lincoln, 2004). Research questions and/or hypotheses are presented in propositional form and subjected to empirical test to verify or falsify them, with possible confounding conditions carefully controlled (manipulated) to prevent the outcomes from being improperly influenced.

Qualitative methodologies, on the other hand, are built ontologically on *idealism* and are epistemologically *constructivist.* Idealism is a "belief that the mind is the primary reality and that the material world cannot exist independently of human minds capable of knowing it" (Potter, 1996, p. 37). Epistemologically, qualitative methodologies are *constructivist* as they believe that reality is not something to be discovered, but instead something that is constructed through an active creative process, with the researcher as part of the process. Because of these axiomatic differences, Potter (1996) concludes that the main distinction between quantitative and qualitative methodologies is the distinction between scientific and humanistic approaches to knowledge.

Main Intellectual Precursors of Qualitative Methodologies

Bryman (1988) defines qualitative methodologies as approaches to the study of the social world which seek to "describe and analyze the culture and behavior of humans and their group from the point of view of those being studied" (p. 46). Qualitative methodologies have a rich history of intellectual undercurrents that guides their application in communication research. Prominent among these intellectual precursors are phenomenology, *verstehen,* and naturalism.

Phenomenology, which is rooted in Husserl's philosophy (1931), advances two interrelated principles, which investigators must consider in social research. First, investigators must consider that human beings who are the subject matter of the social sciences are fundamentally different from the subject matter of the natural sciences. And second, any attempt by investigators at understanding social reality must be grounded in people's experience of that social reality (cited in Bryman, 1988, p. 52).This belief of Husserl that "intentionality and consciousness should be central concerns of any scientific investigation" (Lindlof & Taylor, 2002, p. 33) links him with other figures interested in subjective experience, such as Max Weber.

Max Weber's idea of *verstehen* (German word for "to understand") is another intellectual undercurrent of quantitative methodologies. For Weber (1968) understanding must be the focal point of every social inquiry and, as such, the study of society mustseek an interpretive understanding of social actions in order to arrive at the causal explanation of their course and effects. As Potter (1996) explains,

> In the social sciences, humans are both the subject and object of the investigation, so the investigation itself must be subjective. Research about humans requires a process of inquiry that recognizes that human experience is strongly influenced by contexts, and the product of that investigation must be description and interpretation (p. 29).

Naturalism, the third intellectual precursor of qualitative methodologies advocates that the researcher must study social phenomenon in its natural environment. Naturalism is built on Blumer's (1969) argument that the methods for studying social life must respect the nature of the empirical world under study if the findings are not to be reflective of accidental circumstances. The naturalism principle strongly distinguishes qualitative researchers from their quantitative counterparts, "who impose their own conceptual schemes on the social world and use research instruments (experiments and surveys), which interrupt and disturb the naturalness of that social world" (Bryman, 1988). Naturalism as one of the intellectual undercurrents of qualitative methodologies proposes that the study of social phenomenon should include the researcher getting close to his or her subjects in order to avoid imposing on them the technical paraphernalia of quantitative research. In line with naturalism, qualitative researchers avoidthe strict formulation of theories and concepts ahead of fieldwork.They view the application of pre-ordained theoretical frameworkas deleterious because it may excessively constrain the researcher and may exhibit a poor fit with research participants' perspectives.

Use of Qualitative Methodologies in Communication Research

The choice ofa methodology for any communication research project is largely informed by the research problem andobjectives. A communication research project aimed at interpretingmeanings and ideological functions of communication or media texts would, for instance, beappropriate for the application of qualitative research methodologies. This is because qualitative research as a field of inquiry consists of a set of interpretive material practices that renderideologies in media texts visible. Accordingly,qualitative research methodologiesoperate with a wide range of interconnected interpretive practices, hoping always to get a better understanding of the subject matter at hand; with each practice making the world visible in a different way (Denzin and Lincoln, 2005).

The interpretive valueof qualitative methodologies, therefore, make them useful in answering research questions that place emphasis on meanings and ideologies within news media texts which cannot be measured quantitatively. As Ericson, Barnek, and Chan (1991) point out, news media texts are, particularly, a sequence of symbols that contain meanings and an in-depth analysis can be better achieved through close reading and placing the texts within the sociopolitical context in which they were produced. Ericson, Barnek, and Chan (1991) further argue thatwhen analyzing news stories, themes, patterns and systematic relationships withinnews texts are captured better through qualitative observation since patterns and relationships within news texts are very difficult to capture quantitatively, and may be lost if standard sampling strategies of quantitative research are employed.

Potter (1996) identifies textual analysis and cultural studies as the prominent methodologiesuseful in the qualitative interpretation of meaning in communication or media texts.*Textual analysis* focuses on texts and seeks to understand them from a literary point of view, with interpretation and hermeneutics as its primary tools of analysis. Interpretation is the belief that while the researcher tries to see the situation from the point of view of those who are being studied, he or she cannot escape from providing his or her interpretation of the situation. Hermeneutics, on the other hand, is a view of

the world as an interaction of parts and wholes. The part is only understood in the context of the whole, and the whole is constructed of the parts…Smaller units, such as words and images, are interpreted in the overall context of the work; the overall work is a whole composed of its individual words and symbols. The scholar asks questions about the parts and uses the whole to provide the context for the answer. The scholar also asks questions about the whole and uses the parts to construct those answers (Potter, 1996, p. 44).

Applying interpretive and hermeneutic principles,textual analysis attributes meaning to large-scale units (such as entire news stories) by interpreting the smaller-scale units (such as the narrative elements). And the analysis is conducted purely from a literary point of view using the analytic methods of discourse, narrative, and semiotics among others.

Cultural studies methodology focuses on social practices from a holistic cultural perspective. According to Lewis (2002), cultural studies exists at the border between textual and social research by looking at everyday social practices as objects of textual analysis. According to Potter (1996), cultural studies is also informed by hermeneutics and interpretation; and as a research methodology it focuses its examination on wider social and cultural practices, instead of just on the texts (Winter, 2004). Consequently, cultural studies researchers gather data about communication texts but direct the analysis toward making interpretations or criticism of culture or society in general as an influence on the text (Lewis, 2002).

Potter (1996) illustrates how the two methodologiesof textual analysis and cultural studies discussed above interpret meanings in media texts in different ways as follows. Two researchers working on a research project with the goal of determining how situation comedies on television have changed over time will approach it differently, depending on whether textual analysis or cultural studies is their chosen methodology for the study. A researcher using textual analysis will start by assembling tapes and scripts of situation comedies for the entire period of the study. He would then look for patterns of changes in situation comedies in terms of characterization, plot, theme, use of humor and so on.

In contrast, a researcher using cultural studies would assemble tapes of situation comedies, but also gather a great deal of information about the texts to use as context. The contextual information may include interviews with writers and producers, program ratings, and views of social critics. She would then highlight changes in situation comedies within a web of contextual influences. The difference is that with textual analysis the researcher focuses on the text with the aim of showing patterns internal to the text. With cultural studies the researcher shifts the focus more onto examining how the text is influenced by, or fits into, the larger context of society.

Data collection in qualitative research involves a variety of methods. And no particular method is superior to the other. Generally, the research problem under investigation dictates the method suitable. For instance, while participant observation is suited for case studies and life histories, it is least suited for overviews of the entire populations. This means that if all methods are useful in particular cases,

triangulation of methods could be a good way to achieve better results some of the time. Triangulation is the use of multiple methods in one study. The basic assumption of triangulation is that the weakness in each single method could be compensated by the counter-balancing strength of another.

Specific qualitative data collection methods include: Ethnography; depth interviewing; focused group discussion; oral history; and material culture. When working with human respondents, the first four methods are most suitable; the fifth method is suited to examination of media texts.

Common qualitative methods of analysis include *semiotic analysis, discourse analysis,* and *ideological analysis*. Researchers using semiotic analysis focus on studying textual signs and their meanings. But in their analysis of texts, semioticians give less priority to the reality behind the sign, but focus more on how the sign creates reality (Seiter, 1992). As a method, semiotic analysis is an important tool for the literary analysis of media texts.

The research method of *discourse analysis* aims at finding the social and the ideological in language. In its critical variant, this method focuses on examining how social power, dominance, and inequality are enacted, reproduced, and resisted bycommunicationtexts. The goal of critical discourse analysis, van Dijk (1993) explains, is to understand, expose, and ultimately fight social inequality created by language.

Ideological analysis as a method for analysis of media texts focuses on identifying beliefs, ideas, values embodied in communication texts (White, 1987). Ideological analysis assumes that cultural artifacts, including media texts, are produced in specific cultural contexts, by and for specific social groups. Kellner (1995) defines ideology broadly as theories, ideas, texts, and representations that legitimate the interests of ruling gender, race or class; and he describes the goal of ideological analysis of media texts as discerning ways that these ideological cultural forms perpetuate oppression, with the aim of challenging the oppressive forms. Foss' (1996) three-level model for interrogating media texts for ideologies provides a good analytic tool for employing this method in communication research projects. The first levelidentifies the nature of the ideology in the communication text; the second level identifies whose interests are served by the ideologies promoted in the communication text; and the third level identifies the rhetorical strategies used to advance the ideologies in the communication text under investigation.

REFERENCES

Abraham, L. & Appiah, O. (2006).Framing news stories: The role of visual imagery in priming racial stereotypes. *Howard Journal of Communications*, 17, pp. 183 -203.

Blumer, H. (1969). *Symbolic Interactionism: Perspectives and Methods.* Eaglewood Cliffs, NJ: Prentice Hall.

Bryman, A. (1988). *Quality and quantity in social research*. London: Unwin Hyman.

Denzin, N., & Lincoln, Y. (2005). Introduction: The Discipline and Practice of Qualitative Research. In *Handbook of Qualitative Research, second edition*,

edited by N. Denzin and Y. Lincoln, (pp. 1-32). Thousand Oaks: Sage Publications, Inc.

Dixon, T. &Azocar, C. (2007). Priming crime and activating Blackness: Understanding the psychological impact of the overrepresentation of Blacks as lawbreakers on television news. *Journal of Communication*, 57, pp. 229 – 253.

Ericson, R., Barnek, P., & Chan, J. (1991). *Representing Order: Crime, Law, and Justice in the News Media*. Toronto: University of Toronto Press.

Foss, S. (1996). *Rhetorical Criticism: Explorations and Practice, second edition*. Prospects Heights, IL: Waveland Press.

Guba, E. and Lincoln, Y. (2004). Competing paradigms in qualitative research. In *Approaches to Qualitative Research*, edited by Sharlene N. Hesse-Biber and PatriciaLeavy, (pp. 17-38). New York: Oxford University Press.

Husserl, E. (1931). *Ideas: General introduction to pure phenomenology*. New York: Macmillan.

Kellner, D. (1995). *Media Cultural studies, identity and politics between the modern and the postmodern*. London and New York: Routledge.

Lewis, J. (2002). *Cultural studies: the Basics*. London: Sage Publications.

Lindlof, T. & Taylor, B. (2002). *Qualitative communication research methods, second edition*. Thousand Oaks, CA: Sage.

Oliver, M. &Fonash, D. (2002). Race and crime in the news: Whites' identification and misidentification of violent and nonviolent criminal suspects. *Media Psychology*, 4, pp. 137 – 156.

Potter, W.J. (1996). *An analysis of thinking and research about qualitative methods*. Mahwah, NJ: Lawrence Erlbaum.

Seiter, E. (1992). Semiotics, Structuralism, and television.In *Channels of Discourse Reassembled*, edited by R. C. Allen, (pp. 31-66). Chapel Hill: University of North Carolina Press.

Van Dijk, T. (1993). Principles of Critical Discourse Analysis.*Discourse and Society*, 4(2), pp. 249-283.

Weber, M. (1968). *Economy and Society*. New York: Bedminster.

White, M. (1987). Ideological Analysis and Television.In *Channels of Discourse Reassembled*, edited by R.C. Allen,(pp. 160-202). Chapel Hill: University of North Carolina Press.

Winter, R. (2004).Cultural Studies. In *A companion to qualitative research*, edited U. Flick, (pp. 118-122). Thousand Oaks, CA: Sage.

Sensitizing the Nigerian Populace on Gender Equality for Development through Drama: An Overview of Femi Osofisan's *Morountodun*

By
Marcellinus Aondohemba Asen,
Department of Theatre Arts,
Benue State University, Makurdi

Abstract
This paper examines the need for gender equality in Nigeria. It unravels some of the factors responsible for gender disparity in Nigeria especially cultural and social factors. The paper acknowledges the pluralistic nature of Nigeria especially as it is reflected in the norms and values of different ethnic groups. It asserts that, there can be no significant development if there is gender imbalance in the planning and implementation of policies in the country. The paper strives at sensitizing the Nigerian populace on the need for gender equality, mutual respect and sustainable development through drama. It takes an overview of Osofisan's *Morountodun* and concludes that, the male and female gender should live and compliment each other for enhanced development.

Introduction

Gender related problems have been in existence across the world right from time immemorial. In as much as many efforts have been made to enhance gender equality, the problem still permeates and proves intractable. Cogent efforts to enhance gender equality dates back to 1945 when the United Nations at inception, discovered that out of the fifty-one (51) member countries at that time, only thirty (30) countries allowed women equal rights to hold public offices. The United Nations was at this point prompted to the struggle for gender equality across the world. According to Vajime Lucy:

> The second stage of the struggle for gender equality was the convening of the four world conferences on women for the purpose of bringing gender equality to the global agenda (103).

The first effort had been that, the United Nations attempted to codify women's legal and civil rights and gathered information on the status of women across the world.

The first world conference was held in 1975 at Mexico City, the second in 1980 at Copenhagen, the third in 1985 at Nairobi-Kenya while the fourth was in

Beijing-China. In spite of all these efforts by the United Nations to enhance gender equality between men and women in all spheres of life, gender disparity still permeates in most countries of the world including Nigeria.

The Nigerian government has made frantic efforts towards enhancing gender equality in the country such as promoting women rights in the country in 1999 and the subsequent adoption of the National policy on women in July, 2000. Besides, in 2006, the Nigerian government through the ministry of Women Affairs and Social Development formulated the National Gender Policy which was to enhance healthy development of Nigerian women and men in the mainstreaming of National development processes. This policy aims at addressing inequality between men and women in Nigeria as well as acknowledging their fundamental differences. All these laudable efforts no doubt, have not really made any significant change in enhancing gender equality in Nigeria as their still exist a high level of gender discrimination in the country. According to Crehan:

> The education of the women by parents and the government has not been sufficient enough to improve the women's position in the society. In the first place, discrimination exists in many societies in Nigeria. Many ethnic groups do not provide equal access to educational and training programs for both male and female children. Boys were given preference for both cultural and economic reasons. The girls were encouraged into early - married life. These early marriages have also restricted the opportunities for the woman to advance educationally. Though the attitude of parents and government is changing, the investments have not sufficiently improved the situation. Women constitute the larger proportion of the 68% of the population that is illiterate in Nigeria (58).

In the same light, Dung Pam Sha asserts that, the male domination in the society is revealed in the fact that:

> Male rulers head most societies, (b) the woman is considered as a property of the man, (c) the man is entitled to many wives and concubines while the woman is restricted. (d) The man is allowed to take up all or any occupation or work he likes, while the woman is restricted to house work. (e) The woman is accepted and valued in the home only when she has the ability to bear children, and in many places – male children. (f) The husband has greater access to opportunities and things that improves livelihood than the woman. (g) The man controls the property of the house and passes it to his male children. (h) The man has more rights in religion and public office (77).

These gender inequalities have impacted adversely on the overall development of the Nigeria and until the status of women is improved and the rights respected, all efforts attaining at the development will continue to prove abortive. This explains why this paper calls for the harnessing of drama to create adequate awareness and sensitize the Nigerian citizenry on the need for gender equality for sustainable development.

According to Jacobus:

> Drama (theatre) is an experience in which we participate on many levels simultaneously. On one level, we may believe that what we see is really happening. On another, we realize that serious statements about our society are made. Drama both entertains and instructs (1).

Drama occupies a central position in the society. This is because; it replicates real life happenings in the society on stage. In this way, it is capable of reversing the current trend of gender inequality in the Nigerian society hence; it mirrors the societal ills with the aim of correcting them. This explains why Dandaura recaps that, "theatre must continuously champion the development process of her society and redirect the erring practices of its time" (3).

Gender segregation is a societal ill and has to be curbed through sensitization if meaningful development must be made. Drama with its potentials can provide the desired sensitization which must break through cultural, social and religious barriers in order to enhance gender equality especially as purported by Femi Osofisan in his play *Morountodun*.

Gender Issues in Nigeria

Generally, gender issues exist in their quantum in all societies of the world. The difference can only be seen in the context and manifestation of these issues. Also, depending on the cultural and social setting of the society, a gender related issue may be conceived differently. In Nigeria, some of these issues include:

1. **Unequal Opportunities**. This is a serious gender problem in Nigeria and it manifests where equal opportunity practices to ensure fairness in education, employment, health care, political appointments etcetera are not provided for both women and men. In most cases, these opportunities are more given to the male gender and it becomes a problem since the female gender is denied of these opportunities just on the grounds of her gender.

2. **Glass Ceiling**. According to wirth, this implies, "invisible artificial barriers created by attitudinal and organizational prejudices, which block women from senior executive positions" (1). This becomes an issue because these barriers are set to disqualify women from getting to executive positions in their chosen careers.

3. **Uneven Representation**. This is a situation where both women and men are not evenly represented in politics, cultural and social functions as well as decision making. In most cases, the men tend to dominate in positions of power, politics and state matters. In this way, the planning and execution of these polices put women in disadvantageous position where they are poorly represented in the affairs of governance.

4. **Masculinities**. This refers to a set of social practices and cultural representations associated with being a man. This implies qualities and behaviours judged by a particular culture to be associated with or especially appropriate to men or boys. This can be associated with a race or social class.

5. **Gender Inequality**. This means unfairness or injustice in the distribution of benefits and responsibilities. Furthermore, it implies unfair treatment to women or men according to their respective needs. They may include the area of rights benefits, obligations and opportunities.

6. **Sex Discrimination**. This refers to differential treatment of men and women in employment and access to resources and benefits on the basis of sex. This may be direct or indirect and can stem from laws, rules or practices making an explicit difference between women and men.

These issues need sufficient sensitization and awareness creation in order to harmonize gender related problems as x-rayed in Osofisan's Morountodun.

Factors Responsible for Gender Inequality in Nigeria

1. **Cultural Factor.** According to Aina:

> Culture is generally defined as the shared ideas, norms, values and beliefs of a people and has both material and non-material components. The non-material components of culture comprise of the inner behaviour attributes, ideas, values and norms of a group, expressed in the form of customs, folkways, mores, language and other external symbols. However, the material culture is made from in organic elements in tools, weapons and mechanics (3).

As noted above, culture plays a significant role in the life of a people as it determines their way of life. Different cultures across Nigeria have drawn the line between the female and male gender. This has fostered gender inequality in all spheres of life. According to Doki:

> Culturally, certain roles were adjudged traditionally to women and as such were stereotyped. They included the reproductive role, which is made up of such duties as those of motherhood and the reproductive role, which is economic, mainly trading and farming. A major part is domestic, which is the informal training and education of children, a core part of rearing practices of the society. They also source for and prepare food for the home. Caring for the husband which include the emotional and sexual satisfaction of husbands, constitute part and parcel of women's roles (3-4).

This has reduced the role of women to domestic work, child bearing and rearing. As a result, the line is drawn between the man and women and this has manifested in all areas of life. This explains why Okpe submits that:

> The values, norms, attitudes, ideas and symbols infusing in each community translate the physical underpinning of sexual differences in to the socially relevant categories of feminism and masculine gender. Arising from this is the fact that feminity has become synonymous with domesticity while masculinity is associated with mobility, power, superiority and opportunities in the supra-domestic sphere (111).

Culture has been a fundamental factor in fostering gender inequality in our society.

2. **Social factors.** Gender inequality manifests itself as a result of social factors. Many social activities and responsibilities are seen to be identified with the female gender. Even recreational activities are identified with both the male and female gender and certain things that the male gender indulges in are not to be preconceived by women as they will be seen as irresponsible such as

alcoholism, socializing with men, inability to cook etcetera. Even in sports, until very recently, women were not seen as been capable of carrying out certain sporting activities like football. Social factor as a matter of fact is an off shoot of cultural factor.

3. **Illiteracy.** Our society is bedeviled by illiteracy and poverty as many of our people are not lettered. This contributes negatively in the promotion of gender equality in the society. Infact, any attempt at promoting gender equality in the society is seen as effeminate and weakness. This explains why women are not seen as been fit to do anything outside child bearing and domestic work. No doubt, a literate society will have minimal cases of gender inequality and hence ours is a society where the majority of the general public are illiterates, cases of gender inequality are more pronounced.

Synopsis of Femi Osofisan's *Morountodun*

The play *Morountodun* is based on Agekoye uprising of 1969 in the defunct Western state of Nigeria. The director of the play asserts in that year that, "ordinary farmers, in the west of the country, rose up and confronted the state …. Illiterate farmers whom we had all thought to be docile, peace-loving if not stupid, suddenly took to arms and began to fight against the government" (1). This was a reaction against government's tax review policy which informed a higher pay per head of each peasant farmer. Besides, the farmers were also disenchanted with the government for not providing them with social amenities. As if that was not enough, they were perpetually subjected to intimidation by corrupt government functionaries. These agonies were in different folds but the government tax review merely precipitated their action.

In the play, Osofisan has laid emphasis on the farmers' collective efforts to protest against bad governance as well as their desire to overthrow this pinnacle of tyranism with violent force. The play shows the efforts of government in restoring normalcy. Though Titubi, the wayward daughter of Alhaja Kabirat, the police are able to put down the reaction. However, Titubi in accomplishing her espionage mission undergoes a radical transformation. Beginning from her egocentric position, she agrees to serve as a police informant for the protection of her class. However, from this position, she metamorphoses into affirming a bond and solidarity with the peasants in the revolt against the tyranism of the government. She has undergone the process of conscientization.

Thematic Preoccupation

The recurrent theme expressed in the play is exploitation, dehumanization and liberation. The play projects an egalitarian socio-political structure of the society where there will be equal opportunities for all irrespective of gender, age, profession, class and status. In the play, Alhaja Kubirat who owns the town, and Superintendent Salami who represents the status quo perpetuate anarchy, exploitation and dehumanized the people. Left with no option, the people are forced to revolt and fight for their rights. The role of Titubi is significant because, though she is first cast in a hegemonic role, she attains a new awareness because in living with peasants, she experienced their pain and anguish and it is through her that the people's liberation

finally came. Osofisan's concern in the play is the attainment of a true socialist spirit by all in the society.

Gender Issues in the Play

Titubi is the modern version of Moremi. Moremi, the ancient legend of Ife was wife of Oranmiyan the Ooni of Ife. However, to save her people from Igbo hegemony, she willingly allowed herself to be captured in order to unravel their mystery of invincibility she succeeded in this espionage mission and through her, the Ifes were able to bring these marauders under there coercive and hegemonic rule.

In the beginning of the play, Titubi is cast in the same role but she undergoes a radical change to denounce what moremi stood for as she escapes.

> And that was it. I knew at last that I had won. I knew I had to kill the ghost of Moremi in my belly. I am not Moremi! Moremi served the state, was the state, was the spirit of the ruling class. But it is not true that the state is always right (70).

The play may not be a gender sensitive play but what is of outmost concern here is how Osofisan has radicalized the concept of heroism by dispensing with the class ambience of the legend and crediting it to the female gender. Culturally, heroism is attributed to men but he has radicalized it and it is through the female gender that peace and tranquility, justice and sanity is restored. This point to the fact that, given the chance, women too can exhibit good leadership, facilitate peaceful co-existence and mutual living.

In Morountodun, Titubi's personality or social status is not important, neither is the class interest she is out to protect. Her heroic sense of adventure, her courage and self sacrifice in bringing a humane society is what is of paramount importance to the playwright. With this Osofisan has made a case for socialism which can come through any gender- female or male, in this case the female gender.

Osofisan has used drama as a too for sensitization and conscientization. The people in the thrust of their anguish and controversy witness peace and restoration through Titubi who ordinarily does not belong to their class. In this way, the challenge is thrown to all in positions of power especially political, religious and traditional rulers who see the woman as incapable of effecting any change in the society thereby relegating her role to the house to imbibe the spirit of gender equality. It is only through this that equity, justice, peace, and tranquility will prevail; without gender equality, the socialist state which Osofisan purports will not be attained.

Conclusion

The issue of gender equality in Africa generally and Nigeria in particular is one that has to be addressed expeditiously. This is because, the absence of which renders the other gender in captive and invariably the entire society. With drama, adequate sensitization and awareness will be given to people on the defects of gender inequality. Drama has a major role to play in this course and should break all barriers in order to sensitize the people especially our traditional custodians to prepare a level playing ground for both the female and male gender in the society.

WORKS CITED

Dandaura, E.S. "Towards a Functional Political Theatre in Nigeria. The Need for a Designer". A paper presented at the Society of Nigerian Theatre Artists Conference held at the University of Ibadan from 3rd – 6th June, 1992.

Dina, Olabisi. "Women, Culture and Study". In, *Nigeria Women in the Society and Development.* Ibadan: Dokun publishing House, 1998.

Doki, G.A. "Image of Womanhood in Tiv Society. A Critical Appraisal". In, *Review of Gender Studies in Nigeria*. Vol. 2. 2003.

Dung, Pam Sha. "Women and the Management of the Nigerian State: A Reflection of the Past, Present and the Future". In, *Review of Gender Studies in Nigeria.* Vol. 2. 2003.

Jacobus, Lee. *The Bedford Introduction to Drama.* Boston: Bedford Books, 1977.

Okpe, O.O. "Culture and the Gender Question in Nigeria". In, *Makurdi Journal of Arts and Culture* (MAJAC).

Osofisan, Femi. *Morountodun and other Plays*. Lagos: Longman Nigeria Plc, 1982.

Vajime, Lucy. "Strategies for combating Hawking as a pest to Basic Education of the Girl-child". *In Review of Gender Studies in Nigeria.* Makurdi: Aboki Publishers, 2002.

Wirth, L. "Breaking Through the Glass Ceiling". In, Women in Management. Geneva: International Labour Office, 2001.

The Value of Communalism in Contemporary African Society: A Study of Maiwada's *Musdoki*

WadingaWandama
Department of English, University of Jos
&
Fwangyil Gloria
Department of English, University of Jos

Abstract
This paper examines Maiwada'sMusdoki as a contemporary Nigerian novel that depicts communalism. It discusses communalism as a value that is entrenched in the life pattern of Africans as a people. With the advent of individualism in today's modernized world, contrast is made with a character in the novel who opines total freedom and self aggrandizement. Emphasis is placed on the need to revive communalism in Africa today, as a way of overcoming the recurrent problem of violent conflicts in Africa.

Introduction
The need for the survival of the human race makes it imperative for people to socialize. This stems from the fact that no man can live in isolation. The daily pursuit for the basic necessities of life such as food, shelter and clothing leads to interactions between people. In the traditional African society, people relate with one another in a communal way to encourage brotherliness among members of the community. The people's actions are guided by rules and regulations which are passed from generation to generation. Although these rules are unwritten, people abide by them encouraging peace and harmonious coexistence. Chinua Achebe's *Things Fall Apart* (1958) and Flora Nwapa's *Efuru* (1966) depict traditional African life and its importance to the entire community. The cordial relationship that exists among members of the community is reflected in the religion, social, political and personal aspects of their lives. The religious angle portrays the fear of incurring the wrath of the gods, and possible exile when these laws are broken.

However, the advent of colonialism and modernism has led to a decline on the communal lifestyle among members of the African community. Individualism – a western ideal has permeated many aspects of the modern African society, thereby leading to the decline of these age old values. People in contemporary Africa rather seek for ways to exploit others in order to enhance their personal success. This gives rise to vices such as political violence, religious crisis, corruption, armed robbery and jungle justice and others. There is evident need for communalism to be revisited in African literature. This theme was common with early Nigerian writers but

individualism has since overtaken contemporary themes of today. It is necessary to revisit this theme because of the proliferation of ethno-religious conflicts in Africa. Although *Musdoki* is a personal story about a young man, the theme of communalism surrounds his development and personality. Communalism is the lifeline which contributes to making the protagonist a rounded character.

The protagonist in *Musdoki* by which the novel is also titled, presents to the reader as a character brought up with the values of a humanitarian spirit. This is first indicated when he thought it wise to escape from an outspoken and suspicious young lady called Rita. She tries to mount on his bicycle when he speeds off causing her to land badly on the sidewalk. Overcome by his guilt, he returns to give her a helping hand. As he matures, this same girl continues to trail him with her unnatural powers trying to cajole him into having a relationship with her. It would have been a romantic tale of young lovers but for the fact that Rita is no ordinary girl. She transforms her identity to suite her whims and admits that her knowledge of things is beyond the ordinary. Musdoki's calm but firm refusal of Rita's coaxing and threatening methods are enough proof of his strength of character. Having established non-violence as a character in Musdoki, the novel reveals that he almost became a victim of violence. An angry mob of people, discontented with the politics in the country move around looking for any Hausa man to lynch. This happens in the wake of the annulment of an election in the novel. The socio-political atmosphere is charged against the Hausa community living in Lagos who are considered as traitors and conspirators. Within a short time, tyres are placed around Musdoki's neck along with a generous amount of petrol. But he is saved by a Yoruba neighbor named Alhaji Lamidi Adenuga who tells their leader that Musdoki is his own son and part of his family. This claim was made by Alhaji Adenuga simply because Musdoki is neighbour to him. In the spirit of communalism, because Alhaji Adenuga is old enough to be Musdoki's father, he considers himself responsible for him. He uses his influence as an elder to dissuade the mob from burning Musdoki alive. Respect for elders is highly regarded in the African culture; therefore, Alhaji Adenuga uses it, to arrest the attention of the mob. It is believed that what an elder can see sitting down, a youth cannot see even if he stands up. It is this reference that enables Alhaji Adenuga to save Musdoki. In Obioha-Olabisi's article, he considers the communitarian idea of the human person as attainable in the African society. His study is an overview of African theorists on the subject matter. He categorizes some theorists as radical communitarians such as Mbiti who believes that as "God made the first man, man must transcend this mode of existence and make himself a corporate and social man"In his view the communal theory stipulates thus:

> Consequently, it sees the community not as a mere association of individual persons whose interests and ends are contingently congruent, but as a group of persons linked by interpersonal bonds, biological/and or non-biological, who consider themselves as members of the group and who have common interests, goals and values….African humanism constitutes all human beings into one universal family of humankind having the same father God (Obioha-Olabisinp 18 March 2014).

In his submission, he maintains that radical communalism does not take cognizance to the fact that individuals reassess and opt out from certain values of their community which they consider to be inhibitive to their goals. This is the case with the mob in *Musdoki* who concluded that the annulment of the election by a Hausa president denied their tribal man the right to rule the country, therefore any Hausa man they find is automatically an enemy deserving of death. Alhaji Adenuga's action in saving Musdoki's life lends credence to the African belief which states that:

> Human beings and their world are the focal centre of a highly integrated universe. Hence traditional African worldviews have been described by some people as heavily anthropocentric. Human conduct is seen as key in upholding the delicate balance between the visible world and the invisible one. There are norms and taboos that try to address the need of the individual human person for security of life and property (Ejizunp 14 March 2015).

Human life is seen as sacred not to be trifled within the African community. Many foreign media reports and films have depicted Africans as blood thirsty savages but not enough emphasis has been placed on communalism in Africa. It is not a politicized philosophy but a way life handed down from many generations. Inter-ethnic and inter-religious conflicts have caused loss of lives and property in Africa but naturally the African is humane and philosophical by nature. Often times, conflict is instigated by self indulging persons who tend to enjoy perpetuating violence against others.

In Africa, the extended family serves as a shelter for orphans and the less privileged because family is not molecular in structure. In *Musdoki* Mrs. George considers the protagonist as a son of hers though he is actually a classmate to her daughter. She simply accommodates him along with her own child because she was not convinced that he would be safe. Her reaction on hearing Musdoki's destination on their arrival in Lagos is revealing:

> Ikeja! You're talking about the extreme opposite of Victoria Island, which is well behind us. I shan't have you venture over to that rowdiest part of Lagos at this time; not when the cheapest preys of a town renowned for swallowing people are young strangers like you (34).

Mrs. George showers Musdoki with maternal love so that when he finally finds his cousin, he feels homesick. This is not a strange occurrence in the African community. Mothers often adopt children they are not related out of compassion believing that when their own child is a stranger someday, he or she may find a suitable mother to care for them in their own absence. Another woman he shows maternal love is Hajiya A'isha. After religious sentiments separate Musdoki from his travelling companions, she gives him enough money to continue his journey home. HajiyaA'ishaia a Nupe business woman, who had met Musdoki only once before. Her kind gesture gives Musdoki the hope to keep faith in the goodness of man and dissuades him from embarking on a suicidal mission back to the West where he had just fled for his dear life.

While living in Lagos, Musdoki stayed in the apartment of several cousins or the other until he was able to fend for himself. His financial weakness was supported

until he was capable of living independently. This communalism began from his immediate family when he lived with his elder brother in Birnin Kebbi. From a youthful age, Musdoki considers his failure to pass his exams as an injury to the pride of his family. Garba, his elder brother accommodates him and teaches him how to be responsible and independent. Garba's mentoring demands that he not only have time for his studies but that he is also accountable for the resources placed at his disposal. He also takes responsibility for feeding Garba's pet at the scheduled time. This kind of training is necessary for Musdoki's development as a dependable adult. African tradition cannot be separated from African literature. This view has been expressed by earlier critics such as Gabriel Ajadi who says "Tradition, therefore, is the artistic thread woven into the total fabric of African aesthetics. The parameters of this tradition are folktales, proverbs, incantations epideictic oratory, epigrams, aphorism etc. these are the building blocks of African creative imagination, hence the components of modern African literature (127)". One may ask but how does this assertion relate to the novel? The answer is lies in the mode in which the novel is written. *Musdoki* lingers between the fantastic and magical realism – a mode which theorists have suggested as having anthropological origins.

In contrast to Musdoki , Rita's character portrays her as a lady who defies all forms of authority. Her philosophy believes in the freedom to live the best life possible without any fear or thought for other people's beliefs. She abhors Musdoki for being sentimental towards his family. She would rather prefer him to throw caution to the wind and elope with her to live in a foreign country. When she is unable to have her way, she adopts violent means beginning with the nightmares with which she torments him, to the threatening apparition of an enormous python and the physically luring him into a trap that almost cost him his life. Rita or Christine being the same person because of her supernatural powers; advocates for freedom without boundaries so long as it provides money, fameand easy success. Musdoki expresses his skepticism about the kind of freedom Rita embraces. He explains that:

> Africa has been by fear: fear of gun totting dictators and official thieves. But that is subject for another day. As for the moment, all I can say is: liberty must be checked and freedom reined. If not, the world will find itself in the wrong alley. There is hell let loose when a man is absolutely free. Thank God I have studied the system of government of most of those so-called free nations. Imagine a cow with a tail and you have a picture of the best kind of freedom: privileges with responsibilities. Then imagine the same cow without a tail; how will it survive the flies? It is Armageddon! (78)

The implication of Rita's kind of freedom is that it is subject to individual manipulation such as Rita's association with otherworldly powers. In addition, it is individualistic and unnatural. Rita's quest for total freedom is potentially tyrannical. Rita's search for freedom eventually leads her into frustration at the end of the novel. She reveals that: I may not be wrong to say that the death squad has already assembled for me (211). Her quest for power and "good living" makes her declare that:

> I have the power to know things that ordinary people like you won't. And it makes me feel special. I have that in addition to money. And

those are the things I've been battling with you to accept, offered on a platter of gold. Do you know how many people will do anything for half the opportunity that you're refusing to take? (53)

At the peak of her success, she felt that she would never lack anything. Only Musdoki refusal made her realize that she can't get everything she wants in life. By the time this truth dawns on her, she has no living person to rely on but the same Musdoki whom she had antagonized. Her pleasure is short lived. When Musdoki was contending with Rita's powers he gets many offers from the people around him. The neighbour's security guard offers to take him to a spiritualist, his travelling companion offers to take him to a "Mallam," Iyabo offers to take him to a "Babalawo" and the pastor offers to pray for him albeit with a sarcastic tone. The point is that he always has somebody who cares about his predicament and is willing to give a helping hand. The spirit of communalism gives Musdoki a sense of belonging even though he is far from Zaria and Birnin Kebbi.

From Maiwada's story it can be deduced that brotherliness crosses the borders of geographical and tribal affiliations. In the instances where Musdoki life was in was in real danger, the people who rescue him are not his tribe men. Rita's final attempt at taking his life was aborted by the Chief Superintendent of Police, Agoyi who happened to be a former colleague of Musdoki. Although an initial reading of the novel may suggest tribalism, the scenario falls apart when religious sentiments corrupt the affiliation. In the end, tribe and religion leave no room for communalism to exist; therefore humanism is to be embraced above all. It is not surprising that the author's note reads: "This story shall be misunderstood." The subject of ethnic or religious conflict is always like touching a sensitive nerve. In this context, the author's comment is understandable. Careful reading and objectivity is necessary in understanding the message behind *Musdoki*. All ethnic groups have a story to tell about conflict in Africa and all have experienced the bitter taste of victimization. Overall, the message is that non-violence can overcome adversity even as Musdoki overcame Rita. Musdoki did have a moment when he doubted that he will escape harm because he is a peaceful and compassionate, but he does escape all attempts to eliminate him. The novel keeps faith with the goodness of man in all ramifications of life. Even when socio-political realities threaten his/her well being, there is always a silver lining in the clouds.The journey of self discovery for the protagonist, symbolizes a journey of discovery for the nation state ofNigeria. Be it as diverse as it may seem; the thread that holds the people together is their belief in the unity, peace and prosperity of the land. Despite all the huddles, Musdoki becomes a rich and famous lawyer. His patience and hard workmake him enviable even to Rita his arch enemy.

CONCLUSION

It is necessary to return to the beginning of the dichotomies that are made Africa what it is today – dichotomiessuch as ethnicity. A Zambian chief once commented that his people had not noticed that they were Soli until the British District Commissioner told them so (Geldof np 18 February 2012). Living with the value of communalism does not allow for the sharp differences of ethnicity or religion that contemporary Africans notice today. *Musdoki* reminds the reader that the

individual should not be separated from the community and that humanism holds key to peaceful existence in Africa.

WORKS CITED

Ajadi,Gabriel. "Tradition and Modern African Literature" In New Introduction to Literature edOluObafemi. Ibadan: Y Books, 1994.

Ejizu, Christopher. "African Traditional Religions and the Promotion of Community-Living in Africa" www.afrikaworld.net/afrel/community.htm [accessed 14 March 2015]

Geldof, Bob. http//www.globalissues.org/article/84/conflicts-in-Africa-introduction [accessed 18 February 2012]

Maiwada, Ahmed. *Musdoki*. Abuja: Mazarriya Book, 2010.

Obioha-Olabisi, Uwaezuoke. "Radical Communitarian Idea of the Human Person in African Philosophical Thought: A Critique" In *The Western Journal of Black Studies* Vol. 38, No.1, 2014.

Evaluation of Gender Disparity in the Nigerian Broadcast Media Industry

By

Patrick Udende
Department of Mass Communication
University of Ilorin, Ilorin
&
Gbaden Jacob Chiakaan
Department of Mass Communication
Nasarawa State Polytechnic, Lafia
&
Aisha Imam Omoloso
Department of Mass Communication
University of Ilorin, Ilorin

Abstract

A key feature in the news media is the culture of unequal distribution of roles between maleand female journalists. There is seemingly a situation whereby certain roles are more or less exclusive preserve for male journalists. Predicated on this; we conducted a study to ascertain gender distribution of roles and level of discrimination in Nigerian broadcast media. Using the purposive approach, we selected three news media in Lafia, Nasarawa State, Nigeria. These media outfits include PreciousFM, Nigerian Television Authority (NTA) and Nasarawa Broadcasting Service (which houses both radio and television). Data show that while women's position in the news media workforce including reporting roles has changed little (26%), women have not made inroads into key editorial leadership positions. The paper concludes that the relative absence of women in certain roles like management positions and technical activities like camera operators (1%) remain glaring, and point to the masculine hegemony in newsroom culture.The paper recommends among other things gender equality self-regulations of media organizations that may lead to strengthening the position of women by definitive action.

KEY WORDS: Broadcast media, gender, journalism, liberal feminism, discrimination

Introduction

There seems to be a sustained gender disparity in the various occupations and professions across Nigeria. Often, the disparity between Nigerian men and women tilts to the advantage of men, who systematically keep women away from certain duties or roles. This by implication means women are marginalised in the assignment

of given duties and are deprived of opportunities they have to make their way in the journalism professionals they are given subordinate positions. Reasons for this are tied to cultural beliefs and social construct. This is in spite of the fact that "women constitute about sixty percent of the Nigerian population" (Jacob, Adejuwon& David, 2011, p.113). Strikingly, too, is advance in education which has tremendously increased the skill acquisitions that enhance the capabilities and productive efficiencies of both men and women.

It is no longer debatable that with heightened education, women have expanded their roles from procreation and social care-giving within the family to major and significant contributions to development in all fields of human endeavours. In politics, the presence of womenin the fourth republic which started on May 29, 1999, is worthy of note. In the National Assembly, there were female Senators who represented their respective Senatorial districts. These included Chief (Mrs) Florence Ita Giwa representing Cross River State South Senatorial District; Mrs. Stella Omu from Delta State and Hajiya Khairat Abdul-Razaq (now Hajiya Gwadabe) representing the Federal Capital Territory. There werealso 12 women in the House of Representatives and these included Barrister lquo Minimah, Mrs. Patience Ogodo, Lola AbiolaEdewor, Patricia O. Etteh, Dorcas Odujinrin, J.F. Adeyemi, Binta Garba Koji, Gbemi Saraki, Florence Aya, Linda ikpeazu, Temi Harrinnan and Mercy Almonalsei.

Side-by-side with these is the involvement of women in the executive arm of government where they have impacted in various capacities. At the instance of President Olusegun Obasanjo's administration, several women were appointed into the Federal Executive Council. They were Dr. (Mrs) Kema Chikwe (Minister of Transport), Mrs. Dupe Adelaja (Minister of State, Defence), Dr. (Mrs) Bekky Ketebuigwe (Minister of State, Ministry of Solid Minerals), Dr. (Mrs) Amina Ndalolo (Minister of State, Federal Ministry of Health), Mrs. Pauline Tallen (Minister of State, Federal Ministry of Science and Technology), and Hajia Aishatu Ismaila (Minister of Women Affairs) (Attoe, 2014). Similarly, the Jonathan administration appointed such women as Alison Madueke, Petroleum Minister, Okonjo Iweala, Finance and Coordinating Minister of Economy, and Mobolaji Johnson, Communications Minister just to mention a few.

In journalism, many women have created impact in different capacities. Some have risen to high positions as editors and directors by wading through exerting and challenging assignments which endear the enterprising journalists to their peers and bosses. Emenyeonu (1991, p. 81) pointed out that:

> Notable Nigerian women journalists like AmmaOgan, Bilkisu Yusuf, Fati Isma Abdu, May Allen Ezekiel as well as their contemporaries in other African countries (Elizabeth Ohene of Ghana and Flavia Ngoma of Cameroon, for example), who have edited quality and prestigious periodicals, must have reached there by showing reportorial prowess and exceptional expertise.

Vision of Quaid-e-Azam Muhammad Ali Jinnah may be taken as a yardstick to measure the role of women in nation building generally. Giving his message loud

and clear on March 10,1944, at Aligarh, Quaid cited in Munir, Shehzad and Sahi (2014, p.2) said:

> …no nation can made (sic) progress in the true sense unless its women participate in the development and construction work along with men. We are habitual of wrong customs and traditions… There is no reason that women should live in the conditions in which they are being kept.

This underscores the point that social constructs like cultural beliefs, rather than biological and constitutional constraints are perpetually used to place women at a subservient position. In some countries, these problems are often compounded by poorer access to training and education, systemic or hidden discriminatory practices (such as curfews and lack of child care), harassment and overt sexism in hiring practices. Incidentally, this is happening when there is an overwhelming enrolment of female students in Mass Communication with a correspondence rise in female employment. Perhaps, this inclined Borza, Burkevica, Humbert, O'Driscoll, Paats, and Reingarde (2013, p.2), who posited that while women have considerably outnumbered men in university-level and practice-based journalism programmes and that the employment of women in media is increasing, the organisational culture of media remains largely masculine and women are still significantly under-represented at the decision-making level.

While not denying the debilitating effects of sex discrimination in appointments, assignment of roles, promotion and career advancement of women media practitioners, Emenyeonu (1991, p. 80) argued, "the fact remains that no media manager would entrust serious or sacred assignments or positions to any sly and unenterprising staff member, irrespective of sex or other biographic variables". Emenyeonu (1991, p. 80) continued that if anything, those female journalists who play the role of office pets who want to be admired and who want to be excused the difficult beat can only earn the bosses' friendship for as long as they satisfy their sexual advances. Indeed, this is a wake-up call for those aspiring for gender equality particularly women, to rethink their conduct and assert their stand in their places of work.

Statement of the Problem

By birth, men and female are created as human beings, distinct from other creatures. Therefore, in an ideal setting, the state and its agencies and organs is supposed to guarantee the protection of females and accord them equal right and opportunities with their males counterparts. Such an ideal condition, which rarely exists in human societies, is expected to enable the women-folk play crucial and sustainable role in the societal development through active and direct participation in policy making and strategic plan implementation (Isah, 2005). Nevertheless, inequality has been a dominant feature in gender relations. This is pronounced even in the broadcast media where it appears that the number of women employed in the media sector has indeed increased, yet there is persistent patterns of inequality and hence the quest for equality. In our context, gender equality does not mean women and men have to become the same, but that their rights, responsibilities and

opportunities should not depend on whether they are born male or female.On account of this, the paper seeks to determine the pattern of job distribution insidejournalism and the forces that sufficiently promote or inhibit the involvement of women in the business of daily journalism in Nigeria with close reference to broadcast media.

Objectives of the Study
1. To determine the pattern of gender job distributionacross broadcast media organisations in Nigeria.
2. To identify factors that promote or hinder female career prospects.
3. To determine how female media professionals experience their working lives.
4. To explain the extent to which media organisations have developed gender-equality policies.
5.

Research Questions
1. What is the pattern of gender job distribution across broadcast media organisations in Nigeria?
2. What factors promote or hinder female career prospects?
3. How do female media professionals experience their working lives?
4. Do broadcast media organisations develop gender-equality policies?
5.

Theoretical Framework

The study makes use of the liberal feminist theory. Liberal feminist theory has its roots in the writings of Mary Wollstonecraft (1759-1797), John Stuart Mill (1806-1873), and Harriet Taylor Mill (1807-1858) among others (Sample, 2010).

The basic assumptions of the theory are that gender differences are not based in biology, and therefore, women and men are not all that different -- their common humanity supersedes their procreative differentiation. If women and men are not different, then they should not be treated differently under any considerations including the law. Women should have the same rights as men and the same educational and work opportunities. Therefore, imposing different role expectations on men and women is not only unjust but also counterproductive, tending to create less productive female citizens with "artificial, weak characters". This is why Tong (2009, p.34) averred that "liberal feminists wish to free women from oppressive gender roles—that is, from those roles used as excuses or justifications for giving women a lesser place, or no place at all…" After all, it is patriarchal society that conflates sex and gender, deeming appropriate for women only those jobs associated with the traditional feminine personality.

To the liberal feminist, no body benefits from existing gender inequalities, both men and women are harmed because the potential of females and males alike are suppressed. For example, many women with the potentials to be successful and skilled members of the workforce do not get the opportunity to develop their talents to the full (Haralambos & Holborne, 2008, p. 102).

Much as people particularly women strive for emancipation; the theory suggests that, people should not seek revolutionary changes in society. Rather, they should crave for reforms that take place within existing social structure, through the

democratic system. Viewed this way, Abbot, Wallace and Tyler (2005) opined that liberal feminist theory is modernist in nature because of its emphasis on human progress through rational thought, its belief that just society can be planned and its belief in emancipation. The goal of liberal feminism is to eradicate visible sources of gender discrimination, suchas gendered job markets and inequitable wage scales, and withgetting women into positions of authority in the professions,government, and cultural institutions.

The appropriateness of liberal feminist theory to this studylies in is its ability to show how much modern society discriminates against women and how it can be applied to successfully break down many barriers to women's entry and advancement into male-dominated jobs and professions, help to equalize wage scales among other rights and privileges.

Literature Review

In every country, the constitution is unambiguous on how citizens should be treated irrespective of their status. Section 42 of the 1999 Constitution of the Federal Republic of Nigeria, for example, states, among other things that:

> A citizen of Nigeria of a particular community, ethnic group, place of origin or sex... shall not, by reason only that he is such person (a) be subjected to either expressly or on the practical application of any law in Nigeria or any executive or administrative action of the government to disabilities or restrictions to which citizens of Nigeria or other communities ... sex etc; are not made subject ... or (b) accorded either expressly by or in force in Nigeria or any such executive or administrative action, any privilege or advantage that is not accorded to citizens of Nigeria of other communities... sex, etc.

The underlying principle deducible from the constitutional provisions is that of equality of men and women before the law. This implies equality of reward for work of some kind performed by both men and women alike. Similarly, contained is the right to work without discrimination on the basis of gender (Olojede, 2007).However, practical experience point to the contrary even in the mass media.

Over the years, a considerable body of research has been published on women's occupational positions within media industries. Most of those studies have been undertaken within academia, by women's campaign organisations and NGOs, and sometimes by media organisations themselves. Various reports, which have emerged from the Global Media Monitoring Project programme (1995–2010) and the Global Report on the Status of Women in the News Media (2011), as well as numerous national-level studies, document the continuing gender imbalance in media decision-making and media output (Borza, Burkevica, Humbert, O'Driscoll, Paats, &Reingarde, (2013, p.15). In relation to women's role in the media world, women have progressively outnumbered men in their participation in university-level and practice-based journalism programmes; a trend seen across nations. As a result, researchers have been interested in how women have, or have not, developed their careers within the industry (Delano, 2003; Elmore, 2009).

In many countries women are strongly represented in newsroomsbut media are still very male dominated when the top positions areexamined. Women are marginalised in the news both in the contentof the jobs they do and in the opportunities they have to make theirway in the profession. They are even marginalised in the unions thatrepresent them.In one of the first global-level efforts to document and analyse women's occupation of senior posts which covered five countries: Canada, Ecuador, Egypt, India and Nigeria, the results point to a surprising degree of consistency across these countries, showing the extent to which men's attitudes, beliefs and organisational procedures amount to indirect discrimination against women (Borza, Burkevica, Humbert, O'Driscoll, Paats, &Reingarde, (2013, p. 17).Women face serious career development issues in the media industry ranging from sexual harassment and sex-based discrimination, to inflexible employment conditions, unfavourable return-to-work policies, and macho working environments (de Bruin & Ross, 2004; North, 2009).

In a survey, Byerly (2011, p.9) found that:

> 73% of the top management jobs are occupied by men compared to 27% occupied by women. Among the ranks of reporters, men hold nearly two-thirds of the jobs, compared to 36% held by women. However, among senior professionals, women are nearing parity with 41% of the newsgathering, editing and writing jobs.

Unfortunately, this happens in spite of the fact that most countries have enacted one or more laws requiring equal pay and equal treatment of women.

To perfect gender inequality, these countries' media resort to ingrained prejudices which prevent women from advancing into decision-making roles in the media industries. They adopt a tactic known as invisible barriers or glass ceiling, consisting of subtle and also more overt discrimination. However, in terms of remuneration, Byerly (2011, p. 10) found that in Nigeria, women and men journalists are paid equally or, in some cases, women's salaries exceed men's wages.

A general picture of what transpires inside Nigeria broadcast media reveals high discrepancy between male and female as Adeleke (2003) maintained that there is high inequality between men and women thus, creating a wide gap between them both. She is of the opinion that women are not given equal opportunities as their male counterparts especially when it comes to job opportunities. The men feel that they should always be at the top thereby controlling the women and also feel that the women's place is the house where they take care of the children.

One could argue that the treatment meted on female is attributed to the attitude some female journalists form right from training, as they draw the conclusion that journalism is for their male counterpart. In a study by Emenyeonu (1991, p. 78) which female respondents were asked to indicate the gender to which journalism was more suitable:

> …an overwhelming majority, 116 respondents or 98.3% replied that journalism is a man's career as much it is a woman's. Only two respondents (1.6%) said that journalism was exclusively a man's career. Asked what they would do if their career began to jeopardise their family life, more than half the sample — 83 respondents (69.1

%) — said they would not be bothered. All in this category were single. Thirty-three respondents, including all five married women in the sample, indicated that they would transfer to less demanding jobs. Four respondents said they would quit the career.

Other findings by Emenyeonu (1991, p. 79) regarding perception of the performance of Nigerian female journalists, show that "66 respondents (55%) strongly agreed that Nigerian women in journalism were as good and as productive as their male colleagues, 36 (30%) agreed to this assertion, eight were neutral, while those who strongly disagreed or merely disagreed were five in each case." This affirms the need for gender equality in the broadcast media. Therefore, the criteria for appointment and distribution of roles should not base on one's sex but on merit. Buoyed by this fact Jacob, Adejuwon and David (2011, p.114) concluded with a convincing argument that:

> An increasing number of bright and able people mustbecome involved… Ours is a difficult and exhilarating form…not for the faint of heart, not for the tidy-minded, andin these days of complexity not for the stupid. We need men andwomen who can bring…the highest order of intellect, social motivations sturdy enough to pursuegood purposes despite setbacks, and a resilience of spirit equal to the frustrations of public life.

Methodology

The study adopted quantitative and qualitative research methods. The survey study included three broadcast news media in Lafia, capital city of Nasarawa State, Nigeria. These news media outfits include Precious FM, Nigerian Television Authority (NTA) and Nasarawa Broadcasting Service which were purposively selected. Data were collected using a questionnaire that requested a breakdown ofemployees by place of work, gender and role performed. Additionalquestions sought information about promotional practices, gender-relatedpolicies, and other routines affecting news production. The questionnaires were administered on 140 respondents. Together, 15respondents, five each from the three media outfits were interviewed for the study. Data from questionnaire were analysedby the authors using Statistical Package for the Social Sciences (SPSS) and presented in charts while interview was descriptively analysed.

Data Analysis and Presentation

Out of the 140 questionnaires distributed, only 127 (91%) were retrieved and analysed as presented below. This was complemented with responses from selected in-depth interviews conducted with 15 interviewees and were descriptively presented. The two demographic variables considered were sex and marital status. Based on data 93(73%) respondents were male while 34(27%) were female. In the case of their marital status, 106(83%) were married as against the remaining 21(17%) who were single. This is presented on Table 1 below.

Table 1**:** Demographic Variables

Sex	Frequency	Percentage
Male Female	93 34	73% 27%
Total	**127**	**100**
Marital Status		
Married Single	106 21	83% 17%
Total	**127**	**100%**

RQ1. What is the pattern of job distribution across broadcast media organisations in Nigeria?

In order to answer research question one, the researchers relied on data provided by the three broadcast media houses as shown on Table 2 below. Accordingly, management staff and editors of NTA Lafia were 5(8%) and 3(6%) respectively all of whom were male. The work distribution also shows thatthere were 18(34%) male reporters as against their 11(21%) female counterparts. The media also had 9(17%) male camera operators as well as 4(6%) and 3(5%) male and female Technical/other staff respectively. In the same vein, NBS had 5(8%) management staff who were all male; 4(6.4%) editors all male; 8(13%) male camera operators and 1(2%) female camera operator. Also, the station had 4(6%) and 3(5%) male and female members of staff respectively in the capacity of Technicians/others. In the case of Precious FM, management staff and editors were 4(14%) and 3(10.3%) respectively all male. While there were 11(38%) male reporters and 7(24%) female reporters, there were also 3(10%) male and 1(3%) female who were Technicians/other staff.

Table 2: Staff job description of the three broadcast stations.

Station	Work Status	No. of Males	No. of Females	Total
NTA Lafia	Management Editor Reporter Camera Operator Technician/others	5(8%) 3(6%) 18(34%) 9(17%) 4(8%)	- - 11(21%) - 3(6%)	5(8%) 3(6%) 29(55%) 9(17%) 7(11.1%)
Sub-Total		**39(74%)**	**14(26.4%)**	**53(100%)**

NBS	Management	5(8%)	-	5(8%)
	Editor	4(6.4%)	-	4(6.4%)
	Reporter	24(38%)	14(22%)	38(60.3%)
	Camera Operator	8(12.6%)	1(1.5%)	9(14.2%)
	Technician/others	4(6.4%)	3(5%)	3(11%)
Sub-Total		**45(71%)**	**18(29%)**	**63(100%)**
Precious FM	Management	4(14%)	-	4(14%)
	Editor	3(10.3%)	-	3(10.3%)
	Reporter	11(38%)	7(24%)	18(62%)
	Camera Operator	-	-	-
	Technician/others	3(10%)	1(3%)	4(14%)
Sub-Total		**21(72%)**	**8(28%)**	**29(100%)**
Grand Total		**105(72%)**	**40(28%)**	**145(100%)**

RQ2. What factors promote or hinder female career prospects?

In order to proffer solution to this research question, the researchers sought to know if there exist discriminatory measures against women. Almost half respondents 62(49%) answered in the affirmative while 7(5%) strongly agree that there are certain measures that place men at advantage. While 7(6%) of the respondents were neutral, 41(32%) and 10(8%) strongly disagree and disagree respectively that there are no discriminatory measures against women.

Figure 1: Whether or not there are discriminatory measures against women
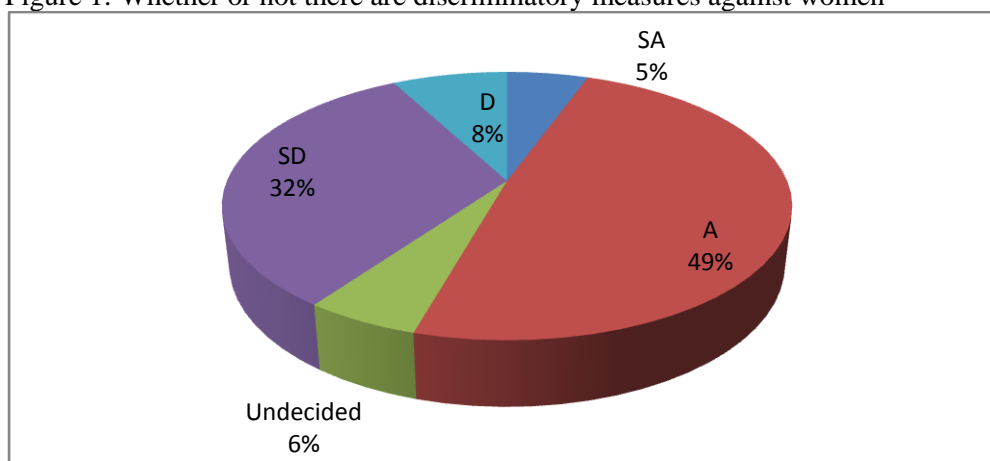

To further probe into the nature of the discriminatory measures, most of the interviews who answered in the affirmative of the existence of such measures, however, conceded that, the measures in question are unwritten rules that restrict women in some cases. According to Khadijat:

Much as one may be tempted to conclude that gender equality seems to be one of the policy thrusts of media industry, there are some unwritten rules that prohibit female journalists from performing certain tasks at given situations. For instance,if one is fortunately or unfortunately pregnant, there is slim possibility of her being assigned to certain beats.

RQ3. How do female media professionals experience their working lives?

Several items in the questionnaire proved useful. The first is to know if female media staff are harassed while discharging their duties. As shown on Figure 2 below, as many as 101(80%) respondents disagree that they are harassed in the course of carrying out their duties as against the 26(20%) respondents who agree that they are harassed.

Figure 2: Working experience of female media professionals
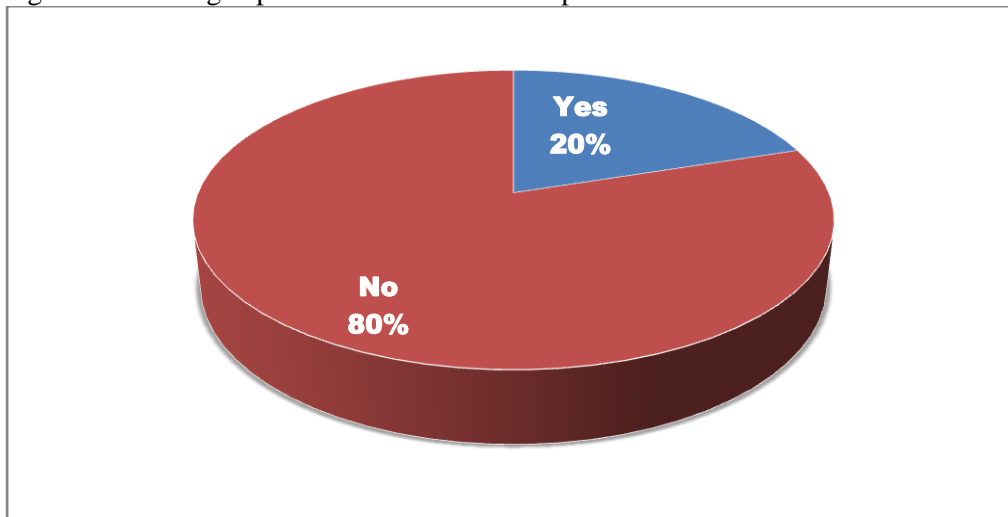
Among the interviewees whose opinion was sought to establish the veracity of the issue of harassment of female journalists, most of those who disagree that female journalists are harassed shared similar opinion that, it is rare and such extreme cases are sometimes prompted by the affected journalist as one of the interviewees, Jamila said:

Harassment is a product of certain factors including mode of dressing and one's body language. It is rather unfortunate that despite sustained appeal by management for staff to dress modestly, few female journalists disregard such appeals. The permissiveness of such erring staff is, however, common not within the vicinity of the office but when they are assigned to beats one would regard exclusive. And their guests, who could not resist such indirect advance, do not hesitate to appropriate it.

On whether or not advancement of women in the broadcast media is based on merit, 88(69%) of the respondents agree to that while 39(31%) disagree that female advancement in the broadcast media is based on merit.

Figure 3: Advancement of women in the broadcast media
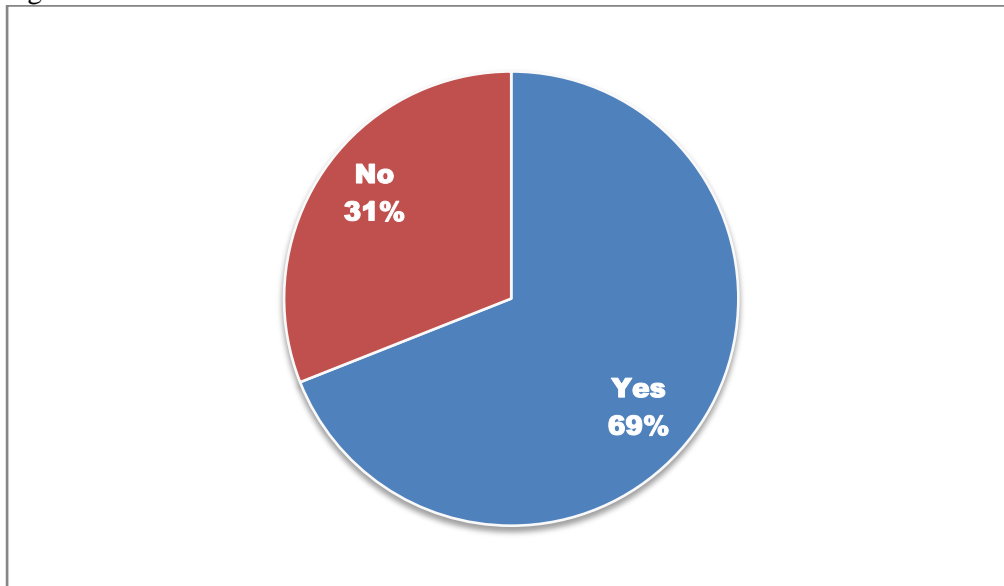
In an attempt to seek deeper insights into determinants of female advancement in the broadcast media, those interviewed generally attribute it to individual productivity. In the words of one of the interviewees, Hadiza:

> It sounds awkward that advancement in career of women in journalism is induced by extraneous factors rather than one's proficiency, commitment and dedication to work. Despite the fact that I am still at a relatively lower rung of the ladder, I did not attain my status as an Assistant Senior reporter with strings attached and I firmly believe that is the case with many others out there.

Nevertheless, there are others who believe that for female journalists to steadily advance in their professional calling, they must have godfathers of some sort or have unholy relationship with the powers that be. One of the female journalists, who prefers being anonymous lamented during an interview thus:

> One would be living in the world of fantasy that everything takes its normal and natural course. The general level of corruption in different endeavours in the country does not exempt the broadcast industry. By this I mean cronyism and nepotism which is noticeable right from recruitment stage… No matter how much one strives, one is still at the whim and caprice of one's superiors most of whom are not objective in their assessment. The most agonizing of it all is when he or she seems not to be appreciative of whatever one does but

surprisingly praises others whose reports obviously do not measure up to standard.

In an attempt to find out if women journalists who have climbed to the top support and encourage other women still on their way to the top, 4(3%) and 56(44%) respondents strongly agree and agree respectively that those at the top are supportive. While 18(14%) respondents were neutral, 4(3%) and 45(36%) respondents strongly disagree and disagree respectively that women journalists who are accomplished neither support nor encourage women journalists aspiring to get to the top as presented on Figure 4 below.

Figure 4: Support of women at managerial level.
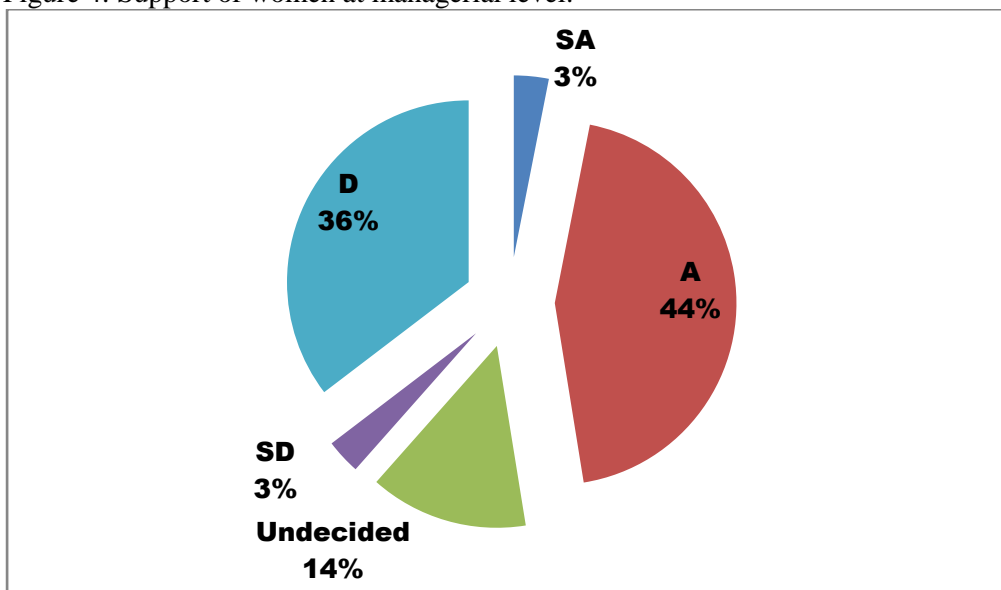
When respondents were required to indicate if change might impact on the media industry if women were proactive and move to the management position in the broadcast media, 5(4%) and 71(56%) strongly agree and agree respectively while 21(17%) respondents were neutral. On the contrary, 3(2%) and 27(21%) respondents strongly disagree and disagree that if women were proactive and move to the management position in the broadcast media, their elevation might impact on the media industry as Figure 5 below shows.

Figure 5: Whether or not change might impact on the media industry if women were proactive
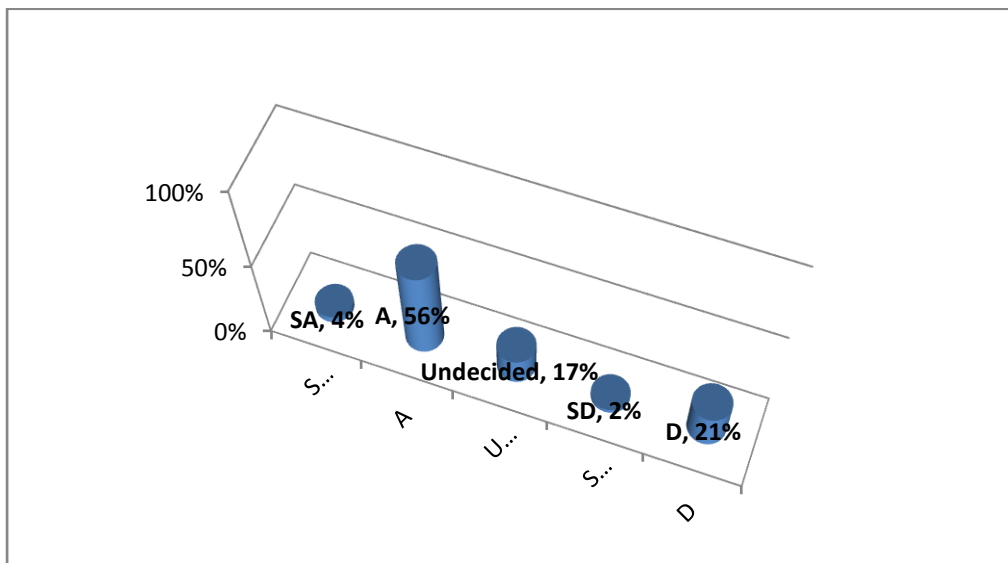
RQ4. Do broadcast media organisations develop gender-equality policies?

As shown on Figure 6 below, 5(4%) respondents strongly agree that there are policies aimed at promoting women participation just as 34(27%) also agree. While 23(18%) respondents were neutral, 8(6%) and 57(45%) respondents strongly disagree and disagree respectively that there are policies aimed at promoting women participation in the broadcast media.

Figure 6: Existence of policies meant to promote women participation in media
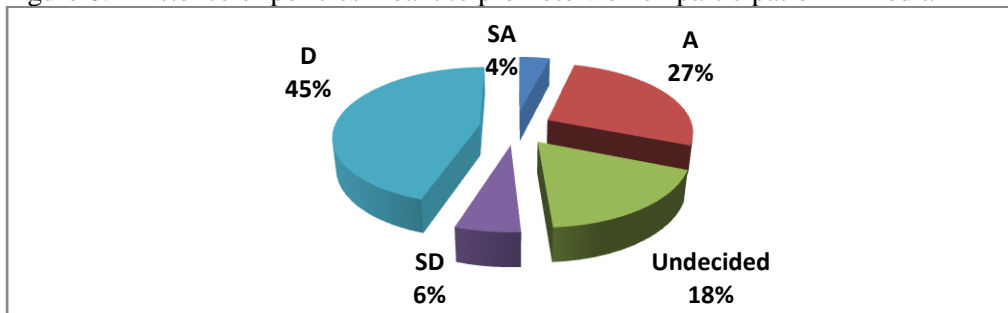
While probing to deeply know about the existence of gender-equality policies to bridge the gap between male and female journalists in terms of job distribution, most of the interviewees were of the opinion that, broadcast media houses in Nigeria lack such policies. According to one of them:

> Even if they have, such policies are not expressly communicated to staff talk less of their implementation.

The interviewees created the general impression as posited by one of them in the person of Jessica thus:

> Some of us are unaware of the existence of such policies. But if they exist, it could be in principle. Otherwise why are media houses

generally dominated by men? Are we saying they are better educated and serve longer in the media organization to warrant them attain the status they attain? Take a look at what is obtainable across media houses in Nigeria; you will better appreciate what I am talking about. Apart from very few cases where women are at managerial positions or as editors among others, most of these positions are occupied by men. One is however, mindful of the fact that female journalists are averse to certain duties like camera operators as they are naturally inclined to work as presenters and announcers. But that is not an excuse to systematically scheme out daring female journalists.

Discussion of Findings

The need to validate or prove otherwise the general disproportionate role distribution of gender in the broadcast media in favour of men informs this study and findings are illuminating. Based on data on Table 2, out of the 145 staff of the three media houses, 105(72%) are male while 40(28%) are female meaning there are more male journalists than female. A cursory look at the table further reveals that none of the media houses has any female at the management position neither do they have in the capacity of editors. Similarly, apart from NBS which has one camera operator as against the 8 male camera operators, the entire 9 camera operators of NTA are all male. Even reporters which one would expect a near proportionate representation, NTA has 18 male as against eleven female reporters, NBS has 24 male reporters as against their 14 female counterpart while Precious FM has eleven male reporters as against 7 female reporters. With this, one does not require rocket science to determine that the role distribution is male-dominated. This is consistent with findings by Seethaler and Oggolder (2011, p.81) that:

> The majority of the journalism workforce across regions was found in the two occupational levels most closely associated with routine news gathering, writing and editing. The junior professional level was found to be male-dominated, with nearly two-thirds (63.9%) of the positions held by men, compared to women (36.1%). Junior professionals include writer, producer, sub-editor, correspondent and production assistant.

Apart from the obvious imbalance in the workforce, more than half of the respondents (54%) admit the presence of discriminatory measures against female journalists as Figure 2 shows. This is complemented with submission by one of the interviewees who said that "there are some unwritten rules that prohibit female journalists from performing certain tasks at given situation". By implication, masculine hegemony could be responsible for the sustained bias that disadvantages female journalists.

It is worthy of note that the study explores how the female media professionals experience their working lives. Issues that come to focus are harassment, mode of advancement and encouragement from other women that have got to the top. Of the total respondents, 80% of them deny being harassed in the course of discharging their duties. This position is reinforced by submission of one of

the interviewees, who makes it pellucid that, "Harassment is a product of certain factors including mode of dressing and one's body language. It is rather unfortunate that despite sustained appeal by management for staff to dress modestly, few female journalists disregard such appeals" and therefore, fall prey to immoral minds. In the case of female promotion to top positions, most (69%) of the respondents answer in affirmative that promotion is based on merit irrespective of sex. One of the interviewees corroborates this when she says, "It sounds awkward that advancement in career of women in journalism is induced by extraneous factors rather than one's proficiency, commitment and dedication to work…" This presupposes that under any considerations, there is appropriate reward for hard work and excellent performance. Similarly, 46% of the respondents strongly agree that accomplished female journalists assist and encourage other female journalists aspiring to get to the top.Nevertheless, one of the interviewees has a contrary opinion that, "One would be living in the world of fantasy that everything takes its normal and natural course. The general level of corruption in different endeavours in the country does not exempt the broadcast industry".

A distinction could also be made of respondents who know whether policies are in place to narrow the gap between male and female journalists. Data show that insignificant 4% respondents strongly agree that there are policies aimed at promoting women participation just as 27% also agree. While 18% respondents were neutral, 6% and 45% respondents strongly disagree and disagree respectively that there are policies aimed at promoting women participation in the broadcast media. Accordingly, one of the interviewees, who speaks the mind of others says, "Some of us are unaware of the existence of such policies. But if they exist, it could be in principle. Otherwise why are media houses generally dominated by men?" Perhaps, this inclined European Commission (2010, pp. 9–10) to conclude that:

> In relation to all forms of inequality and sex-based discrimination in employment in the media sector, media enterprises should, as any other employer, participate actively in positive action programmes on gender equality at work, as well as adopt various strategies and implement best practice ... within the scope of such a positive action plan, women should be actively promoted into senior positions in media companies ... '

This is admission of the fact that female journalists in the broadcast media have continued to take subordinate position and hence, the need to correct the imbalance by deploying all possible measures.

Summary and Conclusion

The purpose of this study is to determine the role distribution of male and female workforce in the Nigerian broadcast media. In the main part of the study, concepts from liberal feminist theorywere used, in relation both to management positions and general working experience with a view to reversing thestatus quo in the distribution of journalistic power in favour of increased access tothe profession by women. This is in spite of the fact that literature demonstrates that, while women may considerably outnumber men in university level and practice-based journalism

programmes and women are employed in media professions in ever-increasing numbers, the organisational culture of media organisations remains largely masculine, and women are still significantly under-represented in the decision-making structures of media organisations. The persistent inequalities in the form of under-representation, glass-ceiling barriers to advancement remain firmly embedded within the broadcast media. To avoid the discrepancy requires female journalists to be more aggressive in proving their worth for recognition.

Recommendations

Broadcast media organisations should develop strategies specifically addressing the under-representation of women in decision-making and the barriers that women face in their professional advancement. Such strategies can ensure the critical mass of women employed in the media sector to reach prominent and influential decision-making posts.

Against the backdrop that promotion is based on merit, it is expedient that female journalists should take hard work and efficiency as their watch words. Equipped with these attributes, they will carve a niche in their professional calling.

Female journalist should dress modestly at all times. This is premised on the standpoint that some modes of dressings are invitation to undue harassment which some journalists experience.

It is also recommended that women are involved in the design and implementation of effective and efficient gender-sensitive policies and programmes like quota system, within mediaorganisations, at all levels. Also, it is recommended that regular monitoring of implementation is carried out to foster equality between women and men.

Efforts to increase the representation of women in decision-making positions in media organisations should be constant and more efficient at national policy level. Policies should ensure that media organisations, like all organisations, strive to design and implement comprehensive strategies and, inter alia*,* make selection, recruitment and promotion processes transparent and based on merit and competence.

Professional media associations like NUJ and NAWOJ should play an active role in developing practical strategies of gender equality and providing tools for the empowerment of under-represented groups in decision-making in the media industry.

REFERENCES

Abbot, P., Wallace, C. & Tyler, M. (2005).*An introduction to Sociology: Feminist perspectives,* 3[rd]edn. Abingdon: Routledge.

Adeleke V I (2003). Gender inequality and feminist politics: A new direction for international political economy?" *Int. Rev. Pol. Develop.* (IRPAD), 1(1), 18-25.

Attoe, S.A.E. (2014)**.** Women in the development of Nigeria since pre-colonial times. Retrieved from http://www.onlinenigeria.com/Nigerianwoman/?blurb=150 on Novenber 17, 2014.

Borza, I., Burkevica, I., Humbert, A.L., O'Driscoll, A., Paats, M. &Reingarde, J. (2013).***Advancing gender equality in decision-making in media organizations.***Luxembourg: European Institute for Gender Equality.

Byerly, C.M. (2011). *Global report on the status of women in the news media.* Washington D.C., USA: International Women's Media Foundation.

De Bruin, M. & Ross, K. (eds.) (2004) *Gender and Newsroom Practice*, Cresskill, NJ: Hampton Press.

Delano, A. (2003). Women journalists: What's the difference?,*Journalism Studies,* 4(2), 273-286.

Elmore, C. (2009). Turning Points and Turnover Among Female Journalists: Communicating Resistance and Repression. *Women's Studies in Communication*, 32(2), 232–254.

Emenyeonu, N.B. (1991).Motivations for Choice of Course and Career Preferences of Nigerian Female Students: Implications for the Status of Media Women in a Developing Nation.*Africa Media Review.* 5 (2), 71-83.

European Commission (2010).*More Women in Senior Positions — key to economic stability and growth.* Luxembourg: EU.

Haralambos, M. &Holborne, M. (2008).*Sociology: Themes and perspectives.* Seventh edition.London: HarperCollins Publishers Limited.

Isah, M.A. (2005). Gender Issues in Nigeria's Irrigation Agriculture. *Nigerian Journal of Political Science.* 10(1-2), 208-212.

Jacob, F., Adejuwon, O. & David, K. (2011). Gender issues in human resource management in Nigerian public service.*African Journal of Political Science and International Relations.*5(3),112-119.

Munir, S., Shehzad, H. &Sahi, A. (2014).Media analysis of women's participation in politics. *Journal of Mass Communication Journalism* 4 (3), 1-10.

North, L. (2009). Gendered experiences of industry change and the effects of neoliberalism, *Journalism Studies.*10 (4), 506–521.

Olojede I (2007). Women and public administration, in I. Olojede & B. Fajonyomi (eds), *Essentials of Public Administration,* (pp. 192-208).Lagos: Dept. of Public Administration, LASU.

Sample, R. (2010).*Liberal-Feminism.*http://blogs.helsinki.fi/ seksuaalietiikka 2011/files/ 2010/ 10/9-Liberal-Feminism.pdf on November, 2014.

Seethaler, J. & Oggolder, C. (2011).Power to the women? Viennese journalism in the interwar period. *Austrian Academy of Sciences,*8(3), 73-98.

Tong, R. (2009).*Feminist: A more comprehensive introduction.* Boulder, Colorado: Westview Pres.

205