



National Universities Commission

Core Curriculum and Minimum Academic Standards (CCMAS)

CCMAS Book Series

**Fundamentals of
Communication
and
Media Studies**

Book 1

Editors

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Foreword

The National Universities Commission is empowered by the Education (National Minimum Standards and Establishment of Institutions) Act, CAP E3, Laws of the Federation of Nigeria, 2004, to lay down minimum academic standards in Nigerian Universities and to accredit the degrees therefrom. According to this and in its sustained commitment to the revitalisation of the Nigerian University System, the Commission launched the “Core Curriculum and Minimum Academic Standards (CCMAS)”, in December, 2022. The document has been adjudged by both internationally and locally revered scholars, as a standard and fit-for- purpose, designed to meet the demands of the 21st Century.

To ensure the efficient delivery of the CCMAS, it has become fitting and necessary to develop a reference document that would contain innovative and simple topics for all disciplines/programmes to serve as a guide for students and lecturers. This novel idea informs the development of the CCMAS Book Series, which presents to Nigerian universities the fundamentals of each discipline, aimed at deepening the understanding of the CCMAS, for the overall improvement in teaching and learning, and ultimately, for the production of nationally relevant and globally competitive graduates from the System.

The excitement and wide acceptance of the Book Series stems from the fact that several scholars in their respective disciplines sent in their contributions, which are rated topnotch in all ramifications. There is no gainsaying that the Book Series is a welcome masterpiece as it expounds what the CCMAS offers and the many lessons and motivations to draw from its optimal implementation, for the overall good of society.

The effort of the National Universities Commission in the development of the CCMAS and following up with associated innovative initiatives like the CCMAS book series is commendable. Consequently, I congratulate the Executive Secretary, National Universities Commission, Professor Abubakar Adamu Rasheed *mni, MFR, FNAL* for adding another feather to his feather-filled cap within his relatively short period in NUC. Kudos must be given to the Distinguished Emeritus Professor Okebukola led NUC Strategy and Advisory Committee (STRADVCOM) and staff of the National Universities Commission for driving this process to fruition. There is no way this initiative can become a reality without the contributions of the scholars who developed the textual materials. Consequently, I laud the erudite scholars of Nigerian universities, who have demonstrated their love for academic excellence in sharing their knowledge with humanity through the instrumentality of this project.

I commend the CCMAS Book Series to staff and students of Nigerian universities and indeed to scholars all over the globe as the contribution of the Nigerian University System to academic development and excellence.

Happy reading.

Malam Adamu Adamu

Honourable Minister of Education

Preface

In keeping with its mandate of making university education in Nigeria more responsive to the needs of the society, the National Universities Commission commenced the journey to restructure the BMAS in 2018, introducing in its place, the Core Curriculum and Minimum Academic Standards (CCMAS), to reflect the 21st Century realities, in the existing and new disciplines and programmes in the Nigerian University System. The arduous process, which was birthed through continued stakeholder interactions over the course of four years, produced seventeen documents to cater for each of the disciplines in the Nigerian University System. A key feature of the CCMAS document is the unique structure that provides for 70% of core courses for each programme, while allowing universities to utilise the remaining 30% for other innovative courses in their peculiar areas of focus.

Following the conclusion of the development and review process as well as a series of editing, the CCMAS documents were launched in a grand ceremony on the 5th of December 2022. With the launch, the job of the Commission was far from over as this was only the beginning of a three-phase process in the development/review and implementation of the CCMAS document. Having completed phase one, which is the launching of the CCMAS, NUC proceeded to phase two, which involves the development of the 30% CCMAS by the universities. At the same time, the plan for capacity building for effective implementation of the CCMAS as well as the development of textual materials to support the implementation of the CCMAS were taken on board.

The need to have customised (bespoke) texts to support the implementation of the CCMAS was pointed out by an erudite Professor (President of the Nigerian Academy of Education) during one of the General Assemblies and was processed through the NUC Strategy and Advisory Committee (STRADVCOM). Emeritus Professor Nimi Briggs was unanimously nominated as the Project Coordinator. The series of textual materials are called the *CCMAS Book Series* and titled *Fundamentals Series* in the first project.

The contributors across the 17 disciplines have been drawn from the six geopolitical zones and proprietorship of universities such that there is collective ownership. The major denominator for selection was scholarship in the discipline, which was reflected in the narrative of each book. The various chapters showcase and give examples from local published research so that visibility can be given to ideas from Nigeria and Africa on the topics. While definitions and models from “western” scholars are mentioned, these are de-emphasised as much as possible. The time is ripe to show the world, through this book, that Nigerian scholars, over the last 70 years at least, have been in the frontline of research in the published topics and now able to provide generic and contextual definitions, models and examples in the respective disciplines for scholarly work the world over.

The contents target the compulsory courses in the CCMAS and will be published in a series. As much as possible, the books attempt to sync with the levels of delivery of the curriculum that is 100 level; 200 level and so on. The books are written in very simple English, well-illustrated and rendered in the typical course-material format of objectives, content to be learned, summary, evaluation, exercises and references.

The Commission is optimistic that these series will serve as a guide to support the implementation of the CCMAS documents in the Nigerian University System and beyond and adequately equip the trainers and students in making university education more responsive to the needs of society.

Professor Abubakar Adamu Rasheed, *mni, MFR, FNAL, HLR*
Executive Secretary

Message from the Project Coordinator

Emeritus Professor Nimi Briggs (RIP)

With the launching of the 17 documents of the new Core Curriculum and Minimum Academic Standards (CCMAS) on Monday 5th December 2022 by Vice- President Professor Yemi Osinbajo, *GCON*, Nigeria’s National Universities Commission (NUC) accomplished a major feat in its quest to rapidly revitalise the nation’s university system.¹ In this regard, the Commission working through its *Strategy Advisory Committee (STRADVCOM)*, had, in 2019, identified 10 priority areas that needed urgent attention, one of which is, the introduction of a reengineered curriculum that addresses 21st century challenges. Such a curriculum, it was envisaged, should lay emphasis on skills acquisition and learning outcomes and should be able to stand side by side with those from the World’s best universities in the quality of its content as well as being relevant on issues affecting the local communities in which individual universities are located. Thus, CCMAS documents were developed to provide 70% of the contextual materials and compulsory credit units required for graduation at the bachelor’s level across the entire chain of degree courses offered by all universities in the country.

That done, attention shifted towards enabling individual universities to develop the additional 30% of the curriculum from issues that are peculiar and relevant to their core mission and local circumstances, as approved by Senates of their individual universities, capacity building and training of staff on the delivery of the CCMAS and the production of books that would cover the contextual materials of the CCMAS.

It is expected that utilisation of the CCMAS series in the Nigerian Universities System will commence in the 2023/2024 academic session. Stringent efforts were therefore made to conclude the production of the series of books, the first in the series, well in advance of that period.

Nimi D. Briggs

February 2023

Note: Sadly, Emeritus Professor Nimi Briggs passed on April 10, 2023. He is resting in the realisation that this project is “safely delivered”, he being a globally renowned scholar in obstetrics and gynecology.

Editors' Note

Communication is at the core of human existence and relationships. It defines us as human beings. The study of communication in its various forms is therefore essential and important in sustaining our society. Everyday all of us are surrounded by messages coming from different sources. This book is therefore designed to introduce the student to the ever-expanding world of communication and media studies.

Contributions in Part 1 of the book introduce the students to the basics of human communication, its historic development, process and elements, functions and types of communication. Other chapters in this section examine the contexts and settings of communication. The main objective of the section is to get the student understand the basic concepts and principles in the study of human communication, and be able to relate them to his or her daily experiences.

In Part 2, authors discuss how to write for the various arms of the mass media industry. We live in a mass mediated world. As a student of communication and media studies, writing is at the centre of a successful career in this mass media saturated world. Authors discuss various writing styles, techniques, formats for each of the professions or disciplines in the vast world of the mass media.

The last part of the book is devoted to tracing and discussing the history of the mass media in Nigeria. The contributors examine the factors that have influenced the development of each segment of the media industry, from newspapers to public relations, within the Nigerian context. The basic aim being to let the student understand that the media do not exist in a social vacuum but are products of the society within which they exit and operate. As the media are said to influence the society, so also are they influenced by socio-historical, economic and political factors peculiar to each society despite the impact of globalisation and colonialism before it.

It is our hope that lecturers and students of communication and media studies will find the book useful as teaching and learning text.

Lai Oso, Umaru Pate and Rotimi Olatunji

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PART 1: INTRODUCTION TO HUMAN COMMUNICATION

Chapter 1

A Brief History of Human Communication

Umaru Pate & Sharafa Dauda

Overview

Communication as an act has been defined differently. However, what is indisputable is that it is a process. Each component of the process is essential for sharing meaning and creating understanding during information exchange, from a source to a receiver, through a channel. Information is shared within a context and when received, there may or may not be feedback (immediate or delayed), depending on the nature and form of communication. Communication is, therefore, continuous, always changing, depending on the circumstances, environment, situation, contexts and experience. This means that as individuals, groups, organisations or communities, we cannot not communicate and this process never ends although the actors, issues or interests may change.

Overtime, human communication has metamorphosed in terms of shape, presentation and context. From simply speaking to one another, communication moved to carvings on leaves, walls and other materials although not without some limitations in terms of reach and effect. The invention of the Gutenberg press expanded the reach and influence of communication with the ability to print books, newspapers and magazines. Later, the advent of radio, television and the internet meant that human communication has left the shores of analogue to the digital hemisphere. This chapter explores the phases of these developments in the history of human communication.

Objectives

The objectives of this topic are to:

1. Examine the attributes of information.
2. Discuss the different eras of human communication.
3. Examine how information attributes influence communication across eras.
4. Analyse how digital technology is shaping human communication.

Information Attributes

Information attributes are the characteristics that influence a message and how it is received. Poe (2011) explains that these attributes include: accessibility, privacy, fidelity, volume, velocity, range, persistence and search ability. However, the influence of these attributes across different era are not the same. According to Poe,

- *accessibility* is the cost of getting and using a medium of communication;
- *privacy* is the cost of hiding the identity of users and the content of messages in a medium of communication;

- *fidelity* is the degree to which data in a medium of communication is coded;
- *volume* is the cost of sending messages in a medium of communication relative to size;
- *velocity* is the cost of sending messages in a medium of communication relative to speed;
- *range* is the cost of sending messages in a medium of communication relative to distance;
- *persistence* is the cost of storing messages in a medium of communication relative to time; and
- *search ability* is the cost of finding messages [or information] in a medium of communication.

These information attributes can impact the role of communication in society because communication contributes to society in various ways. Communication contributes to national development and increases awareness of citizens about human rights [e.g. freedom of expression, freedom of association and freedom of political association]. It contributes towards political participation, creates awareness among the people on developmental issues, holds the government accountable for its responsibilities and provides a platform for the common man to speak and express opinion (Dauda, Gujbawu, & Abana, 2021). Communication also allows an exchange of information, reduces uncertainties and establishes relationships through interactions (Pate & Dauda, 2015). It is also an instrument of socialisation, education, information and entertainment. For example, *Nollywood* films have proven to be a powerful medium of communication, entertainment and the transmission of cultural values with a lot of influence (Husseini & Sunday, 2019).

Human Communication in the Speech Era

In the era of speech, writing, printing, audio-visual content, or the Internet did not exist. Human beings communicated via face-to-face verbal interactions. Information flowed freely and easily because of the closed nature of communities. Major activities, e.g.: political, economic or cultural could not be hidden from the public. Of course, early humans had private lives and shared secrets too to some of their social activities like sexual intercourse and childbirth which were hidden from public observation (Poe, 2011). Meanwhile, in terms of *privacy*, hiding the identity of users and the content of messages were difficult during the era of speech communication because people talked or listened to each other face-to-face. For instance, Hausa Language may be easily *accessible* as a language of communication in the community 'A' if members of that community speak and understand Hausa. So, when speaking to members of the community, the identity of the speaker is public knowledge. However, it becomes *inaccessible* to people of community 'A' if they can only speak other languages like Yoruba or Igbo. This may still be applicable in modern times in some small communities where communication is still fully dependent on face-to-face interactions.

Similarly, lack of *privacy* as an attribute of information is also applicable in the above scenario since people's identities are disclosed and where face-to-face conversations are public to members of a community. However, today, the anonymity provided by the Internet has facilitated more private communication among humans, where face-to-face exchanges may not be required Face-to-face

communication equally has high *fidelity* (credibility) if all five sensory organs could be used in enriching the experience. But its reliability or trustworthiness may also be low if the information from all five sensory organs (vision, sound, smell, taste, and feeling) is not properly used to complement each other.

During the speech era, communication has high *velocity* and people in this era were characteristically speaking very fast. Since writing was not yet a means of communication at the time, people struggled to keep pace with the expressions of rapid speakers, unless where individuals have the skill to comprehend very fast. Likewise, when words were used to transmit information, the *volume* of information that was transmitted was low. The cost of conveniently sending and receiving messages to the size of the message was constrained since spoken words only allowed the exchange of small amount of information (Poe, 2011).

Human voice is equally short in *range* (reach), therefore, speakers were expected to move closer to their audience or the number of people in the audience is kept small. The unaided voice is a broadcast medium and its signal moves over an area like a radio wave. (Poe, 2011). This makes communication in that era limited in reach to only nearby audiences. In the speech-era, communication was not *persistent* because it is transient. Although transient, spoken words can be remembered by those with good memories (Poe, 2011). Despite these challenges with spoken words, it is important to highlight that talking made it easy for people to speak and cooperate, share information, make better tools, impress members of the opposite sex, or warn others of danger. (Poe, 2011). This eventually led to the development of a 'Talking Culture' during the 'Talking Era'. In about 150,000 years of human existence, from 180,000 BCE to 3500 BCE, talking was the only medium of communication aside from gestures (Poe, 2011).

Human Communication in the Manuscripts Age and Printing Era

A manuscript is an original handwritten material. Different materials have been used across ages to produce manuscripts. Some of these materials include animal skin, clay carvings, carved woods, cave walls, animal bones and paper. In ancient times, writing was particularly promoted by hunter-gatherers, who settled into small villages and began to plan how to plant, store, protect, and trade or sell their food. The accounting systems enabled them to track their materials and record transactions, which were initially tracked with actual objects that were used to symbolise the amount (e.g.: five pebbles represented five measures of grain). Clay carvings were later used as the primary method of record-keeping. For example, five dots might equal five measures of grain (University of Minnesota Libraries, n.d.).

Poe (2011) explains that the 'Manuscript Era' began around 3500 BCE and marked the turn from oral to written culture. This evolution in communication was driven by the move towards creating settlements, which is by way, an agrarian lifestyle. The emergence of agrarian lifestyles led to the rise of class systems. Successful farmers became businessmen and took leadership positions. Religion also became more complex, and a new class of spiritual leaders emerged. There was a need for armies to protect resources and wealth from people who might want to steal it. The emergence of elite classes and the rise of armies required records and bookkeeping and this spread the use of writing. Religious leaders, the ruling elite, and

philosophers took up writing and the system became more complex. However, writing did not threaten the influence of speech communication. However, during the 'Manuscript Era', literacy (ability to read and write in any language), did not spread far beyond the most privileged in society (University of Minnesota Libraries, n.d.).

Before the arrival of the Gutenberg press and subsequent printing technologies, the age of manuscripts made it easy for thoughts to be written and stored in permanent form, and this expanded the *range* (reach) of communication. It made it easy for more people to have access to information, across different ages and societies.

Writing as a form of communication became possible with the invention of various systems of the alphabet. Lemaire (2008) explains that the origin of alphabetic writing is traceable to ancient Egypt in the southern Levant [a place in modern-day Israel, Palestine, and Jordan] or the Sinai [another place in Egypt] during the Egyptian Middle Kingdom in the 17th Century BC. Writing was further popularised by the invention of the printing press. It is generally acknowledged that a German goldsmith, known as Johannes Gutenberg, invented the printing press around 1436. It is important to emphasise that Gutenberg was not the first person to come up with the idea of movable type (letters), although he was the first to make it successful (Spilsbury, 2016). The Gutenberg press combined movable pieces of metal types that could be reused to produce sharp impressions on paper consistently.

Most historical narrations credit the invention of paper to the Chinese and Spilsbury (2016) explained that in China, an early printing technique carved words into wooden blocks and pressed them onto paper around 600 AD (other accounts puts it earlier). Again, in China and Korea, another technique used movable wooden characters to create type on a page of paper. These techniques were unpopular because Chinese and Korean languages used tens of thousands of characters, which were too long to set on a page. By comparison, European languages have far fewer letters, so were ideal for movable type. This aided the Gutenberg invention and its improvement in technology (Spilsbury, 2016). The manuscript age and printing era made it possible to permanently document information. It also provided people with the opportunity to *search* for historical or other past information on issues or events in archives or libraries, and other locations where written materials are stored. This increased literacy (and education of Europeans and beyond because it brought about a rapid rise in how ideas could be reproduced in large numbers.

At the initial stage of the Gutenberg press, books were restricted to privileged members of societies The Gutenberg press could print about 250 sheets per hour. This made it possible to produce books, and other texts quickly, accurately and less expensively. This was in the middle ages when books were largely expensive and rare.

There is also the often-neglected history of medieval Arabic printing. Bulliet (1987) reports that Chinese prisoners in Samarqandⁱ taught the Arabs the art of paper-making in 704. Judging from palaeography [i.e., the study of ancient writing systems, interpretation and dating of historical manuscripts] and the 8th Century

introduction of paper to the Islamic world, Arabic block printing began in the 9th or 10th Century but did not go beyond the 14th Century.

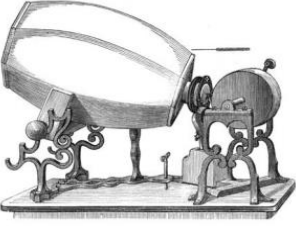
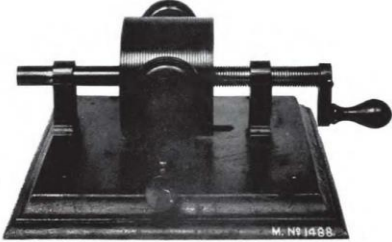
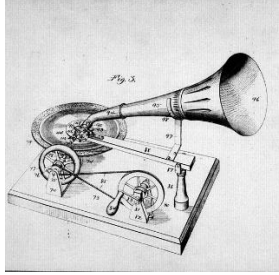


Plate impression and engraving at the early age of the printing press

Source: Britannica Encyclopaedia Online

Human Communication in the Age of Audio-visual Media

Audio-visual media and technologies encompass sound, radio, television, photography, film or movies. Before the invention of the radio, several sound recording instruments had been invented. According to Poe (2011), the first sound recording device known as the 'phonograph' was invented in 1857 by Edouard-Leon Scott. In addition, the 'phonograph cylinder' was invented by Thomas Edison in the 1880s. Emile Berliner invented the 'gramophone discs' in the 1890s. Eadweard Muybridge experimented with 'serial photography' in the late 1870s before motion pictures came. In the late 1890s, Edison and the Lumiere brothers commercialised film, and movies assumed their modern form.

 <p>Scott's phonautograph Source: McNeese <i>et al.</i> (2011)</p>	 <p>Edison's first cylinder phonograph Source: McNeese <i>et al.</i> (2011)</p>	 <p>Berliner's gramophone disc Source: U.S. Library of Congress</p>
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Although speaking, writing, printing and radio, existed as media of communication, a new medium – audiovisual emerged in television, which combined the features of telegraphy, photography, telephony, recorded sound, radio and motion.

Meanwhile, radio, which was introduced earlier in the 1890s, had proven its influence as a cheap and preferred medium of mass communication with its successes during World War II. The Germans and Allied forces used it to spread information and misinformation, entertainment and for propaganda, especially due to its accessibility and availability features that made it possible to target large numbers of citizens by the warring countries. The first discoverers of radio and television are still contestable because several inventors attempted before Guglielmo Marconi's patent in 1896. However, the first recognisable commercial radio station was established in the 1920s while the first commercial TV broadcast began in the 1930s and TV technology was not widely adopted until the 1950s (Poe, 2011). Television was distinct because it had motion and people marvelled at the small 'magic box' that carried with it talking people, large cities, and huge equipment like ships and aircraft. Okigbo (1988) notes that TV became a very influential medium in all parts of the world where it was introduced.

In Africa, Nigeria was the first to introduce TV broadcasting with the establishment of Western Nigeria Television Service (WNTS) in Ibadan in 1959. Esan (2009) notes that this was during Nigeria's British Empire Service broadcast, controlled by Nigeria's federal government. An official of the British federal government criticised a 1956 policy of Nigeria's Western Region on the radio. When the Western Region Premier, Obafemi Awolowo requested to respond to counter that criticism, he was denied. Awolowo made several cases during a series of constitutional conference in London between 1957 and 1958 that regional governments should be allowed to control broadcasting affairs in their region. Consequently, the Eastern and Northern regions followed suit with the establishment of their regional broadcast outfits.

Audiovisual media is both *accessible* and *inaccessible*. It is cheap to access by the receiver compared to the sender. What the receiver needed was an affordable receiver, which has been made more accessible with advanced technology. The audiovisual media has, to an extent, bridged the gap of literacy because the audiences do not necessarily require the ability to read and/or write to comprehend the message as it is in the print media. The blind could listen and the deaf could also see, while someone with both senses could easily comprehend as long as s/he understood the language.

Audiovisual media foster a dual network with more concentration on the part of the sender (Poe, 2011). It is inaccessible due to high budgetary requirements for content production and acquisition of broadcast equipment (e.g.: transmitter, signal tower, satellite, sound equipment, camera, stage and settings, microphones, among others), which are expensive and unaffordable to many. Equally, content production skills and innovation also require lots of financial investments and training, and only a few will be privileged to possess these too.

Audiovisual also has *privacy* attributes. Poe (2011) explains that just like printing where consumption (reading) is mostly private, audiovisual media also transmits (sends messages) publicly and its audience (receiver) most times, receives it in private. One can then argue that while the broadcast radio or TV station is usually known, the recipient is most times anonymous, except where the desire for feedback reveals the identity of the receiver.

Meanwhile, despite the exploits of audiovisual media, older media forms like speech, radio and newspapers are still relevant. Like previous media forms, audiovisual media did not eliminate existing media forms. They existed side by side and society began to witness the era of media convergence, which emerged after the invention of the Internet and other digital technologies.

Human Communication in the Internet era

The Internet is a network of computers, which allows the global exchange of data or information (Aslam, 2012). This gives users access to abundant textual, audio and audiovisual content that can be deployed for various purposes. It has revolutionised global communication and created new forms of interaction. It allows people to share personal experiences on online platforms, and start a blog to express attitudes or emotions with Emojis and animated Graphics Interncharge Formats (GIFS) while chatting with friends. The Internet also decentralised information dissemination, entertainment and media-based interactions on a mass scale through the world wide web, telephone, E-mail, pagers, two-way radio and fax (Aslam, 2012).

The Internet was invented through international collaboration. Its inventors came from Cyclades, a French government-sponsored computer network; England's National Physical Laboratory; the University of Hawaii and Xerox. However, it was driven by the U.S. Defence Department's lavishly funded research programme and its many contractors. The programme became known as the Advanced Research Projects Agency (ARPA), which became the Defence Advanced Research Projects Agency (DARPA) (Tarnoff, 2016) and later renamed the Advanced Research Projects Agency Network (ARPANET).

The Internet did not historically start as a public network. It was initially a military communication network before it evolved into a vast global cyberspace. The military specifically built ARPANET in 1969 as a way to bring computing to the forces who were fighting on the front lines (Tarnoff, 2016). The establishment of ARPANET linked computer mainframes at universities and government agencies with defence contractors. By the mid-1970s, it has grown fast across 60 locations. Due to the gigantic size of the computers in ARPANET, they could only communicate over fixed computer terminals. This worked for researchers because they naturally sit on computer terminals in fixed locations but it did not work for the military who were deployed in enemy territories (Tarnoff, 2016).

So, researchers who needed information that have been stored in other computers either travelled to the site of those computers or copy it on magnetic computer tapes and have it transported through the post office system (University System of Georgia, n.d.). For ARPANET to be useful to forces in the field, it had to be accessible anywhere in the world (Tarnoff, 2016).

The Internet brought about what was initially alien to human communication – anonymity and this continues to affect *privacy* as an attribute of information. Although human are behind the computers, often, those behind the computers may not know each other. Since its invention, the Internet has developed significantly serving both good and sometimes bad purposes.

In terms of *accessibility*, information is easily accessible on the Internet although such information can also be misleading. The Internet and other digital technologies continue to change how people communicate across societies. They are enhancing and changing communication habits, increasing access to information and providing alternative communication platforms

Regarding the Internet, Velocity refers to the speed with which data on the Internet is transmitted and consumed, while volume refer to the big data that is available across the networks. The world is today driven by the exploits of big data. People are experiencing information overload and are struggling with the overflow of information on the Internet. In a split second, a piece of information that was news can become stale. For instance, news is no longer updated on the hour, but by the minute and second, as they break. Humanity is on a race to catch up with digital technologies and innovations.

Scholars (such as Wilson & Jibrin, 2019) have submitted that while digital technologies have created some challenges, technologies like the Artificial Intelligence (AI) can be used to resolve the challenges. Some of these challenges include hate speech, cyberbullying, phishing, catfishing etc. In partnership with the government, bloggers, online news media, security agencies and service providers can automatically detect and swiftly delete, hide, block/remove users, filter or review users who misapplied these technologies.

Similarly, the *search ability* attribute of information on the Internet outmatches what existed pre-Internet era. Digital communication on the Internet provides opportunities for information to be stored, searched, or retrieved after long periods of use, restored for future use, and deployed for different purposes. The *fidelity* (credibility) of information on the Internet can sometimes be questionable, although the Internet also provides tools on how to fact-check information and

ascertain the veracity of the information on the Internet. The problem is that a lot of Internet users lack digital media literacy skills to understand the dynamics of information warfare and manipulation. They also do not possess the ability to distinguish false from true information in the online environment.

There are also individuals who have mastered the art and science of information distortion and manipulation. These agents understand the psychology of the online audience, and how to manipulate the immediacy, interactivity, convergence, multimediality, anonymity, and virality of the Internet to serve selfish interests. Internet continues to be a strong influencer of global communication that influences communication on the social media. The most resounding information manipulation phenomenon on social media occurs in the political landscape, media industry, as well as media and information literacy (MIL). This manipulated information is easily and massively circulated on social media platforms. Scholars note that people react differently to manipulated news on social media (see Duffy, Tandoc, & Ling, 2020; Jang & Kim, 2018).

In Nigeria, social media is a major source of news (Pate, Oso, & Dauda, 2017). It is a platform where various forms of interactions take place. An increasingly global and popular phenomenon for circulating fake news in Nigeria is *deepfake* – a form of Artificial Intelligence (AI) used to make images of fake events (Sample, 2020). The AI in *deepfake* technology produces modified content that looks real. Using deep learning algorithms, the tool produces synthetic media that is identical to an original. Although the technology is not new, it has dramatically expanded recently and has been utilised for different objectives, including pushing false political narratives (Adeyemi, 2023).

Historically, the first widely-known example of AI-manipulated, face swap videos appeared in November 2017 (Paris & Donovan, 2019). *Deepfake* technology is deployed to fake sensitive conversations of political figures and stir controversies (Adeyemi, 2023). Another form of audiovisual manipulation is known as *cheap fakes* – which relies on cheap, accessible software, or no software at all (Paris & Donovan, 2019), to create these audio-visual fakes.

Summary

This chapter briefly traced the origin of human communication from the era of speech, through the manuscripts and printing ages, to the audio-visual and Internet eras. It showed that communication is a continuous and evolving process and attributes of information specifically influence communication differently across eras. The chapter explored the phases of the developments of human communication in history. It identified the specific attributes of information in communication; different eras of human communication; how information attributes influence communication across eras; and highlighted some of the ways that digital technology is aiding the manipulation of information, with a bias towards the Nigerian environment.

Exercises

1. Identify communication attributes and their characteristics.
2. Describe how communication attributes influence the evolution of human communication.
3. Use a pie chart to recall how much time you use to speak, write, or search for educational or other types of resources daily, weekly or monthly.
4. Describe the specific attributes that enhanced or limited the value of information in the history of communication.
5. Describe the historical accounts of the age of manuscripts and printing.
6. Describe how the Internet emerged.
7. Identify and briefly describe key phenomena that are defining the digital information era in Nigeria.

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Chapter 2

Definition, Process and Models of Communication

Adesina Lukuman Azeez & Julius Abioye Adeyemo

Overview

Human communication is “a process during which source(s) initiates messages using verbal and nonverbal symbols and contextual cues to express meaning by transmitting information in such a way that similar or parallel understandings are constructed by the intended receiver(s)” (DeFleur, Kerney and Plax, 1998, p. 6). This classic definition depicts that communication is a complex process that entails a series of activities that are geared towards a purpose. As Kincaid and Schramm (1975) had long suggested, for us to understand the complexity involved in human communication, “it is necessary to “pull out” or abstract the elements and characteristics of the process which are most important”. Scholars have, therefore, represented the process and how each of the activities in the process relates to one another through various models. Thus, models of communication are graphic descriptions of the process of communication. They tend to show the relationship among the elements of communication (Bertoline, Wiebe, Miller, & Nasman, 2002).

This chapter explains what communication means, its process and its inherent elements. It also describes the various models of communication that present the diverse ways in which we can understand and predict the process of communication.

Objectives

At the end of this chapter, students should be able to:

1. define communication;
2. explain types and characteristics of mass communication;
3. explain elements of communication;
4. describe the process of communication;
5. illustrate and explain models of communication;
6. identify the models that specifically describe the process of mass communication;
7. categorize the various models of communication into the typologies that describe the various ways the process of communication has been viewed;
8. Describe and evaluate how each of the models related to specific theories of communication/mass communication

I. Definitions of Communication

Communication as a social means of sharing and expressing meanings

There are different ways by which human communication has been viewed and defined since the emergence of communication as a field of study. Nevertheless, what runs across all the definitions and different views is that human communication is an inevitable human feature. This is why Hybels and Weavers

(2001, p.6) defined communication as the “process in which people share information, ideas, and feelings”. Communication is, thus, an activity, and though this activity may originate in the mind, communication is first and foremost something people do with and to each other (Samovar, 2006). It is the process whereby people create, exchange, disseminate, and interpret messages. In a nutshell, communication centres on message delivery and message (meaning) recovery.

Communication is symbolic

Communication is an expression of thoughts through symbols that are shared by a group of people. In other words, expression and sharing of ideas and meanings, in human communication, are carried out with the use of symbols, the meanings of which are shared by the people in a particular community. Thus, Pearson and Nelson (1997, p.5) defined communication as “the process of understanding and sharing meaning.”. Thus, communication is the essential element of social being

Wood (1997, p.14) considered communication as “a systemic process in which individuals interact with and through symbols to create and interpret meanings.” This definition underscores what we called effective communication. This is also why Wilson (1983, p.14) considered communication as “a process involving the sorting, selecting, and sharing of symbols in such a way as to help a receiver elicit from his or her mind a meaning similar to that contained in the mind of the communicator.” If the meaning of the symbols that are elicited in the mind of the receiver does not overlap or tally with the meaning as it is intended by the source, then, there is no effective communication. This is also the reason why DeFleur, Kerney and Plax (1998, p. 6) defined human communication as “a process during which source(s) initiate messages using verbal and nonverbal symbols and contextual cues to express meaning by transmitting information in such a way that similar or parallel understandings are constructed by the intended receiver(s)”.

Communication as a means of sustaining relationships and interactions

Communication is the essential element and mechanism for sustaining relationships and interactions among human beings. Therefore, it is a mechanism that keeps society going because it sustains the interaction that keeps the human system. According to Cooley (1962, p.61): “Communication is the mechanism through which human relations exist and develop – all the symbols of the mind, together with the means of conveying them through space and preserving them in time.”

Thus, without communication, the human system cannot be sustained because there will be no interaction and the network of relationships that keep the human system will not have been established (Kanda, Hirano, Eaton, & Ishiguro, 2004). According to Smith (1966, p.1), “Living is largely a matter of communicating.” We cannot, not communicate. “From birth to death, all types of communication play an integral part in your life...communication is our link to the rest of humanity. It pervades everything we do” (Gamble & Gamble 1989, p.4). “Communication is part of the very fabric of society” (Sommerland, 1999, p.7).

Communication is an Intentional Act

Communication as a phenomenon is an intentional action. In other words, it is an action in which a person expects a certain outcome and uses that communication when producing the information. The intention is used as an indicator of the objective the communicator envisages when trying to transport information to a receiver in a certain manner. According to Frohner (2001), intention also means the tension or energy which is released in the information. Maletzke (1999) differentiates the intentional aspect of communication by stating that it is a question of latent and manifest intention. In essence, the concept of intention can be linked with the concept of function, which is examined in one of the other chapters of this book. Four intentional functions are information, influencing, transfer of culture and entertainment.

II. Processes of Communication

A process is a series of activities geared or moved towards a purpose. Therefore, communication is a process. "It is not a single, unified act, but a process consisting of numerous clusters of behaviour" (Littlejohn, 2008, p.7). As a process, communication is seen as a systematic series of behaviours with a purpose that occurs over a while. An hour class with a group of students, where the lecturer delivers a lecture and the students engage him in the lecture is a good example of the process of communication. Thus, the process of communication is the process of formulating/producing, expressing and transmitting messages which are attended to, interpreted and responded to. As a process, then, communication involves a series of activities that are carried out by several actors (McQuail, 1965). The process of communication, in general, is, therefore, dynamic, and thus consists of many parts or stages that link and interact to complete the process. The activities in communication or mass communication process have been encapsulated into two major activities, which are: Encoding and Decoding.

Encoding

Encoding is the activity in the communication process that entails the transformation of meanings, thoughts, and feelings into codes or signs that are shared by the target audience. By codes, it means a system of symbols that carries meanings that are shared by members of a culture or sub-culture or community. Language is a system of symbols that has its codes.

Thus, the process of encoding represents the process of taking what we wish to communicate to someone else and translating it into a language that he will understand. To this end, our knowledge of the recipient is vital here. If we are not thoroughly aware of what he can understand, we may encode our message in a language that is incomprehensible to him. In this case, ineffective communication has occurred. Encoding can also be considered as the process of transforming or changing meaning into signals that can be carried by a particular medium or channel (Thumpudi & Chen, 2009). The process of communication or mass communication begins from encoding. It is one of the major activities in communication.

Decoding

Decoding, on the other hand, is the activity in the communication process that entails the deconstruction of the symbols and codes that are received to make meaning out of the message that is passed. There is effective deconstruction or decoding when the meanings of the codes or signs that are received are shared by the receiver. In other words, there is an effective deconstruction if the meaning intended by the encoder is shared by the decoder (Juslin, & Laukka, 2001). It is only through this way that effective communication occurs.

So, as we decode, we assign meaning. Messages contain two types of information to which we attach meaning: content information and relational information (Sterling, 2002). The content level refers to factual information about the topic of the message- what it is about. The relational level determines how the participants understand their relationship – it provides information about the feelings of the communicator and how the content should be interpreted. The way we interpret the content of any message depends on both social (shared) meanings and individual (personal or subjective) meanings. So, our background, past experiences, attitudes, feelings, ideas, values, religion and culture go a long way in determining how and what meanings we assign to messages. To ease interpretation and achieve effective communication, there must be an overlapping of all the aforementioned concepts between the encoder and decoder. We shall discuss this further shortly.

III. Elements in Communication

All communication interactions have certain common elements that together help in defining the communication process. The elements of communication are, therefore, vital components or essential parts of the communication process. The elements are as follows:

People

Human communication generally involves people. Even the newly trendy machine-assisted communication is likely to involve human beings at one end. The people involved in communication are categorized into two: Sender/Source/Encoder and Receiver/Decoder.

1. Source/Encoder/Sender

Source/Encoder/Sender refers to the person who encodes messages. He/she is the individual who gives out messages. The encoder conceives or originates the message or stimulus.

2. Receiver/Encoder

Receiver/Encoder, on the other hand, refers to the person who decodes messages. He is the individual who takes in messages.

Message

The message is the content of a communicative act. The content may be factual information or it may be the ideas, thoughts and feelings produced/formulated, through signs and codes, and expressed by the participants in a communication process. Messages carry certain meanings that must be interpreted and understood. Because we said messages are produced or formulated by signs and codes, everything a sender or receiver does or says is a potential message as long as someone is there to interpret the behaviour. When you smile, whisper, frown, or wink at your lecturer, you are communicating, and your communication must have a certain effect on your recipient. In mass communication, messages include news, editorials, advertisement, news analysis, news commentaries, cartoons and graphics, press releases, drama, columns, articles, features etc. It is through the message we create meanings. Meaning is the content, intention, and significance that is assigned to communicate behaviour.

Medium or Channel

The medium is the physical means by which messages are transmitted or transported between people in communication. The channel, on the other hand, is the route by which the messages travel. Both can be regarded as links between the communicator and the recipient. To illustrate the meanings of the two concepts, we can say that your voice and body movements, as well as technological and electronic means of communication such as the telephone, newspapers, books, and television sets, are all media of communication. On the other hand, light waves that carry the television signals/images or the airwaves that carry the sound of your voice while speaking through a microphone in a radio studio are channels of communication. We should not forget that all our five senses (hearing, sight, touch, taste and smell) are also channels of communication; and human beings use them as well to receive and send messages. It is in this regard we consider human beings as multichannel communicators; we, as effective communicators, are adept at switching channels. Human communication is a multichannel experience.

Feedback

Feedback is the response of the participants, particularly the receiver, to each other. Importantly, it is the reactions of the receiver to the sender of a message, which is meant to alert the sender to readjust his messages to the desire or yearning of the receiver. Feedback is important because it gives communication its dynamic nature; it is the means whereby we negotiate ideas and exchange meaning.). Thus, feedbacks allow participants in a communication process to monitor their performance by telling them how they are coming across to each other. A smile from somebody you are toasting, which can be considered positive feedback, is feedback. Feedback also gives the participants sense of belonging and participation.

Feedback can be positive or negative. It is positive when it encourages us to continue pushing out our thoughts and ideas or to continue our conversation. In contrast, it is negative if it serves as a corrective rather than a reinforcing function; if it alerts us to terminate our conversation or line of thought. Thus, negative feedback can help to eliminate unwanted, ineffective behaviours.



Figure 1: Feedback in Communication

Source: [google.com/search?q=feedback+in+communication&tbm=isch&ved=2ahUKEwjZytaprIBAxUSkScCHE3BBB8Q2cCegQIABAA&oeq=fee&gs_lcp=CgNpbWcQARgAMgcIABCKBRBDMgcIABCKBRBDMgcIABCKB](https://www.google.com/search?q=feedback+in+communication&tbm=isch&ved=2ahUKEwjZytaprIBAxUSkScCHE3BBB8Q2cCegQIABAA&oeq=fee&gs_lcp=CgNpbWcQARgAMgcIABCKBRBDMgcIABCKBRBDMgcIABCKB)

Noise

Noise is anything that interferes with or distorts our ability to send or receive messages. In other words, noise is any stimulus that interferes with the transmission and reception of messages. It is anything that interferes with the success of the communication by distorting the message so that the meaning received is different from that which is intended. We are going to discuss this element further when we begin to examine Shannon and Weaver's model of communication.

Context

Communication rarely takes place in a vacuum. This is to say that communication always takes place in some context or setting. Thus, context means the environment or circumstances in which the communication interchange takes place. The context in this sense does not only mean the physical environment but also the relationship of the participants in a communication encounter. So, factors such as time, space, roles, status and relationship of the participants in a communication event do always influence how we communicate among ourselves as human beings.

Effect

Communication is usually strategic because the communicator has an effect (expected outcome) that he wants to induce or imbue in the receiver. Thus, communication aims at causing certain influence, which is referred to as the **effect**. This is why it is often said that mass communication has a certain effect on a certain group of people and under certain circumstances. The effect might be cognitive, affective or behavioural. It can be emotional, cognitive, or any

combination of the three. Communication can cause you to fight, argue, become apathetic, or evade an issue. It can lead you to new insights, increased knowledge, formulation or reconsideration of opinion.



Figure 2: Elements of Communication

Source:<https://www.google.com/search?q=communication+as+a+means+of+interactions&tbm=isch&ved=2ahUKEwiT1uOcrI-BAXX7micCHRN9Aa8Q2>

IV. Models of Communication

Models are graphic descriptions of the process of communication. They tend to show the relationship among the elements of communication (Bertoline, Wiebe, Miller, & Nasman, 2002). Models are guiding metaphor or analogy that serves as the skeleton of a theory.

Just like the theories of communication, models also perform the function of explaining and predicting the relationship among the elements of the communication process or the phenomenon of communication. Thus, models of communication are the illustration of the complexity and dynamic nature of the communication process. In other words, they are diagrams that provide pictures of how the components relate to each other during a real-life communication encounter. They present a simplified view of the process, and each model represents only the aspect of the communication process that their proponent wishes to emphasize.

Lasswell Model

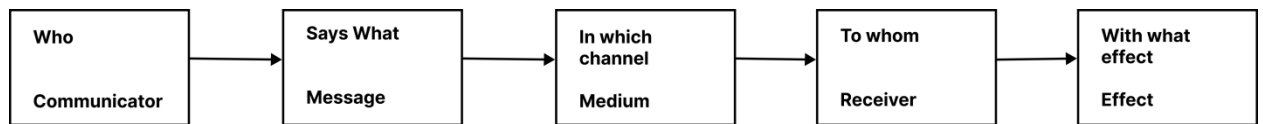


Figure 3: Lasswell Model

Source: Lasswell H.D. (1948). The structure and functions of communication in society in Bryson, (ed.) *The Communication of Ideas*. New York: Harper and Brothers.

Lasswell was the first to attempt the description of the communication process. He presented his description of the communication process in the form of a question. ‘who says what, in which channel, to whom and to what effect’. From the model, certain elements or actors in the communication process are identified. These elements include:

Source (Who?) The source is the communicator or the source of the information or the sender of the encoder. In mass communication, the source can be a journalist, editor, columnist, broadcaster, or media organization (Folkerts, 2006).

Message (says What?) refers to the information or messages that are being disseminated. Specifically, in mass media, it refers to media content like news stories, articles, editorials, features, commentaries, etc.

Channel (through which channel?) refers to the media through which messages are transmitted or disseminated. It is the route by which the messages travel. As we have hinted earlier, media, in mass communication, refer to radio, internet, cinema, newspaper, magazine, television and book.

Receiver (to whom?) is another element that answers the question of: to whom. By receiver, it means the decoder, the individual or group of individuals that receive and deconstructs the message that is transmitted.

Effect (with What Effect?) means the response desired by the source. It means the influence evoked by the source on the receiver. It means the conversion that occurs to the audience as a result of his exposure to the messages of mass communication. The conversion might be in the form of a change in opinion, attitude and behaviour.

Bradoff reviewed Laswell’s model by suggesting that two other dimensions or questions should be added. So, the process of communication is not complete without asking questions about the purpose for which a communication scenario occurs and under what circumstances it occurs. So, the process of communication, according to Bradoff, should be encapsulated by a complete question thus: Who says what, through which channel, to whom, under what circumstance, for what purpose, and with what effect?

1. Relationship of Lasswell model to Magic Bullet Theory

The Lasswell model has stimulated many other models of mass communication and theories of mass communication that explain the effect of mass media on their audience (Kurniawan, 2018). **Magic Bullet Theory**, for example, is an offshoot of this model. The theory holds that the effect that is intended in mass communication is direct, rapid, immediate and automatic. In other words, the effect of the media messages is immediately felt like when one feels the effect of a needle being injected into one's body. There is no intervening variable between the stimulus of the media message and the effect it induced or evoked. So, the mass communication process is linear; messages encoded by the communicator move unhindered straight to the audience who cannot resist the effect of the message.

2. Criticism of the Lasswell Model

However, the Lasswell model has been criticized for many reasons, which include:

- a. It is transitional: It means that it does not give room for negotiation between the encoder and decoder. Therefore, the receiver does what the source wants. There is no negotiation because there is no provision for feedback. It means that there are no intervening variables like audience predispositions or fields of experiences (that can result in selective exposure, perception, attention and retention) between mass media messages/stimuli and the minds of the audience members. There is no kind of protective net, which so sifts or deflects or remoulds the stimuli as to make reinforcement a far more likely effect than conversion;
- b. It is linear: This means that it does not present the communication process as a form of a loop that provides an opportunity for feedback;
- c. It is too simple; and
- d. It considers the communicator as a purposeful sender of messages that has an intention of inducing, invoking or influencing the receiver to do what he might not have wanted to do.

A. Shannon and Weaver Model

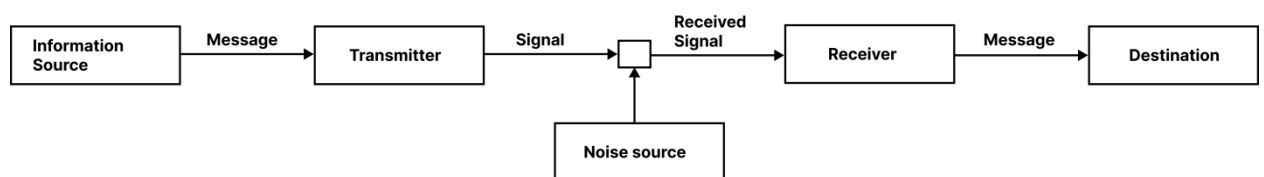


Figure 4: Shannon and Weaver Model

Source: Shannon and Weaver (1949). *The Mathematical Theory of Communication*. Urbana: University of Illinois Press.

It was developed by Shannon and Weaver to explain the technicality involved in mass communication. Shannon and Weaver were engineers who worked for the Bell Telephone Laboratory in the United States of America. They were primarily interested in finding out how the channels of communication could be used most efficiently; that is, how to send a maximum amount of information along a given

channel. So, Shannon and Weaver concentrated on which kind of communication channel carries the maximum amount of signals or sounds, and how much of the signal is lost through noise before it reaches its destination. Thus, we can think about the model in terms of how a telephone message is transmitted. This is why we can say that this model is all about the technical importance or dimension of mass communication. It is only concerned with how a message is transmitted and its clarity/fidelity, and not with its meaning. In other words, it is concerned with the semantic component of communication.

The model essentially identifies two basic functions namely **transmitting and receiving**. **Transmission** is done at the end of the sender while receiving is performed at the destination end.

The model describes the process of communication as beginning from the source that transmits a particular message which is converted by the transmitter into a signal which is sent through a channel to the receiver. The signal is received at the other end by the receiver (a receiving technology-telephone, radio, or television set) and converted back into a message which is heard by the recipient (destination), or which is deconstructed at the destination by the target of the message.

1. Noise

In the process of transmission, the message may be unintentionally distorted or changed. These distortions are called **noise**. Distortions often occur in the channel, such as static on a radio set, a fuzzy picture or snow on a television set, or a garbled voice over the telephone. Noise could also occur as the information source encodes the message for transmission. This is called semantic noise. Examples are distortions of meaning unintentionally produced by the information source by misleading use of language or other symbols. Noise could also occur from the end or part of the receiver. This could arise when there is a distortion in the process of decoding a message, particularly when a receiver misinterprets the meaning of a symbol.

We can illustrate this process in many ways. When I talk to you in the classroom, for example, my brain is the information source, my vocal system is the transmitter, varying sound pressure is the signal, the air is the channel, your ear nerve is the receiver, and your brain is the destination. When a radio presenter presents a programme in the studio and talks into a microphone (encodes), the presenter is the source. His voice (message) is transmitted in signals by the transmitter within or away from the studio, and the signals are sent out through the radio system (electromagnetic waves through the mast) to all the radio receivers within the radius of the transmitter. The radio set re-converts (decodes) the received signals into a message which is heard by the recipients in their destinations. In the process of transmission of radio signals through electromagnetic waves, there could be noise–distortions like static in a radio set.

2. Elements in Shannon and Weaver Model

Essentially, the model identifies the following major elements:

Source: The source encodes a particular message out of many alternatives available to him. Encoding in this sense means the transformation of a message into a set of signals.

Transmitter: It is the technical equipment that changes a message into the signals. The signals might be audio signals or a combination of both audio and visual signals.

Channel/Medium: Inbuilt into this transmitter is the channel, which is the technical apparatus of the medium that transmits the message to the receiver.

Receiver: The receiver decodes or deconstructions or reconverts the signals being carried in the electromagnetic waves into a message that could be attended to. The receiver in this sense is not the target audience; it is the technology that reconverts signals into something we can hear or see.

Destination: Refers to the individual or people who are the target audience of the communication.

What is more important in this model is the emphasis on what Shannon and Weaver referred to as **noise**. The model describes the process of mass communication as a process of transmitting a message that is converted into signals that are carried through a particular medium to the receiver. And in the process of transmitting the signals, there are always some technical problems that could hinder the process of decoding the signal accurately. Therefore, noise is anything that is added unintentionally to the signals being transmitted and received. Such a thing is not added by the source. In other words, noise is any signal received by the receiver, but which is not intended by the source. It can be in the form of semantics, and not necessarily technical. Semantic noise is nothing but distortions of meaning occurring in the communication process. So, noise can come in different forms:

Technical Noise: It is the type of noise that occurs in the channel. It is, thus, the unintentional distortions that occur in the channel while a message is being transmitted through it. For example, static on a radio set, a fuzzy picture or snows on a television set or a garbled voice over the telephone.

Semantic Noise: Distortions of meaning unintentionally produced by the information source by misleading use of language or other symbols; by the wrong choice of dictions or words.

Psychological Noise: It is one of the forms of noise that occurs on the part of the receivers. It might be an emotional trouble (anger, sorrow) that can hinder the accurate decoding of a message.

Physical Noise: This also occurs from the end of the receiver. It is physical attractions that distract the receiver from concentrating and decoding a message accurately. For instance, an irresistibly pretty girl enters a classroom while a

lecture is being delivered. She will be a bundle of mass distraction to many boys in the class.

Physiological Noise: It is also a noise on the part of the receiver. It might occur when a receiver is, for instance, hungry for food, or even sex. Such a receiver cannot fully concentrate to decode any meaning from a message.



Figure 5: Types of Noise in Communication

Source:<https://www.google.com/search?q=noise+in+communication&tbm=isch&ved=2ahUKEwjZytaprl-BAxUSkScCHE3BBB8Q2->

3. Entropy and Redundancy in the Process of Communication

Entropy

Shannon and Weaver's model also raises some concepts that relate to noise and explain the accuracy of message transmission in a given communication system. The concepts are **entropy and redundancy**. Information, to Shannon and Weaver, means the various choices that are available to the sender while encoding his message. In other words, information is the amount of choice or freedom that the source has in constructing messages. Sources, therefore, can transmit more information in a message if they had many, rather than a few, messages to choose from, or if there was a greater randomness of choices. Thus, the degree of randomness of choices is what Shannon and Weaver referred to as **entropy**. In other words, entropy refers to the concept of unpredictability or randomness of choice available to the sender.

When there is a high entropy, the receiver will find it difficult to correctly guess what the message of the source will be, since many messages can be sent. Thus, high entropy leads to greater uncertainty in the receiver. The amount of information in a message is the amount of uncertainty it reduces. If my choice of information as a source is limited, the receiver will be able to predict what I will

say; and so, there is not a great deal of uncertainty or randomness in what I could communicate. Thus, entropy is low, and any message I will send will be low in content. On the other hand, if I have arrays of choice of words that I can make to communicate an idea, there is greater randomness in my choice of messages, and the message will contain more information; thereby reducing uncertainty.

In summary, entropy means unconventional or hard to understand. Therefore, if we encode an unconventional message, that does not strictly follow certain acceptable rules, then we say the message is entropic.

Redundancy

On the other hand, redundancy means conventional, easy to understand. Redundancy is the concept that is used in mass communication to make a message understandable by ways of repetition, for example. It is a means for conquering noise in mass communication.

Redundancy, simply, is a measure of certainty or predictability. The more redundant a system is, the less information it is carrying in a given time. On the other hand, any message without redundancy would be chaos. Therefore, increasing the redundancy will make for more efficient communication. Invariably, it means that the lower the redundancy, the higher the relative entropy.

4. Difference between Receiver and Destination in the Process of Communication

Shannon and Weaver's model also makes us understand that there is a difference between the receivers and the destination. The receivers are the point at which decoding is carried out and therefore do not mean the destination or the person encoding the message.

5. Criticisms of the Shannon and Weaver Model

- a. Being a linear model: Meanwhile, Shannon and Weaver's model has been criticized for being a linear model. It has a starting point and an end. It presents communication as a one-way process from communicator to recipient. It does not give room for feedback since the process of communication ends with the destination- no going back to the source. Even though the model does not treat directly the meanings of messages, it assumes that the effect of the messages is direct. It assumes that the communicator is an active participant in the process. By not providing a channel for feedback, it implies that the recipient plays a passive role.
- b. Besides, the model is useful in providing mass communication researchers with a purely objective approach to measuring effectiveness, but in itself, it has not been sufficient to describe or analyse the various subjective processes in human communication (Tan, 1981).
- c. Another limitation of the model is that it assumes that noise arises only in the channel; that is, it depicts only physical or external noise as a distortion in the communication process, whereas there could be internal distortions like physiological and psychological distortions.
- d. Generally, as it has been mentioned, the model is only concerned with the clarity of the message, and not with its meaning (McQuail & Windahl, 1981).

Defleur Development

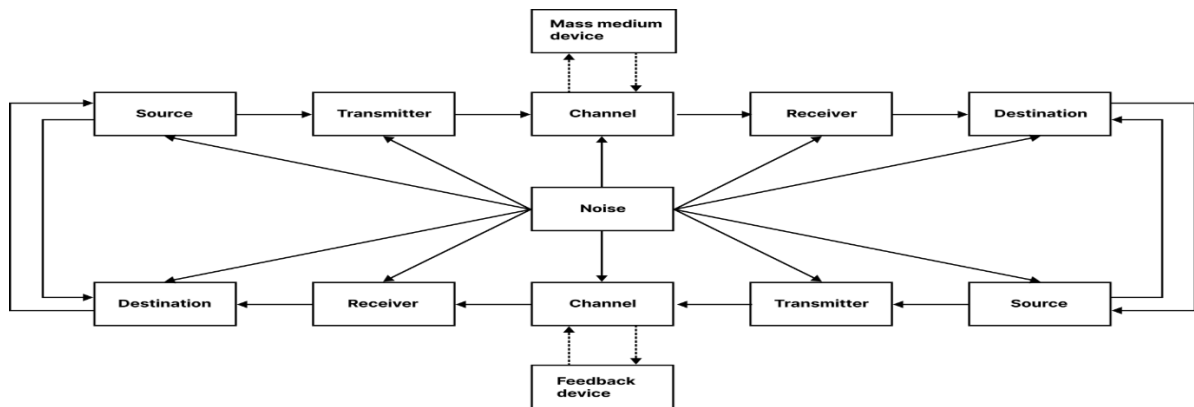


Fig. 6: Defleur Model of Communication

Source: Defleur, M.L. (1966). *Theories of Mass Communication*. New York: David McKay.

Defleur model changes the linear model of communication by indirectly bringing in the concept of feedback. Related to cybernetics, feedback means the transmission of the receivers' reaction back to the source so that he can change his message to align with the aspiration of the receivers. Feedback also helps the receivers to have the feeling of being involved in the communication process. In bringing in the concept of feedback, Defleur considers the process of communicate or mass communication beginning from the source who produces meaning which he converts from a message, and which is transmitted through a channel to the receivers that in turn deconstructs or deconstructs the message into meaning, thereby reversing the process of communication. The process continues with the receiver now re-starting the process by constructing his feedback/responses, sending it through the same channel to the source, who now deconstructs.

So, the communication process, from Defleur's perspective, is a circle. The sending and receiving responsibilities are shared by the communicators.

B. Osgood and Schramm Model

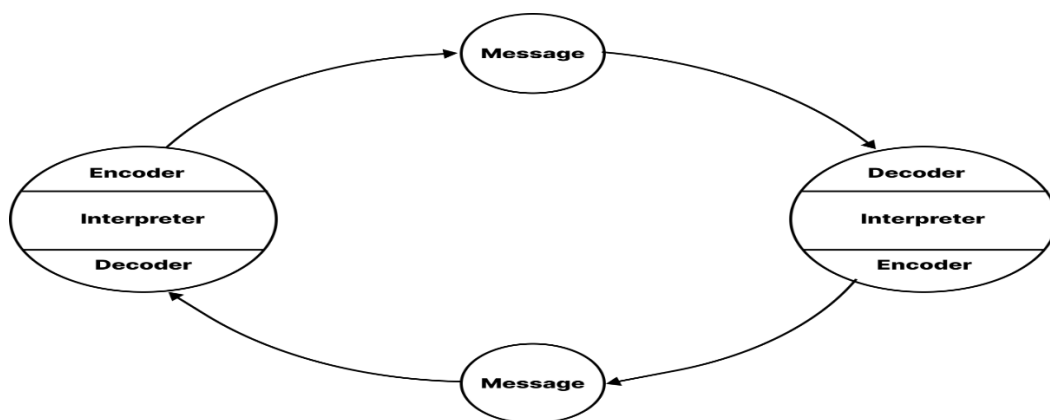


Fig. 7: Osgood and Schramm Model of Communication

Source: Schramm, W. (1954). "How communication works". In Schramm W. (ed.) *The Process and Effects of Mass Communication*. Urbana: University of Illinois Press.

This model was originally formulated by Schramm. It is a model that aims at describing the process of mass communication as a circular one and not a linear one that was established by Shannon and Weaver or by Laswell. Therefore, this model presents the process of mass communication as a process, which moves around in a circle. Essentially, the model establishes the concept of feedback as an important process or element of mass communication (Narula, 2011). The most important aspect of the model is that it does not see the function of mass communication as two distinct ends, but rather the model concentrates on the process/ behaviour of communication actors, and not necessarily on the channels that are mediating between the sender and the receiver. Therefore, the actors, according to the model, perform the same function at both ends, unlike Shannon and Weaver that distinguish the function between the sender and the receiver. Thus, the sender is performing the function of encoding, interpreting, and decoding just like the receiver performs the same function on his end. To this end, the actors in this model are equal (Pilisuk, & Skolnick, 1968).

According to Osgood and Schramm's Model, Communication is a two-way Process. Schramm and Osgood see the process of communication as a switchboard centre handling and re-rooting the message from one end to another (Fedaghi, Alsaqa, & Fadel, 2009). Their model describes communication as a dynamic interaction in which meaningful messages are exchanged by two active participants. Communicator and recipient both encode, transmit, receive, decode and interpret messages. By highlighting the importance of feedback, the process becomes two-way instead of linear. The model thus moves away from emphasizing the channel through which messages are transmitted to the interpretation of meaning by the people in the process.

Criticisms of the Osgood and Schramm Model

This model has been criticized for two major reasons:

- a. First, the process of communication cannot be endless, and thus; the process of communication cannot be a complete or perfect circle. Communicators and receivers do not take turns to express and interpret messages.
- b. Second, there is no equality in the communication process. In a real communication scenario, the source and receiver are hardly equal; one is usually more powerful than the other. For instance, in a communication event between a husband and his wife, one will take greater control and greater authority over the other- depending on whether the husband or the wife calls a shot in their relationship.

Dance Helical Model

Dance (1967) suggested that the process of communication is like a helical rather than a circle. To Dance, the circular analogy of the process of communication is manifestly erroneous.

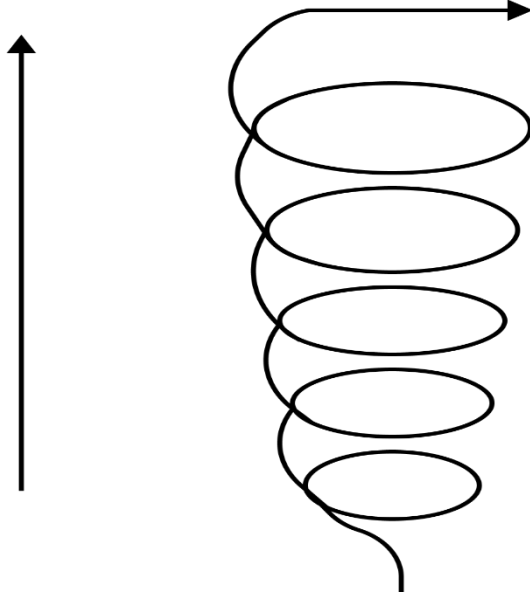


Fig. 8: Dance Helical Model of Communication

Source: Dance, F.E.X. (1967). "A helical model of communication" In Dance, F.E.X. (ed.). *Human Communication Theory*. New York: Holt, Rinehart and Winston.

So, Dance's helical model suggests that "communication comes back, full circle, to the same point from which it started". This means that the communication process moves forward and that what is communicated now will influence the structure and content of communication coming later on. Then, communication is dynamic in nature. More importantly, Dance's model indicated that communication has no observable beginning and no observable end.

Newcomb ABX Model

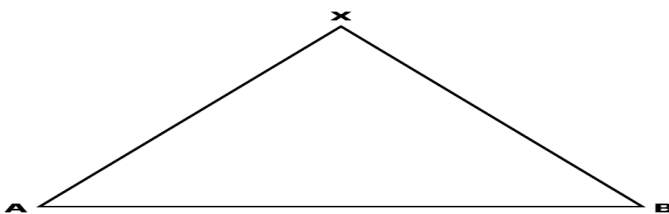


Fig. 9: Newcomb ABX Model of Communication

Source: Newcomb, T. (1953). "An approach to the study of communicative acts". *Psychological Review*, 60, 393-404.

This model is more about attitude change and propaganda in mass communication. Even though it was established on interpersonal communication i.e., relationships between people, it has been adapted to explain mass communication. The model is a psychological explanation of the relationship between the participants and the object of communication and how the relationship affects and is affected by communication. Newcomb model is not so concerned with how communication takes place; but is more concerned with how communication outcomes will influence communication participants (Newscomb, 1963).

The Newcomb model is derived from Heider's theory of dissonance. Heider established that when two people are having a relationship, there is a tendency that the relationship will have strain (inconsistency) anytime the two individuals or persons have to create an attitude towards an external object. In other words, in a relationship, there is the tendency to have consistency and inconsistency between two people about another object. If the two people have the same attitude towards the third person/ external object, we say there is a balanced relationship. On the other hand, if the two people can't resolve their attitude, we say we have an imbalanced relationship. This is where there is a need for communication.

In other words, Newcomb assumes that in any communication situation, at least two persons will be communicating about an object or topic. A major function of communication is to enable them to maintain simultaneous orientation toward each other and the object of communication. Orientation is how we feel about objects or persons and our cognitive awareness of them. Symmetry is a central concept in Newcomb's model. It is suggested that in a communication situation, there is a persistent strain toward symmetry, or that the communicators will be motivated to arrive at similar evaluations and understanding about an external object or third person (X). The desire to achieve symmetry triggers/activates communication.

Therefore, to maintain simultaneous orientation to each other about the object of the external environment, interactants need communication. Communication will be activated if:

1. there is a strong attraction between the two persons (A&B);
2. the object or the third person(X) has relevance to both A & B; and
3. the object or the third person (X) is important to either of the stakeholders in the relationship.

1. Relation of ABX Model to Festinger's theory of cognitive dissonance

Festinger's theory of cognitive dissonance is built on this model. Festinger observed that when a person makes a decision or choice, there could be a feeling of inconsistency for that individual when he has a contrary or added information about the choice he has made. This kind of inconsistency is what Festinger called dissonance. It is usually psychologically uncomfortable and will therefore motivate the individual to search for more information that will support his/her decision or choice. According to Festinger, there is a desire among people to feel comfortable about how their belief structure fits together. If inconsistency is present, individuals feel discomfort and work to restore consistency. This we do in different ways, among which is seeking information that suits or echoes our feeling or decision.

Westley and MacLean Model

This model was propounded by Westley and MacLean. It was derived from Heider's theory of balance and co-orientation. Although the Westley and MacLean model is built on the proposition of interpersonal relationships established by the ABX model, it is used to represent the much more complex situation of mass communication. The model is, therefore, an adaption of the ABX Model, but with caution that mass communication is different from interpersonal communication in terms of feedback and terms of external objects.

1. First Version of Wesley and McLean Model

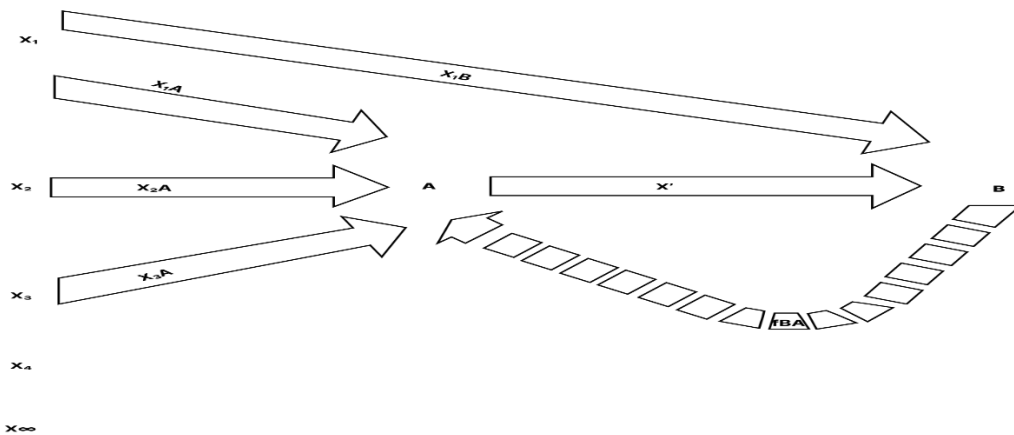


Fig. 10: First Version of Wesley and Mclean Model of Communication

Source: Wesley, B.H. & MacLean, M. (1957). "A conceptual model for mass communication research". *Journalism Quarterly*. 34, 31-38.

The first variant of Wesley and McLean's model demonstrates a situation of mass communication whereby there is a purposive communicator [A], (who has something to say about a certain event in the environment [X's]), disseminates the information to the audience who can be individuals or groups of individuals [B].

In this situation, therefore, the purposive communicator [A] picks an issue[X] from the environment and disseminates the information about the issue directly to the audience [B]. The audience [B] gets the information and reacts by sending his feedback [fBA] to [A], the purposive communicator. Sometimes, he can react and respond to the issues without necessarily passing through [A]. The purposive communicator is also known as the advocate. He can be the president of the nation, minister, commissioner, chief executive officer of a company, spokesperson, public relations officer, spin doctor, politician, advertiser, or news source, generally. In the language of the model, the need for the audiences to have information about some particular issues in the environment is the need to orient themselves with the issues or objects in the environment. But the audiences will need or pick the issues that will give them maximum satisfaction.

2. Second Version of Wesley and Mclean Model

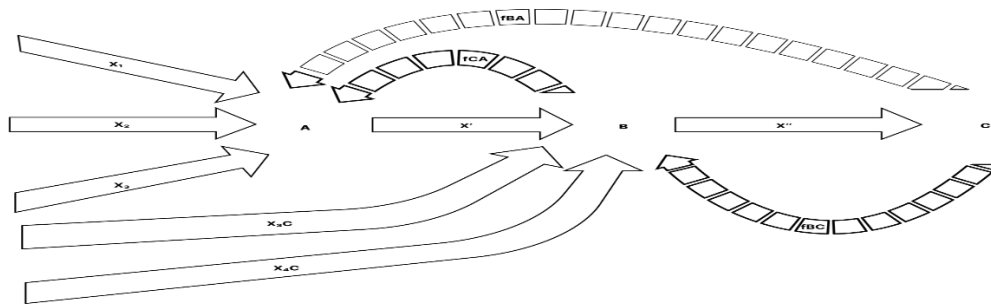


Fig. 11: Second Version of Wesley and Mclean Model of Communication

Source: Wesley, B.H. & MacLean, M. (1957). “ A conceptual model for mass communication research”. *Journalism Quarterly*. 34, 31-38.

However, Wesley and Maclean, in the second variant, readjusted their model by establishing that there are usually some intermediaries between the purposive communicator [A], who disseminates specific information on the public issue[X], and the audience [B], for whom the information is targeted. The intermediaries are no other persons than the media professionals [C] such as the reporter, editor, producer, director etc. The purposive communication [A], in this situation, disseminates information about an issue in the environment to the audience [B] through the intermediaries [C].

C, in short, refers to the media organisation or the individual within it, who selects among the A's for access for the channel reaching the audience, according to criteria of perceived relevance to audience interests and needs. An implied aspect of the C role is that it serves as an agent of the needs of B, as well as for A. Essentially, this role is non-purposive; there is no communicative purpose, except as part of a general aim of satisfying the needs of B.

This model, therefore, brings in the process of gatekeeping, a concept you are likely to come across in one of the chapters of this book.

3. Relation of Wesley and McLean Model to Gatekeeping

Gatekeeping is the process whereby the flow of public information to the people passes through some gates where the information is filtered through what can be considered a funnel so that the gatekeepers ultimately decide which of the information should get to the audience. Therefore, the gatekeepers serve as the intermediaries, who determine what should get to the audience. The intermediaries determine what should get to the audience based on their knowledge of what is interesting and serving the interest of the audience. It was Kurt Lewin that proposed the concept of gatekeeping to explain the power of the so-called intermediaries in the process of mass communication. Most mass media perform the gatekeeping function.

4. Newsworthiness or News Values

To do this gatekeeping effectively, media professionals adopt certain criteria which are referred to as newsworthiness or news values. You will likely come across this concept, too, in one or two of your readings in this book. Different scholars, ranging from Kurt Lewis, Shoemaker, Gans, and Tuchman to Pamela, have come up with different dimensions of this concept. The major dimensions, which have been serving as the major news values include:

- Prominence
- Significance
- Impact
- Proximity (emotional and geographical)
- Oddity, strangeness
- Timeliness
- Relevance

Since you are likely to come across these dimensions in other parts of this book, permit us to leave them as we have listed them here.



Figure 12: Newsworthiness/News values.

Source:https://www.google.com/search?sca_esv=562390864&rlz=1C1KNTJ_enNG1049NG1049&q=newsworthiness+in+journalism&tbm=isch&source=lnms&sa=X&ved=2ahUKEwig-5WF

5. Feedback in Mass Communication Process as described by the Wesley and McLean Model

Feedback is an essential element of mass communication, and it is built into this model. Thus, the model describes that the audience reacts to the information he receives from the media (intermediaries) in two ways: either by sending feedbacks directly to [A] (through demonstration, protest, or voting for a particular political party at the expense of others, product boycotts) or sending the feedbacks to [A] through C. An example of the feedback through C is a letter to the Editor. The media [C], in their own right, too, give feedback to A. This, they do, through columns, features, commentaries and editorials. Thus, feedback can be from B to A; B to C; and C to A. Feedback then, according to Tan (1981, p.66) is “communication from the receiver to the source to ask a question, evaluate the message, agree, disagree, or offer more information”. On the part of the media [C], feedback guides them in what they select and transmit to the audience in future (McQuail & Windahl, 1981).

The scope of the model is extended by Westley and MacLean by noting that the public information that is disseminated to the audience does not necessarily need to come from a purposive communicator. The intermediaries (media) can pick/select any public information[X] by themselves from the environment through their news gathering, eye witnessing, observation or investigative norms/practices. Furthermore, audience members are also considered as capable of getting certain public information not from the media but from some cosmopolitan individuals (opinion leaders), who have greater, more or easier access to the media. This scenario supports what Lazzerfeld and his colleagues called Two-step flow model. You are likely to come across this concept, too, in one of your readings in this book.

6. Major Issues in Mass Communication Process Raised by the Wesley and McLean Model

This model raises different major issues in the mass communication process. It raises the issue of the independence of media organisations in interpreting audience needs. It raises the issue of the privilege or power of the media in selecting advocates and events in the environment. It raises the issue of the power of the media in giving unequal access to the advocates and events in the environment.

Essentially, this model is important for drawing attention to several significant and distinctive aspects of the mass communication process.

- a. First, the several stages at which selection takes place. Selection takes place among several aspects of the environment by advocates who might be experts or genuine opinion leaders. For instance, in informing the public about a terrorist attack, government (advocate) might choose to emphasise the identity of the attackers or might otherwise choose to prioritize information about the casualties. Similarly, when there is an aeroplane

crash, as we once had with China Airlines, government and aviation officers (advocates) might choose to inform the public about why the crash occurred or who was involved. The selection also takes place among the advocates by the mass communicators. For instance, in a terrorist attack, the media might choose to give the attackers more prominence and access than the military or security agents depending on the news angle they choose to take or depending on the framing dimension they want to emphasise. The selection also takes place among the events or objects of the real world by mass communicators- depending, more importantly, on what they consider the interest and needs of the audience. The selection also takes place at the stage where the communicators are packaging the messages to be transmitted to the audience. Many factors, as we shall see under Maletzke's model of the mass communication process, influence their choice in this respect. The selection also ultimately takes place at the stage when the audiences are making their choice of what to attend to and what to perceive for a particular effect among the myriad messages that are transmitted to them. The choice on the part of the members of the audience depends largely on their fields of experience, as we shall explain shortly.

- b. Second, the self-regulating character of the system arising from (presumed) diversity of C roles. This should guarantee that the needs of B for relevant messages are met since competition between C's for attention should ensure that reality is adequately conveyed. This could be otherwise explained as the importance of the plurality of the media, especially in democratic societies, where many media are competing for audience members, and where there is therefore free market of ideas. To gain more audience, then, the media are expected to be socially responsible.
- c. Third is the distinction between purposive and non-purposive communication, both of which occur in mass communication. The former is A, who is represented by the advocates. Thus, where A communicates non-purposively about an X, then A simply becomes another X. C actions generally represent non-purposive communication as long as their actions mediate or serve the needs of advocates or audience. Purposefulness is then associated with either the advocates or the audience.
- d. The last significant aspect of the mass communication process to which Westley and MacLean's model draws our attention is the importance of feedback. Feedback, as is already stated, can be from B to A; B to C; and C to A. In terms of this model, it is feedback which helps to ensure the systematic character of the relationship between participants in the communication process.
- e. Significantly, Westley and MacLean's model suggests pertinent questions about the process of mass communication. It poses questions on the relevant characteristics of those who occupy C roles; how independent are C's in performing their roles; what criteria are applied by C in allocating access to either X's or A's; how adequately are the needs of B interpreted; in what ways are messages about X's altered in passing through the C position in the communication chain? (McQuail & Windahl, 1981).

7. Criticisms of the Wesley and McLean Model

The major problem of this model is its assumption that the relationship among the participants in the mass communication process is self-regulating and mutually beneficial to all participants. Impliedly, it means that the interests of the sender and receiver will always be balanced. However, this is rarely achieved, particularly because the relationship between A, B and C might go beyond the communication relationship. As is expatiated by the political economy/propaganda model, which you might come across later in this book, A usually have stupendous power and control over C, and nearly always C depends to a large extent on A to supply information without which C cannot operate. Mostly, A's are owners of the media [C]; thus, there is no way C can be free to determine the interests of B or to serve their interests. Ownership influence on editorial independence, as you might also later read in this book, is real and enormous. The assumption that C will be able to accurately reflect or mirror social realities without constructing it to reinforce A's worldview, ideology and aspiration might just be idealist, and somewhat normative in offering what is essentially a free market idea.

Gerbner Model

This is a model of communication or mass communication that tries to explain the interplay between perception and production in the process of communication (Gerbner, 1956). Gerbner describes the process of communication or mass communication as a process whereby: someone (M) perceives an event (E) and reacts in a situation through some means to make available material in some forms and contexts (XE), conveying contents with some consequences. Therefore, Gerbner considers the process of mass communication as a transactional process rather than a transitional process whereby an individual perceives an event from his point of view, experiential background and other related factors; and then reacts to his perception within the same point of view. This is what is called the field of experience (homophily). This means that we understand things and react to the realities or situations around us within the field of our experiences. Importantly too, what we perceive is determined by our way of selecting, the context in which the event we perceive is to be found and the degree of availability of the event and other events in the environment. To this end, human communication is a selective, unpredictable, subjective, and open system.

The model establishes that we will always want to communicate what we perceive in our environment to someone else. Because of this, M (the perceiver) produces a message SE (statement about an event) that appears both in form and content and which is sent through a channel or medium over which he has control to a higher or lower degree. The message may in its turn be perceived by another communication agent (M²).

The dynamic character of this model makes it useful on different levels- on the individual and social levels. On a social level, for instance, it can explain how the mass media perceive a reality (APC Primary Election) and produce a message about the reality, which is relayed or disseminated to the audience, who can also perceive the reality, and produce as well another message about it. The perception,

both at the sides of the media and the audience, is carried out within their worldview or point of view.

This model, therefore, gives us the possibility of asking questions such as: how good is the correspondence between reality and the stories about reality given by the media; and how well is media content understood by the media audience?

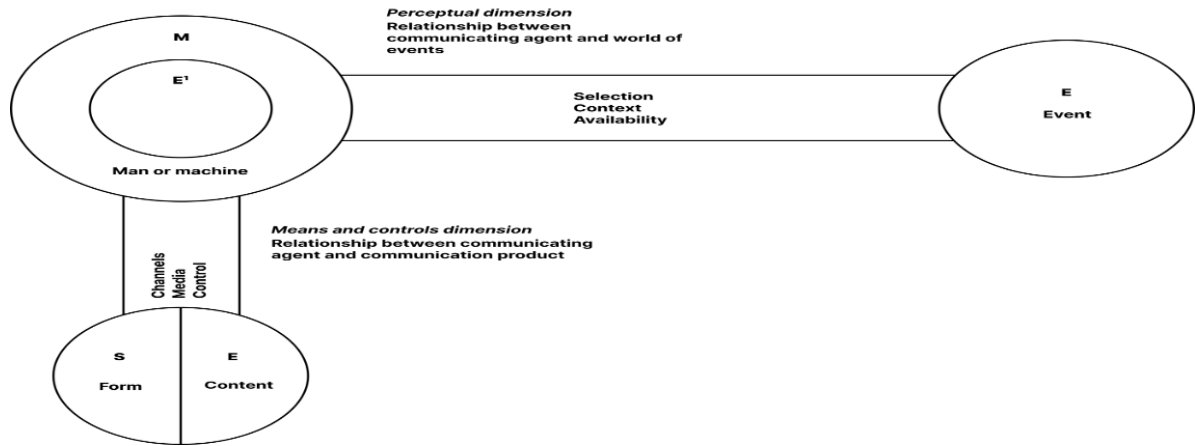


Fig. 13: Gerbner's Model

Source: Gerbner, G. (1958). "Towards a general model of communication". *Audio-Visual Communicative Review*. 4, 171-199.

Maletzke's Model

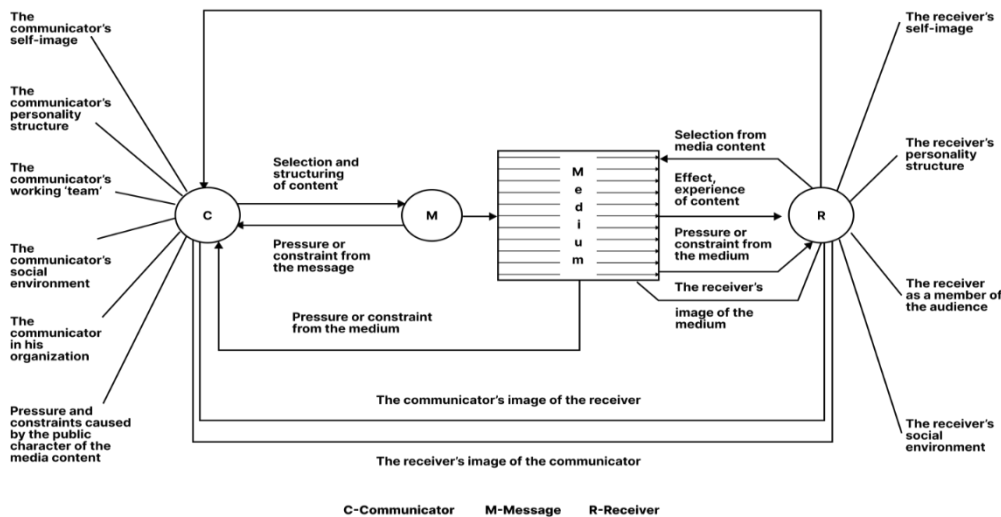


Figure 14: Maletzke's Model

Source: Maletzke, G. (1963). *Psychologie der Massenkommunikation*. Hamburg: Variag Hans Bradow-Institut.

1. Medium as an element in Maletzke's Model

Maletzke's model presents mass communication as a socially and psychologically complicated process in which explanations are more likely to be of a multi-than of a single-factor type. Maletzke builds his model upon the traditional basic elements: communicator, message, medium and receiver. The model establishes that in

between the medium and the receiver, there is usually a strong interplay of two major components/factors: pressure or constraint from the medium and the receiver's image of the medium.

This is to say that different media demand different kinds of adaptation on the part of the receiver. Every medium has its possibilities and limitations and the characteristics of the medium must be considered as influencing the way the receiver experiences and is affected by the media content. The way we experience news on radio is always different from the way we experience it on television. Because different media influence the way we experience the content in them in different ways, we are inclined to agree with McLuhan (1964) that the medium is the message.

Maletzke regards the following medium characteristics, which we are still going to discuss later in this chapter, as very relevant:

- The type of perception demanded from the receiver (fidelity);
- The extent to which the receiver is bound to the medium spatially and in time (sensory attraction);
- The social contexts in which members of the audience receive the media content; and
- The difference in time between the event and consumption of the message about the event (simultaneity).

2. Receiver as an element in Maletzke's model

On the other hand, the receiver's perception (image) of the medium also often has a great influence on the receiver's choice of content as well as on his way of experiencing it and responding to it. The dimensions of the image that the receiver might have about a medium include the prestige and credibility of the medium. Thus, the content we choose (which is explained by the **Uses and Gratification Theory** and how we experience and respond to the content (which is also explained by many theories such as **Individual Differences Theory, Hall Encoding and Decoding Model** etc. are important dependent variables or consequences in the process of receiving.

Meanwhile, Maletzke's model identifies the medium characteristics, medium image and some other factors as the independent or causative factors that determine what the receiver chooses and how he experiences or responds to media content. The factors include:

- **The receiver's self-image:** the individual's perception of himself, his roles, attitudes and values, which create a disposition towards the reception of media content. As **Cognitive Dissonance Theory, Hostile Media Theory, and Individual Differences Theory**, which you will come to understand as you read them shortly in some other chapters of this book, propose, we tend to reject information that is inconsistent with what we know already, or with the values we ascribe to ourselves, or with our cognitive structure/social categories.

- **The receiver's personality structure:** Our different personalities not only influence the choice of media content we make but also greatly influence how we experience different media content (in terms of how they affect or influence us). **Third Effect Theory, Individual Difference/ Selective Theory** lend credence to this assertion.
- **The receiver's social context:** This refers to the surrounding society of the receiver, the community he lives and the opinion leaders within the community, the groups he belongs to as well as the individual with whom he interacts. The more an individual accepts being a member of a group, the smaller the possibilities of influencing his attitudes with messages which run contrary to the values of the group. **Two-step Flow Theory, Selective Theory, Social Judgment Theory and Social Identity Theory** are theories of mass communication, which will expand your understanding of the effect of media on the audience.

3. Communicator as an element in Matelzke's model

On the communicator part, Maletzke's also identified certain outcomes which are influenced by certain factors. The outcomes are the choice the communicator makes in terms of the messages he transmits (**Gatekeeping Theory** explains this process of choice) and in terms of how he shapes the messages. The outcome is referred to as the communicator's communicating behaviour. In other words, the communicator who has a message to disseminate to the audience will have to decide what should be the content of the message and how he will package the content.

The communicator in the mass communication process has, as a rule, more material or potential messages to start with than he will pass on. In such cases, he has to sample from the total amount of material according to certain criteria. When deciding how to structure and give shape to his messages, the communicator is also faced with the situation of choice.

How the selection and shaping are performed depends among other things on the following factors, which are identified in the model:

- **Pressure or constraint from the message:** The communicator is bound to adapt the shaping of the message to the type of content. A report from a CEO's press conference is made differently from a report from a political rally. A news item must also be structured in a special way to fit into the whole news bulletin.
- **The communicator's self-image:** This factor does not merely comprise the way the communicator looks upon his role as an individual, but also how he perceives his role as a communicator- whether he sees himself as an interpreter of events, a crusader for a special idea or just a mirror of an event; and if he thinks that his professional role permits him to put forward his values or not.
- **The personality structure of the communicator:** The personality of the communicator influences the choice he makes about the content to disseminate, and how he packages the content.

- **The communicator in his working team:** Mass communication is an institution because its practitioners depend on each other to produce a message. So, they work in a team. Because they work in teams, mass communicators' freedom is limited to a certain degree by the (professional) norms and values in the working group. **Hall's encoding and decoding model** explains how the norms and values can restrict the communicator on what he can encode with a preferred meaning.
- **The communicator in his organisation:** Aims, mission, vision, policies, and ownership structure of media organisations determine to a large extent what content a communicator can choose for his message, and how he can package his message. The communicator in his working team, as well as this factor, constitutes what is referred to as the self-regulatory issue in Wesley and MacLean Model.
- **Pressure and constraints caused by the public character of the media content:** The fact that the mass media communicator's messages are open to inspection by the public puts some constraints- legal and psychological- on the communicator's work. Thus, mass communicators are subjected to legal restrictions (such as the need to avoid defamation, copyright infringement, contempt of courts, blasphemy and obscenity) and ethical regulations from professional associations, press councils and Ombudsman.
- **The communicator's social environment:** In almost the same way as the social environment of the receiver affects his way of selecting and experiencing the media content, the communicator's way of gatekeeping and shaping the content is dependent on his social surroundings, not only those which the working team and the rest of the organisation constitute.

Azeez's Model of Mass Mobilization for Preventive Behaviours

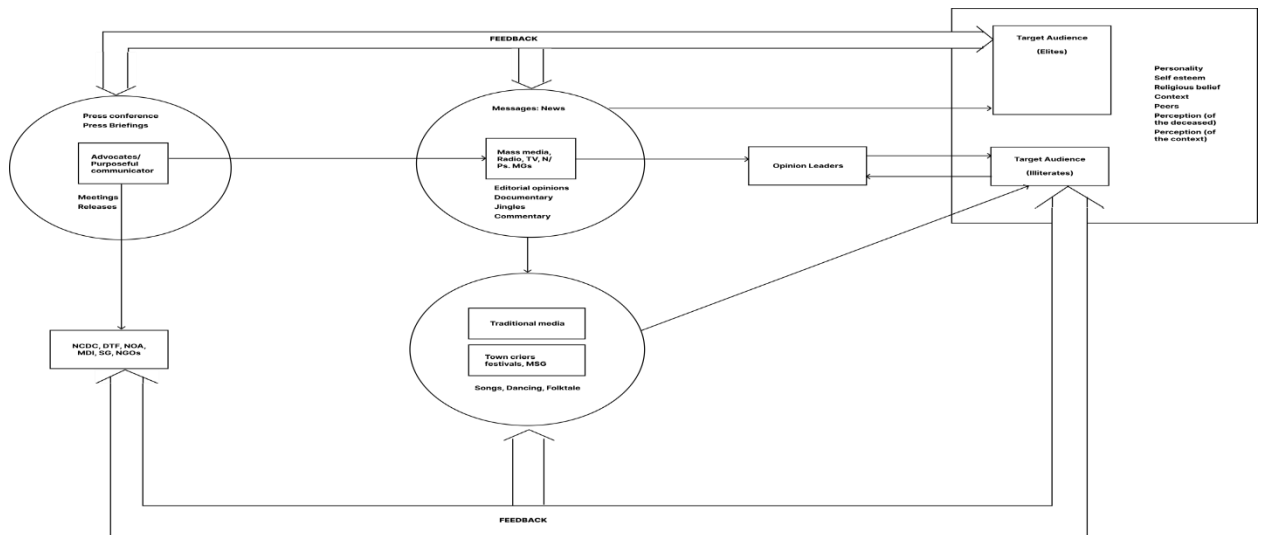


Fig. 15: Azeez's Model of Mass Mobilisation for Preventive Behaviours

Source: Fieldwork

The model is an integration of the Diffusion of Innovation Model, Wesley and McLean Model and Matelzke's model. It also draws from the Health Belief Model.

The model proposes that in mass mobilization for preventive behaviours, advocates/purposeful communicators like the NGOs and Government Agencies, desire to influence behavioural change from a target group of people, especially about the prevention of certain endemic or pandemic health issues. Although purposeful communicators can only reach the public or the target people through the mass media because of the media reach, the communicators can also reach the people through African Traditional Media to enhance personal touch and integrated approach. To use the mass media, the communicators initiate their messages through press briefings, press releases and meetings. The media, serving as the intermediary between the communicators and the people, get the communicators' messages, repackage the messages in different forms and disseminate the messages directly to the target audience.

Sometimes, purposeful communicators target the elite audience directly or go through the opinion leaders. Going through the opinion leaders can be more effective for the illiterate audience. Audiences are seen as generally heterogeneous with different backgrounds, including different personalities; and these differences can influence different levels of effect that the communicators' message can have on the audience.

Categorization of Models of Communication

The models of (mass) communication that we've looked at so far can be classified into two: Transitional and Transactional.

- A. Transitional model** of (mass) communication describes the process of (mass)communication as a linear process from the sender to the receiver through a channel with the main purpose of having an automatic effect on the receiver (Newcomb, 1978). In this perspective, the receiver has no power to negotiate or even respond to the demand for effect. The effect is taken for granted, and the receiver is seen as passive. The models under this category are Laswell Model, Shannon and Weaver Model.
- B. Transactional model** is the model that describes the process of mass communication as a form of negotiation between the source or sender and the receiver within the context whereby the receiver has the power to negotiate the meanings and the effects intended by the source. The best models that best describe this description are the Gerbner Model, Wesley and Maclean Model, ABX Model, Hall encoding and decoding Model, Maletzke Model, and Berlo SMC model, models.

C. Negotiation in the Process of Communication

The concept of negotiation is well emphasized by the Hall encoding and decoding model. The model describes the process of mass communication as involving encoding and decoding processes which are influenced by many factors. On the side of the source that encodes, factors such as professional norms, cultural context and the encoder's background influence the source to encode preferred meaning into his message, which he wishes to 'push through the throat of the receiver'. Though the receiver can negotiate the preferred meanings, the encoder is restrained

to encode the preferred meaning that is aimed at maintaining the social status quo, norms and discourses. The encoder derives the raw materials for the messages he encodes from societal norms and discourses. This is why the **Mirror Theory or Reflective-projective Hypothesis** proposes that what the media and their practitioners, who encode messages, do is mirror society. They are agents of status quo; agents of ideology and bards, so to say, who are interested in maintaining the stability of society and reinforcing the norms, practices and social structure of society. Maletzke Model also supports the Hall encoding and decoding Model.

However, at the receiver's end, the receiver negotiates the preferred meaning within his field of experience consisting of factors such as attitude, belief, values, social background, social status, aspirations, alternative discourse etc. So according to the Hall encoding and decoding Model, the receiver can decode the message from the source in different ways depending on his attitude, belief, values, social background, social status and alternative discourses. This proposition has been earlier reinforced by the Individual Difference Theory. This is why Klapper (1960) established that media messages cannot change people's behaviours, attitudes or opinions except the intervening variables within whose framework the media work is amenable to change. The three different ways the receiver can decode media messages are:

1. Negotiated decoding
2. Oppositional decoding
3. Preferred Decoding.

Oppositional Decoding: This is when the receiver rejects the meaning or the effect desired by the source.

Negotiated Decoding: When the receiver accepts part of the meanings or effect and rejects some other parts.

Preferred Decoding: When the receiver accepts the meaning or the effect as intended by the source without negotiating.

Thus, decoding the meaning of communication, just like the encoding of meaning, is usually within the field of experience or what Hall called the framework of knowledge. This is similar to what Maletzke Model presents as the receiver and communicator factors. The field of experience or framework of knowledge is referred to as the social structure or the social context in which attitude, value, knowledge, peer inference or family influence constitute the framework within which the message is encoded and decoded. In this respect, people encode and decode messages according to their value, perception, knowledge and background. This is the reason why mass communication scholars redefined the Magic Bullet Theory on the effect of mass communication with the concept of **selective influence** that emphasises the ability of individuals to select what they want to be exposed to, how they attend to what they are exposed to, what they perceive from what they attend to, and what effect what they have exposed and attended to has on them.

The concept of the field of experience is expatiated by Berlo's SMC Model which identifies skills, attitude, knowledge and values as factors that influence the

process of encoding and decoding in the mass communication process. The factors are the social and cultural factors that influence the message that is encoded by the source and influence the decoding practice of the receiver.

Summary

Communication is a symbolic behaviour that occurs between two or more participating individuals. It is indeed a process because it entails a series of stages, activities, changes or operations between the participating individuals that bring about a product or a result. Communication is a process of symbolic interaction that involves the creation and management of messages and sharing of meanings. Meanwhile, the process of communication is generally believed to be transactional in nature, and it is effective. A lot of times, communication is purposive, goal-oriented and instrumental. All these characteristics are reflected in the various ways by which the communication process has been described through the models that have been outlined and discussed in this chapter.

Exercises

1. Mention and discuss four characteristics of human communication
2. Carefully explain elements of the communication process
3. Highlight four reasons why feedback in communication is important
4. In what ways can communication be hindered or ineffective?
5. Explain the concepts of encoding and decoding in the communication process
6. How will you differentiate between content and relational information concerning decoding information from the message sender?
7. Explain briefly why an encoder must understand his interlocutors for effective message delivery
8. Explain the link between the Laswell model and Bullet Magic Theory
9. What are the critiques against Laswell's model of communication ?
10. Explain Entropy and Redundancy in the Process of Communication
11. What are the major differences between Shannon and Weaver and Laswell's models of communication?
12. Carefully explain the technicality in Shannon and Weaver's model of communication.
13. Explain how Defleur's perspective changes the linear communication model presented by researchers before him
14. Explain the cyclical model of communication according to Defleur
15. Highlight the major differences between Osgood and Schramm's Model and Defleur's perspectives.
16. Explain the cyclical communication model according to Osgood and Schramm
17. Why do you think that Osgood and Schramm's communication Model is far from perfection?
18. Communication has no clear-cut observable beginning and end. Justify this position with Dance helical model of communication
19. Carefully explain the psychological dimension of cognitive dissonance in the Newcomb ABX model

20. Constant or frequent communication between two people s needed to resolve any possible differences in perspective. How will you apply the above statement concerning the Newcomb ABX communication model?
21. Explain the interpersonal communication connection with the Newcomb ABX communication model
22. Highlight major criticisms against Wesley and McLean Model
23. In what ways do Wesley and McLean's Model help explain the role of the media in the society
24. Justify the need for gatekeepers as intermediaries in information dissemination by the news organization
25. In what way does Gerbner Model help us understand media and media audience?
26. Explain the following concepts:
 - a. Perceptual dimension
 - b. Selectivity
 - c. Communication agents

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Chapter 3

Functions of Communication

Peter Esuh, Muyiwa Popoola & Dan Ekhareafo

Overview

Communication is the process of sharing meaning to shape and affect participants. It is the exchange of information, ideas, thoughts, and emotions between two or more individuals. Communication is an essential aspect of human life, and it plays a vital role in every aspect of life, including personal, social, and professional settings. Effective communication is the key to building and maintaining healthy relationships, resolving conflicts, and achieving success in life. Communication occurs at different levels; within an individual, between two individuals, a group, public, organisation, mass, national, international, cross-cultural and global levels. At each of levels, communication serves a wide range and sometimes overlapping functions. This chapter discusses the functions of communication. It reviews the concept of human communication, the various types of communication and the communication function inherent in them. In this sense, we look at intrapersonal communication, interpersonal communication, verbal communication, visual, mass communication, digital communication, cross-cultural and intercultural communication, and international and global communication. Furthermore, the chapter also presents communication content, such as rhetoric, semiotics and silence. These various types of communication are explained with a focus on what role communication plays within each context. The chapter concludes with exercises that test the student's knowledge of the various topics discussed.

Objectives

The objectives of this chapter are to:

1. define the concept of communication and explain its importance in human interactions.
2. identify and describe the different types of communication, including verbal, nonverbal, visual, interpersonal, and group communication etc., and explain the various functions of communication at each level.
3. provide an overview of the models of communication. And, ensure that students are able to explain what human communication is as opposed to other forms of communication and recognize it as the fulcrum of all that is discussed in this chapter.
4. explain the basic principles of effective communication, including clarity, conciseness, completeness, and courtesy.
5. discuss the role of communication in different contexts, such as personal relationships, business, politics, and mass media.

Human Communication

By the phrase, human communication, it shows that there are other forms of communication. It is an established fact that animals and plants also communicate. Animals can communicate through sound visual chemical and tactile (touching) and electric signals. Plants communicate through signal transmission, photo and geotropism. There is also a semblance of communication between machines.

Human Communication can be defined as the process of exchanging information, ideas, and emotions between two or more individuals for meaning sharing. It is a complex process that involves the use of language, non-verbal cues, and other forms of communication to convey meaning. According to Adler and Elmhorst (2010), communication involves a sender, a message, a channel, and a receiver. The sender is the person who initiates the communication, while the receiver is the person who receives the message. The message is the information being conveyed, while the channel is the means through which the message is transmitted. There are three models of communication: the linear, interaction and transactional. Each of the models, explains the process of human communication. The linear model sees communication as a one-way process, the interactional model sees communication as a continuous interaction between two or more people, while the transactional model sees communication as a transaction between two or more people.

Conceptual Overview

Communication can be defined as the process of transmitting information, ideas, and thoughts from one person to another through various channels such as verbal, nonverbal, and written communication. According to Pearson and Nelson (2000), communication is the exchange of information, thoughts, and feelings between people using various forms. The process of communication involves a sender, a receiver, a message, a channel, and feedback. The sender is the person who initiates the communication, while the receiver is the person who receives the message. The message is the information being conveyed, while the channel is the means through which the message is transmitted. Feedback is the response given by the receiver to the sender after receiving the message. Noise is another element in the communication process, and is any signal not originally intended by the source that is added to the communication process, which can affect meaning; noise could be blurred printing, sound, interference, rain, thunder etc. The most popular traditional functions of communication include; education information, persuasion, motivation and entertainment.

Types and Functions of Communication

Communication can be categorized into various types based on the mode of communication, the purpose of communication, and the audience. Some of the common types of communication include:

Verbal Communication



Verbal communication is the most common type of communication, which involves the use of words to convey messages. Verbal communication can be either oral or written. Oral communication involves speaking, while written communication involves writing. According to Bovee and Thill (2005), oral communication is the most common type of communication used in personal and professional settings. Oral communication can be face-to-face, telephonic, or through video conferencing. Written communication, on the other hand, involves the use of letters, memos, emails, reports, and other written documents to convey messages.

Verbal communication is the process of exchanging messages through spoken words. It is also referred to as oral communication. It is an essential part of human interaction, allowing individuals to convey ideas, thoughts, and emotions to others. Verbal communication serves several functions, including informing, persuading, expressing emotions, and building relationships.

One of the primary functions of verbal communication is to inform. Through the use of language, individuals can share information and knowledge with others. Verbal communication allows individuals to convey complex ideas and concepts, making it possible to communicate about abstract or theoretical concepts (Ferris & Chaney, 2012). For instance, a teacher can use verbal communication to explain a difficult concept to their students, or a scientist can present his research findings to their colleagues.

Verbal communication also serves the function of persuasion. By using language, individuals can influence the attitudes, beliefs, and behaviors of others. This can include convincing others to adopt a particular point of view, to purchase a product or service, or to take a particular course of action (O'Keefe, 2016). Persuasion is an important function of verbal communication, as it allows individuals to shape the opinions and behaviors of others, and to bring about positive changes.

Another function of verbal communication is the expression of emotions. Words can be used to convey a wide range of emotions, including happiness, sadness, anger, and fear. Verbal communication allows individuals to share their feelings with others, providing a means of emotional connection and support (Dunbar & Burgoon, 2015). For instance, a friend might use verbal communication to express sympathy or encouragement to someone who is going through a difficult time.

Verbal communication plays a crucial role in building and maintaining relationships. Through language, individuals can establish and maintain social bonds with others, expressing affection, respect, and admiration (Beebe, Beebe, & Ivy, 2017). Verbal communication can also be used to resolve conflicts and repair damaged relationships, as individuals can use words to apologize, forgive, and reconcile with others.

Verbal communication serves several essential functions, including informing, persuading, expressing emotions, and building relationships. By understanding the different functions of verbal communication, individuals can improve their communication skills and build stronger relationships with others.

Nonverbal Communication



Nonverbal communication involves the use of body language, facial expressions, gestures, space, time touch tone of voice and other nonverbal cues to convey messages. According to Guerrero et al. (2007), nonverbal communication plays a vital role in communication, it helps to reinforce verbal messages and convey emotions and attitudes. It is the process of sending and receiving messages without the use of words. Nonverbal communication serves several important functions, including regulating social interactions, expressing emotions, and conveying attitudes and values.

One function of nonverbal communication is to regulate social interactions. Nonverbal cues can signal when it is appropriate to speak or remain silent, to make eye contact or look away, and to move closer or further away. For example, a nod of the head may signal agreement, while crossing one's arms may signal defensiveness or disagreement (Andersen, 2016).

Nonverbal communication also serves to communicate a range of emotions, such as happiness, sadness, anger, or fear. Nonverbal cues can also help to convey the intensity and sincerity of emotions (Knapp & Hall, 2010). It can be used to convey attitudes and values. For example, the way someone dresses or carries himself can

communicate the social status or cultural identity. Nonverbal cues can also signal one's level of confidence, competence, or authority (Kang, Gray, & Dovidio, 2014). Understanding the functions of nonverbal communication can help individuals to improve their communication skills and build stronger relationships with others.

Semiotics



Semiotics, also known as semiotic studies or semiology, is the study of signs and symbols and their meanings. Semiotics plays a crucial role in understanding communication, language, culture, and society. Semiotics involves the analysis of signs and symbols in various forms of communication, such as language, images, sounds, and gestures. According to Ferdinand de Saussure, one of the founders of modern semiotics, a sign consists of a signifier (a physical or material form) and a signified (a concept or meaning) (Saussure, 2011). For example, the word "dog" is a signifier that represents the concept of a four-legged animal that barks and is often kept as a pet. However, the meaning of a sign may vary depending on the context and cultural background of the person who uses it.

Semiotics is not only concerned with the analysis of individual signs but also with the relationships between signs and their contexts. This approach is known as semiotics of culture or cultural semiotics. Cultural semiotics explores how signs and symbols are used to convey meaning in different cultural contexts and how they shape our understanding of the world around us. For example, the use of certain colours, such as red and green, in traffic signs and signals has become a universal symbol that conveys specific meanings across different cultures and languages.

Another important function of semiotics is its role in the analysis of media and popular culture. In contemporary society, signs and symbols are ubiquitous in the media, advertising, and entertainment industries. The study of signs and symbols in these contexts is known as semiotics of media or media semiotics. Media semiotics examines how signs and symbols are used to construct meanings and messages in different forms of media, such as films, TV shows, advertisements, and social media. For example, the use of specific camera angles, lighting, and music in a film can convey specific emotions and meanings to the audience.

In addition to its theoretical and analytical functions, semiotics has practical applications in various fields, such as marketing, design, and education. In marketing, semiotics is used to create effective advertising campaigns by

understanding the meanings and associations of different signs and symbols in the target audience's culture. In design, semiotics is used to create user-friendly interfaces and products by using signs and symbols that are easily recognizable and understandable. In education, semiotics is used to develop critical thinking and analytical skills by teaching students how to analyze and interpret signs and symbols in different contexts.

In conclusion, semiotics is a fascinating field that offers a unique perspective on communication, culture, and society. By analyzing the meanings and relationships of signs and symbols, semiotics helps us understand how we communicate with each other, how we construct meanings and messages, and how we interpret the world around us. From a theoretical and analytical perspective, semiotics offers insights into the complexity and richness of human communication and culture. From a practical perspective, semiotics has applications in various fields that contribute to the development of effective communication, design, and education.

Visual Communication

Visual communication involves the use of images, graphics, and other visual aids to convey messages. Visual communication is widely used in advertising, marketing, and other business settings to convey messages effectively. According to Segal and Singer (2013), visual communication is becoming increasingly important in the digital age, as people are more likely to engage with visual content than textual.

Conveying Information: One of the primary functions of visual communication is to convey information through the use of images, graphs, charts, and other visual aids. As Mayer and Anderson (1992) note, "visuals can effectively enhance the transfer of information from the environment to memory" (p. 57). Through the use of visual aids, complex information can be presented in a way that is easy to understand and remember.

Creating Meaning: Visual communication also has the function of creating meaning through the use of symbols and other visual elements. As Kress and van Leeuwen (2006) note, "visual communication can create meaning by using images to convey abstract concepts" (p. 17). Through the use of visual metaphors and other visual elements, meaning can be conveyed in a way that is easily understood and memorable.

Building Brand Identity: Visual communication can also be used to build brand identity and recognition through the use of logos, colors, and other visual elements. As Kapferer (2008) notes, "visual communication is critical to brand building, as it helps to establish a unique and recognizable brand identity" (p. 12). Through the use of consistent visual elements, such as a logo or color scheme, a brand can establish a distinctive and memorable identity.

Persuasion: Visual communication can also be used to persuade and influence audiences through the use of persuasive images and design elements. As Fiske and Taylor (1991) note, "visual images can be used to evoke emotional responses and influence attitudes and behaviors" (p. 11). Through the use of persuasive images and design elements, visual communication can be used to change attitudes and behaviors.

Entertainment: Visual communication can also serve an entertainment function, providing audiences with enjoyable and engaging visual experiences. As Sontag (1966) notes, "visual communication can be a source of pleasure and entertainment, providing audiences with aesthetically pleasing and emotionally engaging experiences" (p. 26). Through the use of compelling visuals and engaging design elements, visual communication can be used to create enjoyable and memorable experiences for audiences.

Overall, visual communication serves a variety of functions, including conveying information, creating meaning, building brand identity, persuasion, and entertainment. These functions highlight the importance of visual communication in a variety of contexts, from marketing and advertising to education and entertainment.



Intrapersonal Communication

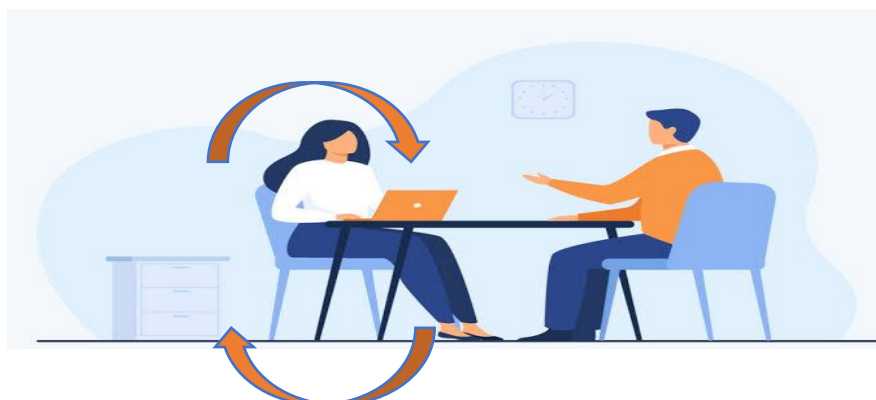


The word intrapersonal, suggests an activity that goes on within an individual. It can simply be defined as communication exchange of signals/messages within oneself. A person can communicate with himself by employing oral symbols or by engaging in a series of thought sequence. Got-DuPont (2022), sees intrapersonal communication as communication with oneself and brings up many synonyms for it, such as self -talk, internal monologue inner speech, inner experience and internal discourse. It includes the act of imagination and visualization (Maclean, 2005).

Intrapersonal personal communication is the bedrock of every other form of communication. If you cannot share meaning within you, you may not be able to do so in other forms of communication. It provides for self-stability, coping with

hardship, stress and depression, it helps in the encoding process and in the processing of messages and message interpretations.

Interpersonal Communication



Interpersonal communication involves the exchange of information, thoughts, and feelings between two or more individuals. Interpersonal communication plays a vital role in building and maintaining relationships, resolving conflicts, and achieving personal and professional goals. According to DeVito (2011), interpersonal communication is the most complex form of communication, as it involves the exchange of messages between two or more people, who have different personalities, cultures, and backgrounds.

Functions of communication in interpersonal context

Relationship Development: Communication is essential in building and maintaining relationships. As Knapp and Vangelisti (2014) note, "communication serves as the foundation for all human relationships" (p. 9). Effective communication helps individuals to establish trust, respect, and intimacy with their partners, friends, and family members.

Emotional Expression: Communication allows individuals to express their emotions and feelings to others. According to Burgoon, Guerrero, and Floyd (2010), "communication is a primary means for expressing emotions, both positive and negative" (p. 1). Through verbal and nonverbal communication, individuals can convey their happiness, sadness, anger, and other emotions to others.

Conflict Management: Communication plays a critical role in resolving conflicts and disagreements. As Wilmot and Hocker (2013) note, "communication is the primary tool used to manage conflict" (p. 43). Effective communication skills, such as active listening and assertiveness, can help individuals to resolve conflicts and reach mutually beneficial solutions.

Information Exchange: Communication allows individuals to exchange information and knowledge with others. According to DeVito (2011), "communication is a vehicle for the transmission of information from one person to another" (p. 5). Through communication, individuals can share ideas, opinions, and experiences with others, and learn from their perspectives.

Influence and Persuasion: Communication can be used to influence and persuade others. As Cialdini (2001) notes, "communication is a powerful tool for changing attitudes and behavior" (p. 5). Through persuasive communication, individuals can convince others to adopt their beliefs, values, and behaviors.

Overall, communication serves a variety of functions in interpersonal context, including relationship development, emotional expression, conflict management, information exchange, and influence and persuasion. These functions highlight the importance of effective communication skills in building and maintaining successful relationships with others.

Group Communication

Group communication involves the exchange of information, thoughts, and feelings among members of a group. Group communication is essential in achieving group goals, resolving conflicts, and building trust among group members. According to Hartley and Bruckmann (2002), group communication can be either formal or informal. Formal group communication involves the use of meetings, conferences, and other formal settings, while informal group communication involves the exchange of information through casual conversations, social gatherings, and other informal settings.

Task Coordination: Communication helps groups to coordinate and complete tasks effectively. According to Hackman and Morris (1975), "communication plays a central role in the coordination of tasks within a group" (p. 322). Through effective communication, group members can clarify roles, share information, and monitor progress towards goals.

Decision Making: Communication is essential in the decision-making process within groups. As Janis and Mann (1977) note, "communication among group members is crucial for reaching high-quality decisions" (p. 2). Through discussion and debate, group members can share their perspectives, evaluate options, and make informed decisions.

Socialization: Communication allows individuals to form and maintain social bonds within groups. According to Bales (1950), "communication plays a key role in the socialization process within groups" (p. 93). Through informal conversations and interactions, group members can build trust, establish norms, and develop a sense of identity as a group.

Problem Solving: Communication can be used to solve problems and overcome challenges within groups. As Osborn (1953) notes, "communication is a powerful tool for generating creative ideas and solutions within groups" (p. 31). Through brainstorming and collaboration, group members can generate new ideas and approaches to tackle complex problems.

Conflict Management: Communication plays a critical role in managing conflicts and disagreements within groups. As Tjosvold and Sun (2004) note, "communication is essential for resolving conflicts and promoting cooperation within groups" (p. 37). Through effective communication skills, such as active listening and empathy, group members can understand each other's perspectives and find mutually beneficial solutions.

Overall, communication serves a variety of functions in group context, including task coordination, decision making, socialization, problem solving, and conflict management. These functions highlight the importance of effective communication skills in achieving success within groups.

Organisational Communication



Organizational communication refers to the process of exchanging information and messages within an organization or between organizations. It involves conveying information, ideas, and opinions in a way that is understandable and meaningful to those receiving the message. Effective organizational communication is essential for the success of any business, as it can enhance employee engagement, reduce conflict, and improve organizational performance (Kozlowski & Ilgen, 2006).

Organizational communication is crucial for the smooth functioning of an organization. Effective communication helps to establish a clear understanding of the goals, objectives, and expectations of the organization. It also helps to foster a positive work environment, enhance employee engagement, and build trust among employees (Putnam & Pacanowsky, 1983).

Additionally, organizational communication can help to reduce conflicts within an organization. When employees have access to clear and accurate information, they are better equipped to make informed decisions and resolve conflicts (Katz & Kahn, 1978). This, in turn, can improve productivity and overall organizational performance.

Effective organizational communication has several benefits, including improved employee engagement, higher productivity, and better decision-making. When employees are engaged and informed, they are more likely to feel connected to the organization and to their work. This can lead to increased motivation and job satisfaction, which can ultimately result in higher productivity and better performance (Kozlowski & Ilgen, 2006).

Furthermore, effective organizational communication can lead to better decision-making. When employees have access to accurate and timely information, they are better equipped to make informed decisions that align with the goals and objectives of the organization (Miller & Jablin, 1991). This can result in better outcomes for the organization and can help to build trust and credibility among. This can help to improve their communication skills and can provide them with the tools and resources they need to effectively communicate with others (Miller & Jablin,

1991). Additionally, organizations can implement technology-based solutions, such as video conferencing and instant messaging.

Coordination: One of the primary functions of organizational communication is to coordinate the actions of individuals and teams within an organization. As Barker and Angelopulo (2006) note, "communication facilitates coordination by enabling individuals to share information and work together to achieve common goals" (p. 38). Through effective communication, employees can work together to achieve organizational objectives.

Decision-Making: Organizational communication also plays a key role in decision-making processes within an organization. As McShane and Von Glinow (2013) note, "communication facilitates decision-making by enabling individuals to share information, evaluate alternatives, and reach consensus" (p. 342). Effective communication can help ensure that decisions are made with the input of all relevant stakeholders and that the decisions made are in the best interest of the organization.

Information Sharing: Another important function of organizational communication is to facilitate the sharing of information within an organization. As Goldhaber and Barnett (2015) note, "communication is essential for information sharing within an organization, enabling employees to stay informed about organizational goals, priorities, and strategies" (p. 9). Through effective communication, employees can stay up-to-date on important information that affects their work and the organization as a whole.

Relationship Building: Organizational communication can also play a key role in building relationships among employees and between employees and management. As Gudykunst and Kim (2017) note, "communication can help build trust, respect, and positive relationships among employees, as well as between employees and management" (p. 48). Through effective communication, employees can develop strong working relationships and a sense of camaraderie within the organization.

Conflict Resolution: Finally, organizational communication can help facilitate conflict resolution within an organization. As Putnam and Myers (2016).

In conclusion, organizational communication is essential for the success of any business. Effective communication can enhance employee engagement, reduce conflict, and improve organizational performance. Despite the many benefits of organizational communication, there are also several challenges that organizations may face when implementing effective communication strategies.

Rhetoric



Rhetoric is the art of persuasion through communication, and it has been an essential part of human communication for thousands of years. In fact, the use of rhetoric can be traced back to ancient Greece, where it was used to train speakers to persuade their audiences effectively. This essay aims to explore the communication functions of rhetoric in human communication, and how it can be used to influence, persuade, and create meaningful connections with others.

According to Esuh (2008), rhetoric can be defined as all forms of intentional communication meant to exert influence and affect the decision, action or perceptions of another person. This definition highlights the primary function of rhetoric, which is to persuade an audience to adopt a particular perspective or take a specific action. Rhetoric can be used in a variety of contexts, from political speeches to marketing campaigns, to everyday conversations. The use of rhetoric is not limited to verbal communication, as it can also be expressed through nonverbal cues such as body language and tone of voice.

One of the primary communication functions of rhetoric is its ability to influence and persuade others. Through the use of persuasive language, speakers can change the opinions and attitudes of their audience, and encourage them to take a particular action or make a specific decision. This is often seen in political speeches, where politicians use rhetoric to gain the support of their constituents and influence public opinion. For example, in his famous "I Have a Dream" speech, Martin Luther King Jr. used powerful rhetoric to persuade his audience to support the civil rights movement and advocate for racial equality.

Another important function of rhetoric is its ability to create meaningful connections with others. According to Goffman (1959), communication is an inherently social activity, and it is through communication that we create and maintain social relationships. Rhetoric can be used to establish connections with others by creating a sense of shared values, beliefs, and experiences. This is often seen in marketing campaigns, where companies use rhetoric to create an emotional connection with their target audience and encourage brand loyalty.

Rhetoric can also be used to express emotions and convey a sense of identity. Through the use of persuasive language, individuals can express their values, beliefs, and emotions, and assert their identity to others. This is often seen in personal narratives, where individuals use rhetoric to tell their life stories and share their experiences with others. By doing so, they can create a sense of connection with their audience and establish their identity as a unique individual.

Furthermore, rhetoric can be used to educate and inform others. Through the use of persuasive language, speakers can convey complex information in a way that is easy to understand and digest. This is often seen in educational contexts, where teachers use rhetoric to engage and motivate their students to learn. For example, a teacher may use rhetorical devices such as metaphors and analogies to help their students understand complex scientific concepts.

Rhetoric is a powerful tool for communication in human interactions. It can be used to influence, persuade, create meaningful connections, express emotions, convey identity, and educate others. As such, it is an essential aspect of human communication and should be recognized as a valuable tool in interpersonal communication. Understanding the communication functions of rhetoric can help individuals to communicate more effectively and build stronger relationships with others.

Silence

Silence is often considered as the absence of sound, but it can also be a powerful tool for communication in human interactions. In fact, silence is an essential part of human communication, and it plays a vital role in interpersonal communication, particularly in nonverbal communication. Silence can communicate a range of emotions, thoughts, and intentions in human communication. In some cultures, silence is regarded as a sign of respect and politeness, while in others, it may signify disagreement or disapproval. According to Hargie and Tourish (2009), silence is a fundamental aspect of communication, and it can serve several communication functions. The authors argue that silence can function as a tool for controlling communication, signaling agreement, demonstrating power and authority, and conveying emotions.

One of the most common communication functions of silence is its use to control communication. For example, a speaker may use a long pause or silence to indicate that they have finished their statement and that it is time for the listener to respond. Similarly, a listener may use silence to signal that they are waiting for the speaker to provide more information or clarify their point. In this way, silence can serve as a powerful tool for regulating the flow of communication.

Silence can also be used to signal agreement or approval. According to Gudykunst (2005), silence can communicate agreement in some cultures, particularly those where explicit verbal agreement is not the norm. In these cultures, silence is a sign of respect and indicates that the listener is listening attentively to the speaker. Conversely, in other cultures, silence may be interpreted as disagreement or lack of interest.

Silence can also be used to convey power and authority. For example, a person in a position of power, such as a boss or supervisor, may use silence to assert his authority and demonstrate his dominance over others. In this context, silence can be used as a form of nonverbal communication to convey a message of control and superiority.

Another important communication function of silence is its ability to convey emotions. Silence can be a powerful way to express emotions such as anger, sadness, or disappointment. For example, a person may remain silent in response to a hurtful comment, indicating that they are upset or offended. Alternatively,

silence can also convey positive emotions such as love or affection. In romantic relationships, for instance, a prolonged gaze or moment of silence can convey deep feelings of connection and intimacy.

Furthermore, silence can be used to establish rapport and build relationships. According to Mehrabian (1972), communication is made up of three components: words, tone of voice, and nonverbal behavior. Silence falls under the category of nonverbal behavior and can be used to convey emotions, intentions, and attitudes. In social situations, such as a first date or a job interview, silence can be used strategically to establish rapport with the other person. By listening attentively and allowing for moments of silence, a person can convey that they are interested in the other person and willing to build a relationship.

Silence is a powerful tool for communication in human interactions. It can be used to control communication, signal agreement, demonstrate power and authority, convey emotions, and establish rapport. As such, it is an essential aspect of nonverbal communication and should be recognized as a valuable tool in interpersonal communication. Understanding the communication functions of silence can help individuals to communicate more effectively and build stronger relationships with others.

Listening

This is one of the most important aspects of human communication, that cuts across every facet of human communication. It is the process of paying attention to aural messages. It differs from hearing because it involves strategic attention. Hearing is without effort, but any form of hearing that is with effort is listening. Listening therefore, is an active process of making sense of, assessing, and responding to what we hear. It is a communication process that involves the five stages of: receiving, understanding, evaluating, remembering, and responding to stimuli. Types of listening skills include: informative listening, discriminative listening, biased listening, sympathetic listening, comprehensive listening, empathetic/ therapeutic listening, and critical listening.

Functions of Listening

We listen to comprehend, we listen to support arguments, people or self, we listen to discern, analyze or appreciate; we also listen to persuade others and sometimes to show understanding. Without listening, the human communication process will be in vain. A good communicator, therefore is a good listener. Consequently, the process of encoding and decoding will not be complete without listening.

Public Communication

Public communication refers to the dissemination of information or messages from a source to a large audience through various channels, including traditional media, social media, and public speaking events. Effective public communication is critical in various fields, including politics, healthcare, education, and business. In this write-up, we will explore the concept of public communication and its importance in modern society.

One of the primary reasons why public communication is essential is its ability to inform and educate people. In politics, for instance, public communication plays a vital role in shaping public opinion and influencing political decisions. Candidates

use public communication to communicate their policies and positions, and voters use it to evaluate and make informed choices. Similarly, in healthcare, public communication is used to educate people on health issues, promote healthy behaviors, and disseminate information about health services.

Effective public communication requires a clear message, a compelling delivery, and an appropriate channel. A clear message is critical in ensuring that the audience understands the information being communicated. A compelling delivery, on the other hand, captures the audience's attention and creates an emotional connection, making the message memorable. Lastly, the appropriate channel ensures that the message reaches the intended audience and that the message is received in the right format.

One of the challenges of public communication is ensuring that the message is accurate and credible. The proliferation of social media and the internet has made it easier for fake news and misinformation to spread, making it challenging to separate fact from fiction. To address this challenge, communication experts recommend that public communicators should use credible sources and fact-check their information before disseminating it to the public.

Another challenge of public communication is the issue of audience diversity. In modern societies, audiences are diverse in terms of age, gender, culture, and education level. To ensure that the message is received and understood by all audiences, communicators need to consider these factors and tailor their message to suit the audience's needs.

Public communication is critical in modern society, and its importance cannot be overstated. It plays the following functions:

Persuasion: One of the primary functions of public communication is persuasion. As Seiter and Gass (2016) note, "public communication is often used to persuade individuals or groups to adopt a particular position or take a particular action" (p. 5). Effective public communication can help sway public opinion and mobilize individuals to take action on important issues.

Information Dissemination: Public communication is also used to disseminate information to the public. As Arpan and Roskos-Ewoldsen (2019) note, "public communication serves as a means of informing the public about important issues, events, and developments" (p. 3). Effective public communication can help ensure that individuals are well-informed about important topics and can make informed decisions.

Entertainment: Public communication can also serve an entertainment function. As Heath and Bryant (2018) note, "public communication can be used to entertain and engage audiences, providing a means of escape from everyday life" (p. 1). Effective public communication can be entertaining and engaging, providing individuals with a source of enjoyment and relaxation.

Socialization: Public communication can also play a role in socialization, helping individuals learn about social norms and values. As Lull and Hinerman (2019) note, "public communication can serve to reinforce social norms and values, and to shape individual beliefs and attitudes" (p. 2). Effective public communication can help individuals better understand and navigate social situations.

Agenda Setting: Finally, public communication can help set the public agenda and shape public opinion on important issues. As McCombs and Shaw (2017) note, "public communication can shape public opinion by determining which issues are considered important and how they are framed in the media" (p. 1). Effective public communication can help ensure that important issues receive the attention they deserve and can influence the way individuals think about those issues.

Overall, public communication serves a variety of functions, including persuasion, information dissemination, entertainment, socialization, and agenda setting. These functions highlight the importance of effective public communication in shaping public opinion, informing individuals, and mobilizing action on important issues.

International Communication



International communication is a complex and multifaceted concept that refers to the exchange of information, ideas, and knowledge across national borders. It involves understanding and adapting to different cultural, social, and political contexts, and often involves the use of multiple languages and mediums. In today's increasingly interconnected and interdependent world, international communication is more important than ever, as it plays a critical role in promoting global collaboration, building cross-cultural understanding, and facilitating economic and social development.

One of the key aspects of international communication is its role in promoting global collaboration on important issues such as climate change, public health, and security. As Archetti (2016) notes, "communication is essential for promoting global collaboration on pressing issues that affect people around the world" (p. 1). Effective communication can help individuals and organizations work together to address shared challenges, and can promote global cooperation and solidarity.

In order to be effective in international communication, it is important to understand and adapt to different cultural, social, and political contexts. This requires not only linguistic skills, but also a deep understanding of cultural norms, values, and beliefs. As Kim and Park (2017) note, "successful international communication requires a deep understanding of the cultural, social, and political contexts in which it takes place" (p. 24). It also requires the use of appropriate communication mediums and technologies, as well as the ability to navigate complex legal and regulatory systems.

Facilitating International Trade: International communication is critical for facilitating trade between countries. As Kim and Park (2017) note, "effective communication is essential for businesses engaging in international trade, as it helps to overcome linguistic and cultural barriers and facilitates the exchange of goods and services" (p. 23). Effective communication can help businesses build relationships with international partners, negotiate deals, and navigate complex legal and regulatory systems.

Building Cross-Cultural Understanding: Communication plays a key role in building cross-cultural understanding and promoting cultural exchange. As Chen and Starosta (2018) note, "communication is essential for building trust and understanding between individuals from different cultural backgrounds, and for fostering cross-cultural learning and collaboration" (p. 2). Effective communication can help individuals and organizations appreciate and respect cultural differences, and can facilitate cross-cultural cooperation and dialogue.

Resolving International Conflicts: Communication is also critical for resolving international conflicts and promoting peace. As Kim and O'Connor (2017) note, "effective communication is essential for resolving conflicts between nations and promoting peaceful relations" (p. 1). Effective communication can help parties understand each other's perspectives, identify common ground, and negotiate solutions that are mutually beneficial.

Promoting International Development: International communication can also play a key role in promoting international development. As Melkote and Steeves (2015) note, "communication is a critical component of international development efforts, as it helps to promote economic growth, social development, and political stability" (p. 2). Effective communication can help governments and international organizations coordinate development efforts, engage local communities, and promote sustainable development practices.

Overall, international communication serves a variety of functions, including facilitating international trade, building cross-cultural understanding, resolving international conflicts, promoting international development, and enhancing global collaboration. These functions highlight the importance of effective communication in promoting peace, prosperity, and cooperation among nations.

Cross Cultural Communication



Cross-cultural communication refers to the exchange of ideas, information, and messages among individuals or groups from different cultural backgrounds. This type of communication is becoming increasingly important in today's globalized world, where individuals from different cultures often work together or interact with each other. Cross-cultural communication is crucial for effective communication and building relationships between people from different cultures.

Culture plays a vital role in shaping the way people communicate. It influences language, behavior, values, beliefs, and customs. Therefore, communication between people from different cultures can be challenging and complex due to cultural differences. Cultural differences can create communication barriers that hinder effective communication. For instance, communication styles, nonverbal communication, and cultural values may differ between cultures and can cause misunderstandings or misinterpretations.

One of the significant challenges to cross-cultural communication is language. Individuals from different cultures may speak different languages or use different dialects or accents, which can make it challenging to understand each other. For instance, a person from China may speak Mandarin, which is different from English or Spanish. Similarly, a person from the United States may speak American English, which is different from British or Australian English. To overcome this barrier, individuals can learn a new language or use translation tools to facilitate communication.

Another significant challenge is nonverbal communication. Nonverbal cues such as facial expressions, body language, and eye contact can vary between cultures and can affect communication. For example, eye contact is considered a sign of respect and attentiveness in some cultures, while in other cultures, it is seen as a sign of disrespect or aggression. Thus, individuals need to be aware of nonverbal cues in different cultures to avoid misunderstandings.

Cultural values and beliefs can also impact communication. For instance, some cultures may prioritize indirect communication, while others value direct communication. In some cultures, it is rude to interrupt, while in others, it is considered normal. Therefore, individuals need to be aware of cultural differences in communication styles to avoid offending or misunderstanding others. To improve cross-cultural communication, individuals need to develop cultural awareness, sensitivity, and competence.

In conclusion, cross-cultural communication is essential for effective communication and building relationships between people from different cultures. However, cultural differences can create barriers to effective communication. To overcome these barriers, individuals need to develop cultural awareness, sensitivity, and competence. Effective communication in cross-cultural contexts requires individuals to be adaptable, flexible, and open-minded. By improving cross-cultural communication, individuals can build trust, respect, and understanding between cultures, which is essential in today's globalized world.

There are several functions of communication in cross-cultural communication, including establishing relationships, managing conflicts, and promoting cultural understanding.

Establishing relationships: Communication plays a crucial role in establishing and maintaining relationships in cross-cultural contexts. Effective communication helps individuals build trust and understanding, which are essential for establishing relationships. As stated by Chen and Starosta (2005), "Effective communication builds trust, mutual respect, and rapport, which are essential for establishing relationships in cross-cultural contexts" (p. 102).

Managing conflicts: Communication can also help manage conflicts in cross-cultural contexts. Conflicts can arise due to cultural differences, and effective communication can help individuals navigate and resolve these conflicts. As argued by Ting-Toomey (1999), "Effective communication can help individuals manage conflicts by promoting understanding, reducing stereotypes, and building empathy" (p. 65).

Promoting cultural understanding: Communication can promote cultural understanding by facilitating the exchange of ideas and information between individuals from different cultures. Effective communication can help individuals learn about each other's cultures and develop cultural competence. According to Samovar and Porter (2010), "Effective communication promotes cultural understanding by facilitating the exchange of ideas and information between individuals from different cultures" (p. 124).

Building cultural competence: Communication can also help individuals build cultural competence, which is the ability to effectively communicate and interact with individuals from different cultures. Effective communication can help individuals develop cultural awareness, sensitivity, and competence. As stated by Gudykunst and Kim (2003), "Effective communication helps individuals develop cultural competence by improving their knowledge of other cultures, promoting understanding, and reducing stereotyping" (p. 87).

Enhancing creativity and innovation: Communication can also enhance creativity and innovation in cross-cultural contexts. By promoting the exchange of diverse ideas and perspectives, effective communication can stimulate creativity and innovation. According to Shachaf and Hara (2010), "Effective communication enhances creativity and innovation by promoting the exchange of diverse ideas and perspectives, which can lead to new insights and solutions" (p. 542).

In conclusion, communication plays a vital role in cross-cultural communication, serving functions such as establishing relationships, managing conflicts, promoting cultural understanding, building cultural competence, and enhancing creativity and innovation. Effective communication can help individuals navigate cultural differences, develop cultural awareness and competence, and build trust and understanding between cultures.

Mass Communication



Mass communication refers to the process of transmitting information to a large number of people using different forms of media, usually referred to as the mass media. Mass communication has become an integral part of modern society, influencing people's attitudes, behaviors, and beliefs.

The history of mass communication can be traced back to the invention of the printing press in the 15th century, which led to the mass production of books, newspapers, and other printed materials. The development of the telegraph, telephone, and radio in the late 19th and early 20th centuries further revolutionized mass communication. Today, mass communication is primarily delivered through print media (newspapers and magazines), broadcast media (radio, television, sound recording) the internet, and social media.

Mass communication has a significant impact on society. It shapes people's attitudes, behaviors, and beliefs and influences their choices and decisions. Mass communication can help to raise awareness about social issues and mobilize public opinion towards social change. However, it can also be used to spread misinformation and propaganda, leading to the manipulation of public opinion. The use of mass communication in politics has become increasingly prevalent in recent years, with politicians using different forms of media to reach out to their supporters.

Mass communication plays a significant role in modern society, and its impact is undeniable. The development of new technologies and media channels has led to the evolution of mass communication, making it easier to reach a vast audience.

The functions of mass communication, including informing, educating, entertaining, persuading, and building relationships, have become increasingly important in modern society. The impact of mass communication on society has been both positive and negative, with its ability to shape public opinion and influence people's attitudes and behaviors. It is, therefore, crucial to use mass communication ethically and responsibly to ensure that it benefits society as a whole.

Informing the public: The primary function of mass communication is to inform the public about current events, news, and important information. As stated by McQuail and Windahl (2015), "Mass communication provides the public with information about events, ideas, and issues that affect them" (p. 14).

Educating the public: Mass communication also plays a crucial role in educating the public about various subjects, such as health, science, and social issues. As argued by Baran and Davis (2015), "Mass communication educates the public by providing information on various subjects and topics that are essential for personal and social development" (p. 12).

Entertaining the public: Mass communication also serves the function of entertaining the public through various media channels, such as movies, music, and television shows. As stated by Katz and Lazarsfeld (2018), "Mass communication provides entertainment to the public through various media channels, which serve as a source of relaxation and enjoyment" (p. 21).

Persuading the public: Mass communication can also be used to persuade the public to adopt certain ideas, products, or services. As argued by O'Keefe (2016), "Mass communication can be used to persuade the public by presenting messages in a compelling and persuasive manner" (p. 25).

Building relationships: Mass communication can also help build relationships between individuals and organizations. Effective mass communication can help organizations build trust and credibility with their audiences, which can lead to long-term relationships. According to DeFleur and Dennis (2019), "Mass communication helps build relationships between individuals and organizations by providing a platform for communication and interaction" (p. 15).

In conclusion, mass communication plays a crucial role in informing, educating, entertaining, persuading, and building relationships with the public. Effective mass communication can help individuals and organizations achieve their communication objectives and reach a large audience through various media channels.

National Communication

National means a nation in its entirety, or relating to all the components of a country and not a section of it. For example, in Nigeria, it will refer to all the geopolitical regions; south south, south east, south west, north east, north west and north central. National communication refers to how and the means through which the people of a nation exchange ideas, interact and share meaning. It refers to the rules and regulations guiding communication processes within a country, otherwise called the communication policy. Thus, a communication policy refers to a body of rules a nation has adopted to guide its communication culture.

National communication system generally incorporates media types such as radio, television, film, cinema, newspapers, magazines, advertising and public relations. these media types are characterized by ownership and control, funding, training and regulations. In Nigeria, the advent of social media and search engines (Twitter, Instagram, Facebook, WhatsApp, Ti Tom, LinkedIn, and search engines like google, yahoo etc.) have presented a challenge that is yet to be resolved. While social media may not have been recognized in the national communication policy in Nigeria, its omnipresence and general acceptability among the populace is a challenge to policy makers.

In whatever perspective national communication is discussed it is usually peculiar to a country, based on that country's national orientations and aspirations, aimed at achieving such goals as: national development, peaceful coexistence and integration among the various groups of people within a nation.

Global Communication



Global communication is the process of exchanging information between two nations and across different nations, cultures, and languages. The rise of globalization has made global communication a crucial component of international relations, business, and diplomacy. This essay will explore the concept of global communication, its history, functions, and impact on society.

The history of global communication can be traced back to ancient times, with the exchange of information and ideas between different civilizations. The development of trade routes and the spread of religion and culture further facilitated global communication. However, it was not until the invention of the telegraph in the 19th century that global communication became more efficient. The development of the telephone, radio, television, and the internet further revolutionized global communication, making it easier and faster to communicate across different regions of the world.

Global communication has a significant impact on society, shaping people's attitudes, behaviors, and beliefs. It has made the world more connected, facilitating the exchange of information, goods, and services across different regions of the world. However, it has also led to the spread of cultural imperialism, with dominant cultures and languages exerting a significant influence on the less dominant ones. Moreover, global communication has also facilitated the spread of misinformation and propaganda, leading to the manipulation of public opinion. The use of global communication in politics has become increasingly prevalent in recent years, with politicians using different forms of media to reach out to their supporters.

Global communication has become an integral part of modern society, with its impact being felt across different regions of the world. The development of new technologies and media channels has led to the evolution of global communication, making it easier to reach a global audience. The functions of global communication, including facilitating international trade, promoting cultural exchange, promoting diplomacy, and enhancing global understanding, have become increasingly important in modern society. The impact of global communication on society has been both positive and negative, with its ability to shape public opinion and influence people's attitudes and behaviors. It is, therefore, crucial to use global communication ethically and responsibly to ensure that it benefits society as a whole.

The functions of global communication are diverse and include facilitating international trade, promoting cultural exchange, promoting diplomacy, and enhancing global understanding. Global communication plays a crucial role in facilitating international trade by providing a means of exchanging information between different countries, businesses, and organizations. It also promotes cultural exchange by allowing individuals to share their experiences, traditions, and values with people from different parts of the world. Global communication also plays a significant role in promoting diplomacy by enabling nations to communicate and negotiate with each other. Moreover, global communication helps to enhance global understanding by providing a platform for people to learn about different cultures, languages, and traditions.

Digital Communication



Digital communication refers to the transmission of information through electronic devices and platforms, such as computers, smartphones, and social media. In today's digital age, the prevalence of digital communication has significantly impacted the way we interact with each other, both personally and professionally. This essay will explore the functions of digital communication and how it has affected our daily lives.

One of the primary functions of digital communication is to facilitate interpersonal connections between individuals. The use of social media platforms such as Facebook, Twitter, and Instagram has enabled people to communicate with each other on a global scale. According to Kaplan and Haenlein (2010), social media platforms have become an integral part of people's lives, with over 2.7 billion active users worldwide. These platforms provide users with the ability to share photos, videos, and text messages with their friends and family, regardless of their geographical location.

Another function of digital communication is its ability to facilitate information dissemination. With the advent of digital technologies, news and information are now available at the touch of a button. According to Pew Research Center (2018), 93% of Americans get their news online, with 67% of them relying on social media platforms for their news. Digital communication has made it easier for people to access information about local and global events and has also facilitated the dissemination of public health information during the COVID-19 pandemic.

Digital communication also plays a crucial role in business operations, particularly in the era of remote work. The use of email, video conferencing, and collaboration software has enabled organizations to conduct business without the need for face-to-face interactions. According to a survey by Upwork (2020), 41.8% of the American workforce now works remotely, with digital communication tools playing a significant role in enabling remote work. These tools have enabled employees to communicate with each other, share documents, and collaborate on projects, regardless of their geographical location.

Moreover, digital communication has also impacted the way organizations market their products and services. With the rise of e-commerce, businesses can now reach a global audience through their websites and social media platforms. Digital marketing strategies such as search engine optimization (SEO), email marketing, and social media advertising have become vital tools for businesses looking to promote their products and services to a global audience (Chaffey, 2019).

However, digital communication has also brought about its fair share of challenges. One of the primary challenges is the issue of information overload. With the constant barrage of information available online, it can be challenging for individuals to filter through the noise and find accurate and reliable information. This can lead to the spread of misinformation and fake news, which can have severe consequences (Tandoc, Lim, & Ling, 2018).

Another challenge is the issue of privacy and security. With the prevalence of digital communication, individuals and organizations are at risk of cyber-attacks, data breaches, and identity theft. According to a study by NortonLifeLock (2020), cybercrime has cost Americans over \$4.2 billion in losses, with 60% of Americans falling victim to cybercrime at some point in their lives.

Digital communication has become an integral part of our daily lives, with its ability to facilitate interpersonal connections, disseminate information, enable remote work, and promote products and services. However, the prevalence of digital communication has also brought about its fair share of challenges, including information overload, misinformation, and security risks. As we continue to rely on digital communication, it is essential to remain vigilant and take steps to protect ourselves and our organizations from the risks associated with digital communication.

Summary

This chapter, based on its objectives-rayed the nature of communication, the various types of human communication and how communication functions within the nexus of the various types of human communication. The value of communication in human relations has become obvious in the various role played by communication. Paul Watzlawick dictum that “man cannot not communicate

holds an important part of human communication and its variants. This chapter ends with exercises to gauge the level of understanding of the students as well as measures the effectiveness of the style of presentation.

Exercises

1. Differentiate between human communication, plants and animal communication
2. What do you understand by intra-personal communication?
3. Write short notes on the following:
 - a. Visual communication
 - b. Interpersonal communication
 - c. Cross cultural communication
4. Explain the functions of communication in organization, group context and interpersonal communication context.
5. What do you understand by the word digital media? What role can it play in effective communication?
6. Outline the three well known models of communication?
7. List at least four major functions of communications?
8. Mention five basic components in the communication process.
9. Compare and contrast the functions of national and international communication?
10. Define communication as a concept and describe the process of communication?

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Chapter 4

Communication and Perception

Lai Oso & Olalekan Hassan

Overview

The way we see things and objects (people, events, situations etc.) around us determines how we react to them. In other words, our relationships depend on the way we perceive the world around us. This also involves how we communicate with others. So, our patterns and contents of communication depend on our perception. In this chapter, we will discuss the meaning and process of perception, the stages involved, the role and influence of perception and how we can improve our perception of others.

Objectives

At the end of this chapter, students should be able to:

1. Define perception
2. Explain the process and the stages of perception
3. Explain the principle of selectivity
4. Explain how one's concept about himself/herself influences one's communication with others
5. Explain the frame of reference

Introduction

What we know of the world, our attitude and actions to a large extent are influenced by how we perceive things around us. Perception is the process by which we become aware of people, objects, events, and situations that occur around us. It is a process through which we acquire information about our environment. We perceive things (i.e., gather information) through our five senses – hearing, smell, touch, taste, and sight. It is an active process resulting from what exists in the outside world and from individual experiences, desires, moods, interests, needs, love, and hatred. Those are “the functional factors of perceptual organisation” (Krech & Crutchfield, 1971). After gathering or selecting information about an object, we then organise and interpret such information. In other words, perception is the process by which we represent such information to ourselves by creating a mental image of what we know (Steinberg, 1994, p. 39).

The way we speak about others or objects around us is influenced by our perception of such other people and events. Perception is a personal process through which we view the world around us. The meaning we give to events, situations and objects also depends on our perception. Perception determines the way we judge other people's behaviour. So many factors influence our perception. These factors constitute a frame of reference. The frame of reference refers to the factors or variables such as culture, gender, social status, political affiliations, beliefs, ethnic origin, and individual experiences among others we consciously and unconsciously ‘carry about’. They are already part of us and ‘come into action’ as we encounter any object, event or situation. We process what we encounter as we interact with our environment, and define and ascribe meanings based on our

frame of reference. The more the similarity in one's frame of reference with others the better the perception.

Perception influences our communication choices. As De Vito has rightly noted “The message you send and listens to will depend on how you see the world, on how you size up specific situations, on what you think of the people with whom you interact” (De Vito, 2002, p. 55). As McQuail and Windahl once noted “one of the major developments that followed the development of the linear model of communication was the recognition of the fact that receivers selectively perceive, interpret, and retain messages (McQuail & Windahl, 1981, p. 5). The issue of perception and the selectivity process involved brings out the “transactional character of much communication and the dependence of any meaning which is acquired on the assumptions and fore-knowledge of the receiver and on the context in which communication takes” (McQuail & Windahl, *ibid*, p.6).

Perception

Perception provides a window, a prism through which we see the world. Perception is a personal exhibition of how one sees the world surrounded based on many sociocultural elements. Markus and Kitayama (1991) observed that people across various cultures have different perceptions of self and others. These differences can be seen when comparing two distinct cultures. The nature of the individual experience can also be influenced when two cultures meet. Our culture, psychology, make-up, and experience, mediate and influence our perception of others.

Perception is the process of selecting, organizing, and interpreting information. Perception is dimensional. It is understood to mean how we see the world, and each of us sees the world differently based on some of the factors already mentioned. As others see us, so we see others differently based on the perception we may have formed at the first encounter, our beliefs or experience. Schramm defines the frame of reference as a “fund of usable experience” (Schramm, 1971, p. 31). In their discussion on how we perceive the world, Sherif and Cantril define it as “the functionally related factors (present and past) which operate at the moment to determine the particular properties of a psychological phenomenon (such as perception, judgment, effectivity). This also shapes the manner each of us comes to a conversation with different ways of talking and doing things. Perception directly affects the way we communicate. More often than not, we perceive based on our frame of reference, which includes our background, attitudes, beliefs, experiences, and culture. These aspects not only affect our intrapersonal communication but also drive how we communicate daily with others. As we can see and observe, we form perceptions daily of our friends, coursemates, parents, lecturers even on objects, activities, people and institutions around us.

Perception is how we gather and interpret information from the world around us. Since we constantly gather and interpret information from our environment, it is accurate to say therefore that perception is a process and not an action (Perreault & McCarthy, 2005). Jobber (2004, p. 123) sees perception as the complex process by which people select, organize and interpret sensory stimulation into a meaningful picture of the world. Jobber's definition crystallizes the role played by

the information itself which he described as the “external stimuli”. By referring to the information gathered as stimuli, he emphasizes the important role of the information as opposed to the passive role imposed on it by the other definitions. Santrock (2003) views perception as "the process of organizing and interpreting sensory information to give meaning. Perception functions as means of representing information from the outside world internally. Hence, it is the personal creation of the particular individual who is involved in the process.

As Luthans noted the key to understanding perception is to recognise that it is a unique interpretation of the situation, not an exact recording of it. This means what we term or take as reality is something we put together or construct based on how and what we elect. In short, perception is a very complex cognitive process that yields a unique picture of the world, a picture that may be quite different from reality (Luthans, 2005, p. 33). This suggests that every individual possesses a unique filter, and the same situation/ stimuli may produce very different realities, reactions and behaviours. This should also direct our attention to the fact that communication involves negotiation and bargaining between senders and receivers. The process is mediated by many socio-cultural and psychological factors.

One major consensus among scholars is that perception is highly individualistic. Through perception, each individual has a unique perspective of the world, which quite often is not an accurate representation of reality. This explains the idea that reality is a social construction. Perception is formed by an individual as a result of the information he chooses to expose himself to, the way he chooses to interpret them, and for how long he chooses to retain them, all depending on his history and previous exposure to similar information. The individualistic tendency of perception is what makes it difficult to predict the ability of another person to interpret one's message the way one (i.e., the sender) intends it. This refers to what McQuail and Windahl term the “potential inefficiency of a communication link” (McQuail & Windahl, 1981, p. 5).

As Krech and Crutchfield observed in their discussion of how we perceive the world “perception is functionally selective” (Krech & Crutchfield, 1971, p. 235). We perceive things in the way we consider them as useful to us according to the “cognitive structure we have already built. They further explain that no “one perceives everything that is ‘out there’ to be perceived. Our mental apparatus is not an indifferent organising machine ready to accord equal importance to all stimuli that impinge our sense organs. Typically, only certain physical stimuli are used in making up the organised perception, while other stimuli are either not used at all or are given a very minor role” (Krech & Crutchfield, *ibid*, p. 242).

Perceptual Process

The perception process involves three stages. These stages focus on the ability to **select** stimuli that pass through our perceptual filters, and how they are **organised** into our existing structures and patterns, and are then **interpreted** based on previous experiences. These are cognitive and psychological processes that relate to how we perceive the people and objects around us, and how they affect our communication patterns. The three stages occur relatedly and almost all at the same time.

1. **Selection:** Selection is the first part of the perception process, in which we pick or choose a few from the sensory stimuli that come to our attention and discard others. These sensory stimuli include sound, sight, smell, and texture which we notice (i.e., perceive) through our sensory organs. These sensory organs are around us all the time. Many objects and events compete for our attention all the time; we are only able to pay attention to a few of them. This means that in the perception process, our brains only select information that is relevant to us in a particular situation. Our sensory organs play a pivotal role in selecting, directing and shaping our focus, most especially, our frame of reference. For instance, when you are deeply soaked watching a film that is full of suspense, betrayal, horrors etc. you are unlikely to shift your attention to other things, except or until your concentration collapses and your attention may shift to another thing. The high concentration of attention is based on the selection of stimuli your brain can process and work with.

Selective exposure means “any systematic bias in selected messages that diverge from the composition of accessible messages” (Knobloch-Westerwick, 2015, p. 3). As Garrett noted media consumers tend to select media content that is in line with their attitudes and social-cultural factors e.g., sex, age, education, and ethnic or religious background (Garrett, 2013). This further strengthens and deepens our understanding of selective exposure as a process where people choose to focus on information in their environment that is congruent with and conforms to their current attitudes or interests. There is a tendency in human behaviour for people to believe in information that agrees with their pre-existing disposition or belief and disagree or disregard those that are contrary. People will likely read or hear news that supports their political orientation, even if fake. That is why many people share much fake news or hate speech because they believe such as it conforms to their pre-existing beliefs or disposition.

Selective attention describes how we see what we want to see and hear what we want to hear (De Vito, 2002). It is the cognitive process of attending to a small number of sensory stimuli (i.e., external and internal) while suppressing all other ‘irrelevant’ sensory inputs (Bater, Lovina & Jordan, Sara, 2019; McLeod 2018; Murphy, Greoger & Greene, 2016). The gist of the matter is that selective attention focuses on what is considered important information while de-emphasising the less important or distracting or contradictory information. For example, we often focus our attention on things that are out of normal, novel and greater intensity than other surrounding stimuli. Therefore, our attention is significantly influenced by our **interests, needs** and **expectations**.

2. **Organisation:** Perception organisation is the second stage of the perception process. It takes place once the brain has selected useful information to be processed. Perception organisation is the process where information is arranged, sorted and categorised into meaningful cognitive patterns based on our innate and learned observations or behaviour. Perception organisation is influenced by our expectations and the desire to create a whole image that has meaning for us. However, the information we select is carefully organised into patterns based on **proximity, similarity,** and

difference. Consciously or unconsciously, we tend to organise our interactions and interpersonal experiences relying on direct experiences and frames of reference.

Proximity: About proximity or physical closeness, we usually have a predetermined mind that things that are close together go together. For instance, your brother visited a cool spot to buy shawarma for your siblings who came to visit for a short holiday. He was waiting in a long queue to be attended to when policemen arrived. Unfortunately, your brother was one of those arrested by the police on the information that some boys were planning to cause some trouble in the area. In this situation, the police may not be able to filter the suspect immediately. They probably assume that all the boys they met there would have been involved in the plan. After careful investigations, your brother was released and other suspects were detained. Even though he might have never met other persons before in his life, the police adopted a basic perceptual organising cue to group him with other boys because they were standing in proximity to one another. It would go a long way to determine how people form perceptions about him based on the organising perceptual cue the police adopted to initially group everybody as suspects. The basic principle is that things that are physically close together form a unit.

Similarity

In some cases, we also group things to form perceptions based on common features and similarities. Things that are physically similar or look alike form a unit. As the saying goes, “Birds of the same plumage flock together”. Sometimes, we are constrained to think that similar-looking or similar-acting things belong together. In Nigeria, it is generally assumed that any man that wears Babaringa or Kaftan with a cap is Hausa. For example, you have a friend that you regularly go out with, both of you are females; you finished secondary school together, around the same age, and of the same ethnic group and religious beliefs. You are now in the same institution, the same course of study, and the same level. You have developed a strong bond. Interestingly, your facial look is not striking. There is no iota of resemblance. Each time you go to the cafeteria, the attendants assumed you are sisters. Despite obvious disparities in their many other features, the noticeable features are organised based on similarity. This proves the saying, “Show me your friend and I will know who you are”.

3. Perceptual Interpretation

Perceptual interpretation is the perception process of assigning meaning to our experiences using mental structures known as schemata. In the process of interpretation, we evaluate and explain the stimuli we have selected and organised. In receiving or perceiving a message or signal, we ascribe meaning to it according to our cultural background and other resources. Meaning according to Schramm, one of the founding fathers of communication and media studies is thus “a cognitive and emotional thing; it exists within the participants. It is a response a receiver makes to the signs that embody the message” (Schramm, 1971, p. 30). Schemata are the mental templates of characteristics that influence our notions or ideas about other people (Gamble & Gamble, 2002). In terms of schemata, interpretation can be a much more deliberate and conscious step in the perception

process. One tends to interpret new experiences and complex information using perceptual cues around us based on previous knowledge and experiences. In this regard, perception is sometimes influenced by motivational state, emotional state and experience. Our motivational state and emotional state are the major contributory factors that shape how we perceive a situation and make meaning out of it. This goes a very long way in forming a lasting impression or beliefs of other people, and this may take a very long period to correct. Therefore, perceptual interpretation is attained by using regular familiar patterns for the representation of meaning. Many factors may influence the perceptions of the perceiver. The three major factors as already indicated are **motivational state, emotional state, and experience**. All of these factors, especially motivation and emotion, greatly contribute to how a person perceives a situation.

To further broaden the understanding of perceptual schemata, Gamble and Gamble (2002) identified perceptual schemata, or cognitive context that could guide our perception of people and aid our beliefs on their perceptual patterns. This refers to 'construct'. What does construct mean in perception formation? A construct is a mental construction and scientific process of observing natural phenomena, inferring the common features of those observations, and constructing a label for the observed commonality or the underlying cause of the commonality.

1. **Physical constructs:** Physical constructs categorize people according to their appearance. Physical constructs are mental structures whereby people are classified according to their physical characteristics, including age, weight, and height. For example, there is a popular belief that fat people are more likely or at risk of having diabetes than slim people. This may not necessarily be true medically. As a Yoruba saying goes "iri ni si ni isoni lojo", which may translate to "as people see you, so they relate with you"
2. **Interaction constructs:** Perception is formed as a result of interaction and interpersonal communication with people. Specifically, social behaviour cues are adopted to arrive at perceptual conclusions about a person or object. For instance, consider the common saying "As you dress, so you are addressed" or "Show me your friend and I will know who you are." Also, lecturers are often perceived by students as friendly, arrogant, aloof, strict, proud, pompous and sometime sadist – based on their interactions with the lecturers.
3. **Role constructs:** In context, social position is the main factor that determines the formation of perception. For example, young lecturers are perceived as energetic, inexperienced, arrogant and overzealous. On the other hand, professors are deemed to be experienced and very difficult to satisfy in academic writing. These perceived behavioural patterns are formed as a result of their professional rankings and positions.
4. **Psychological constructs** refer to internal dispositions, beliefs, and behaviour among others. The way people 'see' you determine how they relate to you. To 'see' is not just through physical appearance but also through the perceiver's psychological eyes.

Selective retention

Selective retention assumes that people have predispositions to likely remember information that is closely knitted and aligns with their needs, beliefs, interests, and values. According to Baran and Davis (2002) selective retention also known as selective memory is a process by which some information is retained and stored in memory and is thus available for retrieving and other information is not (and thus forgotten).

It is more or less about memory or cognitive recall of the perceived information of various messages one selects and is exposed to base on socio-cultural, socio-economic and socio-political environments. In this, people are more likely to recall information that supports or corresponds with their frame of reference rather than information or messages that is contrary or conflict or contradicts their self-beliefs. As Stround rightly noted people recall and retain information or messages for a longer period when such messages agree or coincide with their attitudes, beliefs, behaviours, and dispositions as opposed to if the information or messages disagree or contradict their preexisting self-dispositions (Stround, 2007). This means that individuals would not retain information or messages that are inconsistent with their personal views or belief system. This is one of the assumptions of cognitive consistency theory. Moreover, we more accurately remember information or messages that are favourable to our self-image than information or messages that are unfavourable. The saliency of the message (relevance to our needs)...the interests and beliefs of the receiver affect our retention schema (Folarin, 2020, p. 64). For instance, as students, we are likely to retain or recall course(s) we performed very well and have excellent grades because they are consistent with our frame of 'success' and dismiss course(s) we performed poorly or experienced failures because they contradict our frame of success. Doing so is also called 'selective distortion' - it occurs when a person receives information inconsistent with personal feelings or beliefs (Durmazi & Diyarbakirlioglu, 2011, p. 2).

Our exposure to the deluge of information through the media and our interpretations of many images make it very difficult for us to remember or recall everything at the same time. Therefore, none of us can recall all the messages or information we are exposed to or receive. This implies that some information or messages are rapidly forgotten and some are recalled more easily or often than others. The perceptions we remember could either be those that are of interest to us at the present moment or are those that are consistent with our current beliefs. Therefore, selective retention focuses on past perceptions that people have stored in their retentive memories that need to be recalled when they are of interest or relevant to the current frame of reference.

Factors that Shape Perception in Communication

Various factors influence perception in communication. The meaning a sender intends for a particular message may be incongruent or misinterpreted by the receivers and understood in different ways. When such a barrier takes place in communication, it leads to the formation of perceptions that are inconsistent with the motive of the sender. So, it is very difficult to dismiss perception in communication. Though incorrectly people refer to this as a breakdown in communication but it is a case of miscommunication. The interpretation stage in the process of perception is what is known as the decoding process in the

communication circuit. After someone i.e., the receiver must have received a message or signal he/she assigns meaning to the message i.e., decode it. Therein lies the interpretation power of the media audience.

The mass media as society's main meaning-making institution plays a vital role in shaping and moulding our perceptions through its agenda-setting role, priming and framing of discussion, issues and events. The way we think and observe events is usually influenced by exposure to the media. In modern society, the mass media provide people with most of the ideas, information and imageries through which they see and experience the world around them. They are more or less the creators of the picture in our heads. The journalists who provide the news and other media content are also influenced by many factors like other human beings in the way they select what they consider as newsworthy. Therefore, what they provide for us as news, features, articles, editorials, and documentaries are abstract from reality. As readers, viewers, and listeners we also further process and filter i.e., select from what they provide to form our perception, understanding and knowledge of the people, events, and situations they report.

The mental templates and life experiences we bring to any situation strongly affect how we process experiences and relate to others. This situation reveals our perceptual vulnerabilities. Therefore, we often enact our perceptions without any conscious awareness. The following are some of the factors that influence perception in communication.

Ethnocentrism: this is a socio-cultural phenomenon that has a lot of implications for our social group interaction, especially in a multicultural society. Perception is formed as a result of perceived superiority or dominance of one ethnic group or race over another. This represents a situation whereby a particular ethnic extraction perceives that her culture, beliefs, values, and views are superior to those of others and should be accepted hook, line and sinker by other ethnic groups. This perceptual belief is a universal problem irrespective of colour, race, and culture.

Ethnocentric groups believe in the superiority of values and their in-group members will exhibit positive attitudes or behaviour towards one another through cooperation, loyalty and obedience (Neuliep & McCroskey, 1997). On the contrary, out-group members are perceived by in-group members as immoral, inferior, and weak, and are exposed to contemptuous behaviour and bully by the in-group members (Neuliep & McCroskey, 1997).

The main purpose of the purveyor of ethnocentrism is to further protect the interests of the in-group while attempting to suppress and denigrate the out-group to achieve its designed objectives (Sharma, Shimp & Shin, 1995). Although, ethnocentric tendencies can lead to patriotism or sacrifices for one group (Neuliep & McCroskey, 1997), extreme dominance by one in-group can have detrimental consequences on the out-group which may result in prejudice, discrimination, and in extreme cases, ethnic cleansing (Neuliep & McCroskey, 1997).

For example, racism is the discrimination and unfair treatment of people who belong to a different race; xenophobia is the expression of fear and hatred against strangers or foreigners, particularly of the same race. These categorisations typify how members of one group would perceive others outside their group. When we become ethnocentric, we mentally formulate categorizations that make up the perception that is familiar and comfortable to our “in-group” and apply categorisations that are derogatory and awkward to an “out-group.” The ethnocentric comments, divisiveness and politics of fear-mongering that dominated social and political spaces fanned by the Hutus and Tutsi ethnic groups led to the genocide that occurred in Rwanda in 1994.

In Nigeria during the 2023 general elections, particularly the presidential election of February 23, 2023, the country was divided along ethnic and religious lines. This is also reflected to some extent in the voting patterns. From the North, South East, South-South and South West, the three dominant ethnic groups – the Hausa, Igbo and Yoruba voted along ethnic and religious sentiments. One noticeable scenario is the use of social media platforms to drive hateful and dangerous comments, unprintable words and unguarded statements, mostly deployed by supporters and politicians of the four major political parties – the All Progressives Congress (APC), Peoples Democratic Party (PDP), Labour Party (LP) and New Nigerian Political Party (NNPP). The four major political parties whipped up ethnic cards instead of presenting their manifestoes to the people to sell their candidates. Ethnocentrism has been the fundamental basis of colonialism, apartheid in South Africa and white supremacy in the United States and other parts of Europe.

Stereotype

The stereotype has gained popular and widespread attention from scholars in social and management sciences. In communication, advertising, marketing and sociology stereotype has gained traction in term of study and application to the socio-economic and socio-political environment. A stereotype is used to form perception in communication, and as a tool in advertising and marketing of products and services (for instance the use of sex appeal and masculinity in selling a particular product).

The Longman Dictionary of Contemporary English defines stereotype in two ways (a) a belief or idea of what a particular person or thing is like. Stereotypes are often unfair or untrue (b) to decide unfairly that a type of person has particular qualities or abilities because they belong to a particular race, sex, or social class. Stereotypes are the fixed impressions or ideas we have about a group of people. It is also defined as “the mental picture we form, and the behaviour we display, when we classify according to general type, rather than attending to specific characteristics displayed by an individual example of that type” (Steinberg, 1994, p. 42). They influence our perception of such people. We all carry some form of stereotype or the other – ethnic, sexual, religious, national etc. Quite often these days stereotypes are used to describe or pigeonhole someone according to certain negative characteristics. It has become a powerful tool of perceptual information that depicts the negative characterization of a particular person or group. As Fedor remarks “Stereotype has got a prevailing negative character, being defined as a

negative generalization used by the in-group (us) regarding the out-group (them), (Fedor, 2014).

However, Hogg and Vaughan (2010), and Fiske & Shelley (1991), highlighted five characteristics of stereotypes that the in-group and out-group use to form perception information and behaviour. (a) stereotypes are simplified images of members of a group, based most often on the clearly visible differences between the groups (for instance, the physical aspect), often being pejorative when applied to the out-group; (b) stereotypes are adaptive cognitive shortcuts that enable quick impressions about people, by which large groups of people are easily described using various characteristics; also, stereotypes serve to give a meaning to some particular relations between groups; (c) stereotypes are stable because of their function of cognitive adaptation, and what we see when we notice their change is the result of adapting to the great economic, political or social changes; however, the stereotypes of a group can vary from one context to another as they are selected to fit the situational requirements and own goals and motives of the person who uses them; (d) stereotypes are acquired, some of them at a young age, and others crystallize in childhood; (e) stereotypes become more acute and more hostile when social tensions and conflicts appear between the groups, and when they are extremely difficult to change.

Similarly, Macrae, Stangor & Hewstone (1996) describe stereotypes as representations about the world that influence the selection of information about members of a social group and their social behaviour. Once generalisations become rigid stereotypes, they contribute to our losing touch with the real world. For instance, Nigeria is a country with diverse cultures and ethnic groups. The Ijebu people of the Yoruba extraction have suffered perceived stereotypes for a very long period among Nigerians. It has now become a common street argot to say “Ijebu ni ahun”, meaning that Ijebu people are ‘stingy’, and ‘mean’. Does it mean that all Ijebu people are perennially stingy? Are they so mean not to render help to fellow human beings if such is comfortable and convenient to them? But the truth is that stinginess knows no colour or race. It is not peculiar to the Ijebu people. But it has become a popular local language delicacy in use.

Similarly, there is a wide perception that only the Igbo people sell inferior or substandard spare parts; the Hausa and Fulani people have also been labelled as terrorists to the extent that an average Hausa or Fulani man is seen as ‘Boko Haram’. These are examples of rigid generalisations and stereotypes towards particular groups by others. However, it is worthy of note that stereotype has no boundary. It is present in all fields of endeavour. Stereotype has become a powerful political tool in international relations. The powerful countries of the North (developed) usually employ pejorative adjectives to describe the countries of the South (developing). The predominant negative reporting of events in African countries by Western media is born out of age-long ethnocentric perspectives of American and European journalists and the stereotypes they have about Africans. It must also be noted that ethnic profiling is often based on stereotypes. The use of stereotypes in describing others, the ‘we ‘ vs ‘them’ syndrome could also be contextual and situational and often come into active play during periods of crisis or uncertainty.

Self-Serving Attribute

This relates to perceptual error through which we over-attribute the cause of our successes to internal personal factors while over-attributing our failures to external factors beyond our control. According to Kaplan and Ruffle (2004), a self-serving bias exists where an individual's preferences optimistically affect his beliefs, in a way that makes things appear better than they are from the individual's point of view. Self-serving attribution is the typical behaviour of individuals taking credit for positive outcomes but finding faults in external circumstances for negative ones. In doing so, people demonstrate an asymmetry in attributing outcomes, being more likely to take credit for successes, while blaming failures on others (Lammers, & Burgmer, 2018). For instance, during the 2023 general elections, some of the political parties during the contest attributed their successes in states where they won to themselves, however, over attributed their failures to win in other states to the Independent National Electoral Commission (INEC) and rigging by their opponents. The problem with these political parties is that they were not willing to take the blame for their failure but readily attribute the success to their effort and acceptability by the electorate. Equally, students who fail any examination blame the lecturers for their failure but praise themselves if and when they pass.

Self-Concept

Just as we perceive others, so also we perceive ourselves or create a mental image of ourselves (i.e. the totality of what we think or feel about ourselves). This image often differs from the way others see us. It is, according to Steinberg a collection of perceptions of who and what we are (Steinberg, 1994, p. 39). It includes our appearance, physical, and mental capabilities, attitude and beliefs, and strengths and weaknesses. Self-concept is developed through our interactions and relationships with others over time. The types of messages others communicate about us, positive or negative, cumulatively forms our self-concept. This means that someone's self-concept comes from the perceptions of parents, siblings, neighbours, teachers, friends and others from birth. It is important to understand that the perception we have about ourselves goes a long way in influencing who we are, who we relate with, our actions, behaviour and even achievement and success in life.

Self-fulfilling Prophecy

Quite often people express an idea, or a belief as a prediction before an event occurs and act as if it were true. If we expect others to behave or act in a certain way, the self-fulfilling prediction will come true. The main steps include (i) making a prediction, expressing a belief about a situation or person (ii) acting towards that situation, event or person as if the prediction is true (iii) because you act as if it is true, your prediction or belief becomes true. (iv) the effect on the person or the resulting situation reinforces your belief prediction (De Vito, 2002, p. 62). We also make such self-fulfilling prophecies about ourselves. For example, a student may see a lecturer and believe the lecturer is not a good or likeable person. This may likely become true as almost any action of the lecturer will likely confirm to the student his or her initial belief or prediction about the lecturer.

Self-fulfilling prophecies lead people to what they expect or predict in others or situations rather than what is the case. For example, during elections in Nigeria, many people including the media and journalists often predict the occurrence of violence and rigging. Based on their prediction or belief, many Nigerians accept that elections in Nigeria are rigged, especially if the party or candidate they support did not win.

Implicit Personality Theory

Each of us has a subconscious or implicit system of rules that suggest to us which characteristics of an individual go with other characteristics (De Vito, *ibid*, p. 61). For example, a female student who gorgeously dresses is likely regarded by both lecturers and her classmates as an unserious student. Equally, a male student that wears tattered pair of jeans with a weird hair-do will be seen as an unserious student or a “Yahoo” boy. If we know someone as having positive characteristics, we are likely to see the person as having other positive characteristics. The reverse is also true. This is what is called the ‘halo effect’.

Implicit personalities that people have are based on culture, hence differ from one culture to the other. It could also be generational or status or class-based. They are also based on past experiences. Nigerians have negative perceptions of policemen because of the negative experience they have had or read of the way policemen treat people.

Primary-Recency Effect

As the saying goes “first impression lasts longer”. There is a tendency in our interpersonal perception to use early information to form an impression about a person or situation. The initial information forms a schema for the person or situation. Once the schema is formed, it is likely the person would resist any other information that contradicts it. So, if the initial information we form about something is positive, the tendency is to look for other positive information to further confirm or reinforce it and/or distort or disregard negative information because it distorts the schemata (De Vito, *ibid*).

Improving perception Accuracy

Perception is personal and quite often unconscious. But it is also dynamic which means we can strive to improve the accuracy of our perception of things and people that we interact with. If we agree that perception is a personal process it means that the starting point in improving our perception is with each individual. First, we must accept and address our inadequacies in terms of the biases we have and the limited knowledge we carry about others. We must acknowledge and accept our limitations and biases as human beings. No one is perfect goes the common saying. We must be ready to consider alternative information and perspectives, understand the viewpoints and positions of others and consider things from a more comprehensive and holistic angle.

Another way of improving our perception of others is through perception checking (i.e. by considering the thought and feelings of others to reduce the chances of

misinterpretation. Give others the chance to explain and express themselves. We can learn to seek more information about people and also to talk to them. For instance, we can seek clarification; by cross-checking our initial impression by using other sensory organs, by considering the context and the environment may give a better picture. For instance, many people form their impression of events through what they read on social media without considering other sources of information not to talk of having physical experience of such events.

Cultural sensitivity is another way of improving our perception accuracy. We must interact with others based on the understanding that they are different from us, and have different interests, desires etc. Individual differences matter a lot in human interaction. Appreciating other people's cultures will greatly improve interpersonal interactions, communication within groups made up of people from different cultures and national unity. We must note that people from the same culture are not alike, to assume such is to engage in stereotyping.

Summary

Perception is a very key feature of social interaction. Consciously and unconsciously, we bring it to how we communicate with others and our report of events and happenings around us. It comes from so many factors: culture, religion, ethnicity, education, experiences and so on. No individual can have a total view of anything; hence we select based on these factors. Therefore, it is impossible to talk of absolute or total reality, reality is constructed. What we see, and know about people, events, and objects that we encounter are mere representations of those things. Through perceptions we assign meanings to events, people, issues etc. as human beings, we know and understand in parts. This is a major reason that communication scholars talk of inefficiency in the communication process. The process of selectivity which is central to perception is a key area of communication and media studies. It is central to the research tradition in audience/reception studies and the ideas of active audience and polysemy.

Exercises

1. What is your understanding of perception? How has your frame of reference shaped or affected the perception of others?
2. What perceptual factors shape the choice of your friends among your classmates?
3. What stereotyped features do you attach to the following people: male and female lecturers who are close to each other, landlords, neighbours, gatekeepers, food sellers, politicians, journalists etc? On what do you think you base your perceptions?
4. Using perception processes, explain how you once formed perceptions of someone or a particular event.
5. Discuss ways you can improve perception inaccuracies you have formed against individuals?

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Chapter 5

Verbal Communication

Rodney Ciboh

Overview

This chapter examines the concept of verbal communication, its components, functions and fundamental skills as well as the elements of speech presentation. The chapter ends with an outline of strategies on how to improve oral skills.

Objectives

After reading the chapter, students should be able to:

1. Define verbal Communication
2. List the components of verbal communication
3. Explain elements of voice delivery that make verbal communication more engaging
4. Describe the functions of verbal communication
5. Outline the core verbal communication skills
6. Summarise the strategies needed to improve verbal communication skills

Introduction

Verbal communication is oral or vocal communication. It is communication by word of mouth or by spoken words. Verbal communication is the primary and basic way of human communication it is arguably the most predominant form of human communication. We need it every day to function properly as human beings. Verbal communication can be offline or online, physical or virtual. It can be through acts, such as face-to-face or mobile phone conversations; or through Skype, Telegram, Facebook or WhatsApp conversations; or video chatting or conferencing; or speech, discussion, interview, or through radio, television, or the Internet.

VERBAL COMMUNICATION

Verbal communication is the process of transmitting information to other people using language. It can include the oral exchange of concepts, emotions, and knowledge.

EXAMPLES	SKILLS
<p>Examples can include:</p> <ul style="list-style-type: none"> • Having a phone call • Speaking up in a meeting • Giving a speech to a group of people • Teaching an in-person class • Ordering food at a restaurant • Asking for directions on the street • Giving in-person feedback 	<p>Effective verbal communication skills include:</p> <ul style="list-style-type: none"> • Projecting your voice • Volume modulation • Tone modulation • Active listening • Appropriate humor • Strategic pauses

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Components of Verbal Communication

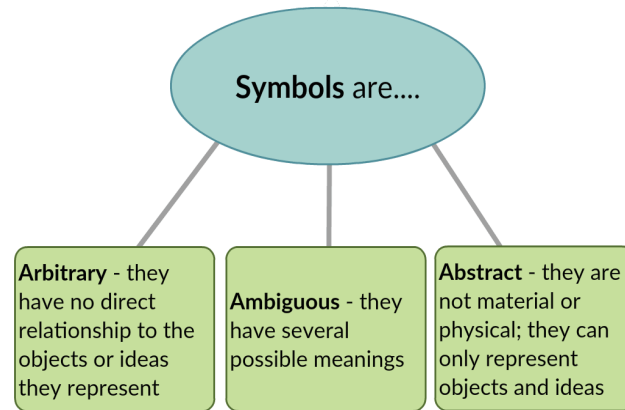
Verbal communication makes use of sounds, words and language to convey messages. Some of the key components of verbal communication, therefore, are sounds, words, and language.

Language

Verbal communication uses language. Bucke (2012) says language functions to convey our needs to others, express our thoughts and feelings; describe people, places, things, and ideas; inform, persuade, and entertain others; and form and build interpersonal relationships, and may either sustain or terminate such relationships. We also use language in verbal communication to define our identities and as a means of transferring culture from one generation to another. Moreover, Sage Publications (2023: 70) say, “It is through the use of language, along with other symbolic activity, that relationships, identities, cultures, and realities are transacted”.

Further, language can unify or separate a person. Language that uses negative labels and comparisons, derision and threats, and that emphasises differences in *us* versus *them*, can lead to feelings of defensiveness and separation. Verbal communication has the power to influence people either positively or negatively. It is important therefore to be polite and respectful, and more restrained and self-controlled when talking to others.

According to Sage Publications (2023: 69), language is just a collection of symbols that can be arranged in a particular order according to the rules of grammar that govern how words are used to make a particular language learnable and usable. The fact that language is made up of symbols is the reason why we say that verbal communication is symbolic. The symbols we use are **arbitrary**, **ambiguous** and also **abstract** and can be communicated verbally or nonverbally.



Culled from Indiana State University Press Sites (2016)

<http://kell.indstate.edu/public-comm-intro/chapter/3-2-defining-verbal-communication/>

The primary symbols in language are words. **Words** are arbitrary symbols used to represent objects, ideas, or feelings. Because words are as arbitrary as other symbols, there is never full agreement on the meaning associated with any word, even the most basic and common words. The relationship between words and the objects or ideas they represent is thus never straightforward. That is why Ogden and Richards, 1946 say “words, as with all symbols, can be given multiple meanings depending on how they are used and the circumstances surrounding their use” (Sage Publications, 2023: 71). This means, words as symbols have no inherent meaning. It is through their actual use that meanings develop and are established. Thus, words are given value based on the meanings applied to them.

Words

Some words may be familiar or unfamiliar, long or short, abstract or concrete, but as already noted, words are capable of many meanings. Words have denotative and connotative meanings. *Denotative* meanings are the plain or common meanings of the word. This is the shared meaning that is accepted by a people as a whole or is found in the dictionary. But some words have multiple denotations while other words have only one denotation in a language. The word *period* for instance can be interpreted differently depending on the context in which it is used. To women, it may mean menstrual period, but it may also mean punctuation at the end of a sentence.

Connotative meaning refers to the colourations or the undertones and implications associated with a word or an object in addition to its basic and universal meaning. Connotative meanings involve emotion and or experience based on memories that people have with a word, either positive or negative memories. The word *black*, for instance, denotes colour but it may connote darkness or gloom or even evil. The word *development* can also have positive or negative connotations depending on a person's experiences. Generally, denotative words tend to be concrete while connotative words are likely to be abstract words.

Words with multiple denotations are difficult to understand because people can interpret such words differently depending on the context in which they are used. People also attach positive or negative connotations to certain words based on associations they have with such words from personal experiences or cultural influences. As a result of their denotative and connotative meanings, words are generally given particular values in a society and these values are developed over time and reinforced and socially constructed. In Nigeria for example, the denotation of the word *herdsman* is a man who takes care of cattle. But its connotations may mean a wild person who attacks and kills other people or a "bandit" (Sahara Reporters, 2019, August 29), and even "terrorist" (Chiluwa, 2022: 69). Our ability to interpret words correctly very often depends on understanding the specific contexts in which they are used either culturally or personally.

Sounds

The act of spoken communication essentially involves the vocal use of sound. Sound is the most fundamental component of verbal communication. Sound initiates verbal communication. Verbal communication includes all the sounds made with the mouth and voice utterances such as talking or speaking, **calling**, laughing, singing, crying, shouting, whispering, screaming, humming, yelling, whistling, coughing, groaning, moaning, crying, whining, belching, and so on.

Voice is sound. Voice has tone. The tone of the voice can be cheerful or sorrowful, serious or humorous, formal or informal, arrogant or humble, friendly or hostile, positive or negative, confident or unsure, angry or calm, peaceful or aggressive. But the skilful use of the human voice can thus make very effective meaning. Smith 2019 says voice has qualities that cannot be communicated in written form. That is, voice quality, volume, and pitch affect oral message delivery. Jones, Jr. (2016) lists some of the components of verbal communication that relate to voice as voice rate, voice volume, pitch of the voice, articulation, pronunciation, and fluency.

Rate is the overall pace at which a person speaks, the tempo or speed or frequency of the voice. The voice can be even or uneven, fast or slow, raised or lowered.

Some people are naturally fast or slow speakers but we can deliberately learn to vary the rates of speaking with reasonable pauses between phrases and ideas, especially when delivering a speech. People usually judge a speaker by the frequency of his voice whether fast or slow.

Volume is the level of sound, the loudness or softness of a voice. The voice volume can be normal or abnormal, lurid or hushed, high or low, quiet or noisy, smooth or hoarse. As with frequency of voice, people use volume to make a variety of judgments about a speaker. Voice volume can be used occasionally to create emphasis but it is generally advisable to maintain a middle path in speaking and avoid yelling or straining your voice.

Pitch relates to the highness or lowness of voice. It is necessary to speak with a natural rise and fall in voice. Naturally, female voices have higher pitches than male voices. Voice pitch is most evident in the context of singing. In Africa, voice pitch is unmistakable in women's ululation for joy during the celebration of weddings, births and other festivals or ceremonies or when good news is shared.

Articulation refers essentially to speech, about the way we speak, and how we pronounce words and sounds in a specific order to convey meaning. It is the act of clear voice expression or the act of speaking words clearly and distinctly. Poor articulation such as mumbling and slurring of sounds and words can ruin the understanding of spoken communication. But rich articulation in speech not only reflects an individual's personality and background, it also enhances interpersonal relations, motivates and encourages and leaves lasting impressions. Sometimes, it is useful to practice the articulation of particular words before a major speech

Pronunciation refers to the clarity of words and expressions. That is, speaking words correctly, including the proper sounds of the letters and the proper emphasis (Jones, Jr. 2016). It is very common to mispronounce words we are not familiar with, especially proper nouns or foreign words or words which have more than one pronunciation. When we are confronted with such words, a good practice is to look them up in a dictionary and get the correct pronunciation of the word.

Fluency refers to the flow of speech. Speech flows well when there are not many interruptions, unintended pauses and distractions, and verbal cues or fillers such as *uum, eer, sebi, ba, you know, etc.* These may however become regular and inevitable due to poor preparation by the speaker and unpredictable distractions from audience members and external commotion or interference.

Verbal Communication Skills

The four language skills are reading, writing, speaking and listening. Of these, speaking and listening are basic to verbal communication.

Speaking Skill

Speaking is a ‘creative skill’, as opposed to the ‘receptive skill’ of listening. Speaking has been classified as monologue, dialogue or public speech. A monologue is intrapersonal, where a person talks internally to herself or thinks aloud when overwhelmed by emotions or daydreaming, etc. Speaking is dialogue when it is interpersonal, where two people engage in a one-on-one conversation, discussion or oral exchange of information, ideas or opinions. Speaking becomes public speech when it is to a small or large group of people where one person speaks to a gathering of people as in meetings, conferences, political campaigns etc. Speech can be delivered or presented in a physical or virtual setting or on radio and television.

Schreiber, L. and Hartranft, M. (2023) say the benefits of developing speaking skills are many. Speaking skills can benefit an individual’s personal, professional, and public life. On a personal level, developing speaking skills can build self-confidence individual and help fulfil essential roles in the family and community such as giving speeches at special events like weddings, funerals or award ceremonies. Professionally, developing speaking skills can help individuals to speak well as TV announcers, teachers, lawyers, entertainers, and other careers. In public life, public speaking is important in creating and sustaining a society, by keeping individuals informed and making them active participants in politics.

There are at least four *types of speaking*: ceremonial, demonstrative, informative and persuasive. *Ceremonial speaking* can be to commemorate an important event in the life of a community or to share an experience, or to simply entertain or amuse audiences. Ceremonial speaking may involve activities such as speeches on special occasions, public talks, public announcements and storytelling. It is common at weddings, graduation and funeral ceremonies, birthday and holiday parties.

Informative speaking is meant for disseminating vital information. An informative speech is the transferring of data and information from one person to a group. The focus is to convey a specific message clearly and accurately so that others can understand the message.

Demonstrative speaking shows an audience how to do something. It centres on people, events, processes, places, things, concepts, or issues by defining, describing, or explaining the subject. Demonstrative speaking can be a transaction because its goal is the transfer of knowledge, skills and information from one person to the other.

Persuasive speaking seeks to convince an audience to accept a particular point of view or change their beliefs, attitudes, feelings, or values. In persuasion, speaking serves as an interaction and deals with how humans use language to interact with

each other socially or emotionally. The main intention in this function is to maintain friendship and social relationships including political power and diplomatic relationships (Rahmat, Shahabani, and Ibrahimi, 2020).

Verbal Communication Skills



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Listening skill

Listening is the ability to consciously and intentionally receive, understand and interpret and convert sounds into meaning. Listening is not the same as hearing. Hearing is the accidental, automatic and unintentional reception of sounds into our ears. While hearing is passive, accidental, involuntary, and effortless, listening does not just happen. It is purposeful and requires concentrated mental and physical efforts. Active listening requires the listener to fully concentrate, understand, respond and then remember what is being said.

There are different *types of listening*. We listen differently in different situations, and different situations require different types of listening. The type of listening we engage in affects our communication and how others respond to us. Therefore, it is necessary to understand the different functions of listening so that we can use the most appropriate listening skills to meet particular purposes or occasions. There are different types and functions of listening and listening serves many purposes. But many agree that the main types of listening are empathetic, appreciative, critical, informational, comprehensive, discriminative, and pseudo-listening (Leonard and Rice, 2020 September 24; Cunill, 2023).

Empathetic listening according to Leonard and Rice (September 24, 2020), occurs when we try to experience what a speaker is thinking or feeling. In empathetic listening, you “feel into” or “feel with” another person, and not just “feel for” someone. Also called therapeutic listening, empathetic listening is a matter of feeling not kindness. The latter is generally more self-oriented and distant but

empathetic listening is ‘other’-oriented and focuses on offering support to another individual without judgment. Its function is to understand the other person’s feelings and/or emotions to corroborate them. It is a higher-level listening skill that appears most difficult to achieve. But it is important for dialogue and it helps to maintain interpersonal relationships. We, therefore, need to cultivate it with a degree of open-mindedness and a commitment to civility. That way, we can feel what another person is feeling but still maintain our position.

Appreciative listening is listening for enjoyment. It is listening that brings you joy. Examples of appreciative listening are listening to music, watching television shows or movies, attending a theatre or concert, listening to a motivational or great speech, listening to a classroom lecture or sermon from a place of worship, or even from a comedian who makes us stand up and laugh (Cunill, 2023). Appreciative listening is considered the easiest of all listening types because its function is purely for enjoyment.

Critical listening is listening to evaluate the content of a message. It involves listening to analyse or evaluate a message presented verbally that can be inferred from context. A critical listener evaluates a message and accepts it, rejects it, or decides to withhold judgment and seeks more information (Leonard and Rice, September 24, 2020). Critical listening skills are useful when listening to political speeches, and court judgments, and when processing persuasive media messages. Critical listening analyses and evaluates messages, especially during persuasive exchanges. Critical listening allows us to determine whether a message is valid, or logical so that we can make informed decisions. It also allows us to assess whether people in our lives are being candid, genuine, and truthful.

Comprehensive listening is when we listen to lectures, news reports, and voicemail, and receive verbal instructions and directions, we are listening to understand or comprehend the message that is being sent (Cunill, 2023). Comprehensive listening is common in teaching and learning contexts where we listen to learn something. And Cunill (2023) says comprehensive listening is one of the more difficult types of listening because it requires you to not only concentrate but to actively participate in the process. But, the more you practice listening to comprehend, the stronger listener you become. And at the deepest level of interpersonal communication, Leonard and Rice (2020, September 24) reason that comprehensive listening may impact a relationship for better, or worse.

Discriminative listening involves listening for specific sounds. It is listening to isolate sounds (Cunill, 2023). Discriminative listening is regarded as the most basic form of listening. It is believed to be primarily physiological and to develop through childhood and into adulthood. In early childhood, for example, a child learns to make a distinction between the sounds of the voices of the parents and to recognise the voice of the father is different to that of the mother (SkillsYouNeed, 2023). As we grow older and develop and gain more life experiences, our ability to distinguish among different sounds is developed into an intentional listening

skill. That is when we can know that somebody is happy or sad, angry or stressed, from the tone of her or his voice or the sound she or he makes.

Pseudo-listening is pretending to listen while your mind is a million miles away. It means pretending to listen to someone without actually paying attention to what the person is saying. Pseudo-listeners behave as if they are listening, and may respond to a speaker with nods and “yes” and “yea” to mask the fact that they are not listening (Leonard & Coleman 2022, December 26). They may *appear attentive but they are never mindful enough of what is being said and may not understand or interpret the information*. Pseudo-listening may be a bad listening practice but we sometimes engage in it as a strategy for politeness to prevent hurting the speaker’s feelings and to maintain relationships.

Functions of Verbal Communication

Verbal communication serves many functions in our daily lives. Jones Jr., (2016) quotes Herbert, **and Blumer 1969** to have said we use verbal communication to define everything from ideas to emotions, experiences, thoughts, objects, and people. The functions are as follows:

- Sharing meaning
- Shaping thoughts
- Naming
- Performing action
- Crafting conversation

Managing relationships Verbal communication is relational

When we communicate verbally with another person or group, we are also relating with that person or group. Verbal communication brings people together and helps us to develop and maintain personal relationships. Hence verbal communication transacts social relationships. That is, we use communication by word of mouth to initiate, maintain, and terminate our interpersonal relationships. Spoken communication influences relationships, and relationships also influence the words that we use and the meanings that we give to words. Through verbal communication, we express our thoughts, needs, and feelings. When we talk together, we know people better and also understand our intentions and meanings.

Verbal communication is cultural

Verbal communication transacts culture. People who speak the same language share the same culture, customs and traditions and tend to be united together. They belong to the same culture and share unique meanings and manners of speaking, as well as values and beliefs. Culture influences the words that we speak, and the words that we speak influence our culture. Spoken communication is one major means through which groups keep their cultures, beliefs and traditions alive in the hearts and minds of their members. It is through culture that we learn appropriate ways of talking and interacting with family, friends, neighbours,

classmates, and even co-workers. The way we talk to family members is different from the way we talk to friends to the way we talk to our teachers. Sometimes these ways of talking can change or be adjusted as a result of changes in feelings or in relationships that occur in the course of our interactions with others.

Verbal communication is presentational

As with all symbolic activity, verbal communication can be representational as well as presentational. It is representational because we use it to name things and convey information. It is presentational when we talk about the weather, describe a scene, discuss another person, persuade someone and tell stories. When we tell stories and give accounts, we create meaning and convey our worldview to others. Storytelling is one of the most important human tendencies. In African traditional societies particularly, much of everyday life is spent telling stories of funny and tragic events, major emotional experiences, relationship stories of meeting new people and falling in love, and so on.

Verbal communication is transactive

Verbal communication is transactive (Sage Publications, 2023). It is transactive when it enables us to symbolically represent objects, ideas, places, and so on. But it does not just represent. It also presents our worldviews to others and creates meanings, realities, relationships, identities, and cultures. It is through verbal communication and other symbolic activity that we interact and influence one another in everyday life and the things of life are created, transformed, and maintained (Sage Publications, 2023).

Names, for example, are used to identify individuals in everyday life. Names express who we are and contribute to the impressions that others make of us. But more than just identifying a person, DeAza (2021) says, names are often strongly encoded with identity, traditions and expectations. Personal names are intentionally given and strongly represent the experiences and values of the people who give them. Understanding the depth behind one's name is one of the first steps in recognizing its power. Names have a strong correlation to cultural identity. In many cultures, names shape individuals' understanding of themselves and help construct personal and group or cultural identity.

Strategies for Improving Verbal Communication

Use the following approaches to improve your speaking and listening skill

Improving the speaking skill

Improving the speaking skill depends on the different speaking occasions, contexts or purposes and types of speech. Some speeches may be spontaneous, others written or printed and others memorised. Generally, however, the following suggestions can be useful in ensuring effective speaking.

Know yourself

Know that you are not perfect. We all have our strengths and weaknesses. Dress well. Do not be nervous or anxious. Relax. Consciously establish eye contact with the audience and control your facial expressions, gestures and body movements. If necessary, practice your presentation in advance.

Prepare your speech beforehand

Prepare for what you are going to talk about. Take time to research the topic. If you have not been assigned a topic beforehand, consider something frequent or something related to the event you are attending. Organise your main points in a definite pattern whether topical, chronological, spatial, or problem-solution or cause-effect pattern. Write down your ideas. Draft a speaking outline: introduction, body and conclusion. Make notes.

Understand your audience

As you prepare, keep your audience in mind. Are they a captive or voluntary audience? Think of their demographics and shared characteristics and imagine yourself in their place. Remain conscious of their differences and commonalities. Try to understand the audience's wants and needs and their knowledge base and interests. Try to understand also their dispositions to the topic and occasion, and their attitudes, beliefs, and values. Use this understanding to provide only the most relevant information they want to hear so that your message can have the most impact.

Keep it short and simple

When speaking, make your message easier to understand. Choose your words carefully to get your main points across clearly and concisely. Use simple, familiar words and short sentences. Avoid using complicated words and long sentences. Use concrete instead of abstract words to paint as vivid and accurate a mental picture as possible for your audience.

Control of your tone

Let your speech sound pleasant and agreeable. You must be respectful, friendly and polite to make a positive impression. Be careful not to sound angry, irritated, bored, or sad. This may interfere with your message. You can vary voice volume, pitch and pace as appropriate so that you will command more confidence as you speak

Pay attention to your body language

Relax and display confident body language and maintain eye contact while also using gestures or facial expressions to emphasise points and hold the audience's attention.

Maintain fluency and flow

Make use of transitions and key expressions to keep your listeners' attention, maintain fluency and make the speech flow. Avoid, as much as possible, common fluency hiccups and conversation fillers such as *um, uh, ah, er, you know*, and so on.

Speak clearly

Articulate and pronounce every word correctly. Pronounce words correctly. When you pronounce the words correctly in your speaking you will establish your authority, and eliminate misunderstanding. Pronouncing words correctly will also give you confidence, and your listeners' confidence that you know what you are talking about.

Beware of distractions

Audience members and the external environment cannot be predictable. Audience members may not silence their phones. They may be talking and moving while the speech is going on. There could also be external noise that comes from outside the venue. You can also be distracted by internal noise such as thinking about other things.

Barriers to effective listening

The listening process proceeds in stages. These are the receiving, interpreting, recalling, evaluating and responding stages. While each of these stages has peculiar requirements, the following strategies can be useful in improving listening skills.

At every stage of the listening process, there are barriers to effective listening. At the receiving stage, noise can distort or block incoming messages. At the interpreting stage, complex or abstract information can make understanding difficult. At the recalling stage, memory loss and lack of concentration can affect our ability to remember. At the evaluating stage, personal biases and prejudices can distort what other people are saying. At the responding stage, our inability to interpret and question can lead to misunderstanding of what is being said.

It is obvious therefore those environmental and physical factors, as well as intellectual and personal factors, and bad listening habits all can impede effective listening.

Environmental factors

Environmental factors such as lighting or darkness and warmness or coolness of a room and arrangement of furniture can cause physical discomfort and distract from listening. Also, environmental noises such as a honking car, a buzzing fan overhead, or the cry of a child can openly interfere with listening.

Physiological noise

Physiological states such as deafness or illness, fatigue or stress and hunger can damage effective listening. Also, our psychological states like prevailing moods or emotional and mental states whether positive or negative can present barriers to effective listening.

Personal bias

Our personal biases and prejudices can also interfere with listening. We can like or dislike the speaker's identity, accept or not accept his or her point of view, and believe or disbelieve the topic, or we may be in haste. Often, we have to dislodge prejudiced listening to move into more effective listening practices.

Lack of listening preparation

Another barrier to effective listening is a general lack of listening preparation. Most people do not know that effective listening is difficult and requires concentrated effort. But effective listening is a crucial part of social interaction. So, we need to understand the basics of the listening process and some of the barriers to effective listening so that we can increase our listening competence.

Bad listening practices

Bad listening practices include making inappropriate interruptions whether intentionally or unintentionally; distorting listening by passing along distorted information, skewing information to fit our existing schemata or suit our own beliefs; eavesdropping which is dishonest and sneaky listening which violates a person's privacy to upset or hurt them; aggressive listening which occurs when people pay attention to attack a speaker's ideas or personality; vain listening, self-centred or selfish listening in which listeners try to redirect the focus of the conversation to them by interrupting or changing the topic; and pseudo-listening where you behave as if you're paying attention to a speaker when you are not.

Strategies for Improving Effective Listening

Practice active listening

Active listening means paying close attention to what is being said. The best way to practice active listening is to practice silence and pay close attention to someone's talk. One of the best ways to listen is to be silent so that you can thoughtfully and respectfully respond when you have an opportunity to do so. It could also mean listening and observing body language or non-verbal clues carefully. It also means trying to understand the meaning of what is said. It is helpful to also take notes when listening.

Maintain eye contact

Looking someone in the eye during a conversation forces you to pay attention and also signals to the speaker that you are focused on what they are saying. Make and maintain eye contact with the speaker and give him or her your undivided attention and concentrate on what you are hearing. Eye contact is an essential listening skill in communication because it indicates where your attention is focused. Where the message appears unclear, ask clarifying questions to gain more information.

Reduce distractions

Reduce distractions so that you do not miss important points. Reducing distraction could mean turning off your problems or worries and phone or computer and avoid giving your attention to other tasks. These can help you to focus on everything that is being said. If your thoughts start to wander, immediately force yourself to refocus.

Avoid interruptions

Avoid interrupting someone while they are speaking in order to maintain your ability to receive stimuli and listen. When listening to someone talk about a problem, do not pre-empt the speaker. Avoid making unwarranted assumptions and offering unsolicited solutions. Save your questions and comments until the speaker finishes talking.

Keep an open mind

Try listening without judging or criticising the speaker or what is said. Indulging in judgments means you are compromising your effectiveness as a listener. It is only by keeping an open mind that you can relate to the thoughts and feelings of the speaker.

Visualize what is being said

Try to create a mental image of what is being said. If you stay focused, your senses will be fully alert and your brain will do the rest. When listening, concentrate on, and try remembering keywords and phrases.

Show empathy

Listen for feelings and facts. Think like the person who is speaking Try to experience empathy and put yourself in the shoes of the speaker. Allow yourself to feel what he or she is feeling at a particular moment. If you feel sad when the person talking to you expresses sadness, joyful when she expresses joy, fearful when she describes her fears then it is evidence of good and effective listening. And if you convey these feelings through your body language and words, then your show of empathy is most evident. Empathy is not easy to express but where manifest, it touches the heart and soothes pains.

Give feedback

To become a more effective listener, try summarising the points made to show that you understand the speaker's feelings. Also, show your understanding through appropriate non-verbal cues as proof that you are listening. Likewise, always clarify any misunderstandings and confirm instructions and messages to be sure you understand them correctly.

Pay attention to nonverbal cues

You can glean a great deal of information about a person from nonverbal signals such as the tone and cadence of her voice, the expression in the eyes, the shape of the mouth, and the carriage of the shoulders, among others. So, when listening, remember that words alone do not convey the whole message. You can detect happiness and enthusiasm, boredom, or irritation very quickly through nonverbal communication especially when you are face-to-face with a person.

Summary

In this chapter, we defined verbal communication as the basic and most ordinary form of communication that we use every day to define our identities and transfer the realities of daily life from one generation to another. The spoken language is symbolic and we use these symbols, mostly words and sounds to share meaning. But these symbols are arbitrary, ambiguous, and abstract. We must therefore follow rules that dictate our use and understanding of these symbols so that we can use language to influence people positively to unify and not separate our people. The necessary skills in verbal communication are speaking and listening skills. Speaking can be a monologue, dialogue or public speaking and can be presented in a physical or virtual setting or on radio and television. We speak formally or informally for many reasons to impart information, to persuade, change opinions and move people to action or simply just to entertain. Speaking and listening skills serve both social and educative purposes as dominant modes through which learning occurs and as keys to forming relationships and motivating or influencing individual decisions or actions. Developing and improving speaking and listening skills can be beneficial to an individual in her personal, professional, and even public life.

Finally, verbal communication serves many functions in our lives. It helps us to develop and maintain personal relationships. It is central to our identity as humans and is one major means through which we keep their cultures, beliefs and traditions alive. Thus, verbal communication helps us to define reality, organize ideas and group our experiences, think, and shape our attitudes about the world.

Exercises

1. Attempt a presentation online or participate as an audience member in an online performance
 - a) If you did, describe your experience and compare it to face-to-face speaking.
 - b) Outline some of the key differences between presenting online and presenting in person.
2. List some of the most recurring barriers to listening and conversation fillers you experience daily in conversations or speeches
3. Based on your daily interactions among family, friends or group members, narrate experiences that demonstrate the functions of verbal communication
4. Identify labels or unsupportive messages in recent times that tend towards hate

- speech or have the potential to separate us or cause disunity in Nigeria
5. Relive the myths of your people that give them a unique identity. How did you learn about them?

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Chapter 6

Nonverbal Communication

Ayobami Ojebode, Patience Onekutu & Ladi Yakubu

Opening vignette: T & K Talk

K: Now mummy is angry again. You shouldn't have eaten in Auntie Bella's house.

T: But it was mummy herself who said we should go and eat.

K: Taiwo, see. Auntie Bella said, "O ya, twins come and eat o". And mummy said, "ehn go and eat, go and eat". Then mummy looked at us with one kind eye. When mummy says 'go and eat' and she looks at you with that kind eye, she is saying "if you love your life, don't near that food". *Shey, you, you don't know eyes ni? Arrrrgh!*

T: Kenny, but in grandma's house we can eat anytime.

K: Yes. No. Always check mummy's eyes. We have to *know eyes*.

Overview

Communication is a very complex activity. Simple words and expressions can become complicated conveyors of opposing meanings depending on how they are used, by whom, where, when and with what accompaniments. Take the vignette above as an example. The simple sentence 'go and eat' may mean, "I consent, go and eat' but it may also mean "You dare not move near the food". What is the difference? In this case, it is the "one kind eye", the facial expression of the mother. A smart African child knows that what is meant is often way more than what is said. In other words, he or she "knows eyes". "To know eyes" literally, to understand facial expressions, is to be smart enough to understand the nonverbal cues that accompany spoken or written words.

In this chapter, we discuss this wide range of communication known as nonverbal communication. First, we define and describe what it is. Then we discuss its types or classifications. Following this, we looked at its functions and characteristics. We then turn to the use of nonverbal communication on social media. In the final section, we summarise how we may use nonverbal communication to foster national and inter-ethnic unity in a multicultural country as ours.

As Africans, our cultures and subcultures already prepare us to be deft and sensitive users of nonverbal communication, and not to over-depend heavily on what is written or spoken. Therefore, this chapter brings structure to what we already know and helps us to be much better users of nonverbal communication. After reading this chapter, you should "know eyes" very well.

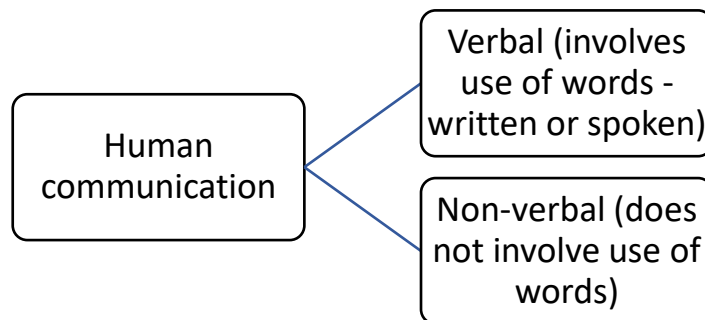
Objectives

After studying this chapter, the student should be able to:

- (a) Define and describe nonverbal communication and nonverbal cues
- (b) Identify the categories of nonverbal communication
- (c) Discuss the characteristics of nonverbal communication
- (d) Describe the function of nonverbal communication
- (e) Discuss nonverbal cues used in digital communication
- (f) Discuss the role that nonverbal communication can play in mitigating inter-ethnic and interreligious tensions in Nigeria.

What is nonverbal communication?

While language is important for conveying thoughts and emotions, it is not the only way we communicate. That's where nonverbal communication comes in, bringing a host of cues from facial expressions to hand gestures that send important messages and help others to understand us. However, ideas abound on how to best define nonverbal communication.



According to Adesanya (2020), nonverbal communication is the production and perception of any type of signal, excluding speech that is made to convey information to another person. Knapp (2020:92) defines nonverbal communication as "any meaning shared through sounds, behaviours, and artefacts other than words." In like manner, Grillo & Enesi (2022) define nonverbal communication as the transfer of information through body language, facial expressions, gestures, created space and more.

We describe nonverbal communication as the process and action of communicating without using words, whether written words or spoken words. The word "verbal" is from the Greek "verbum" which means "word". Nonverbal therefore means "no words". Oral or spoken messages and written messages (including text messages) are verbal – they use words; but when the traffic officer swings his/her arm and all vehicles on a particular lane start to move, that is nonverbal communication – he or she has not used words.

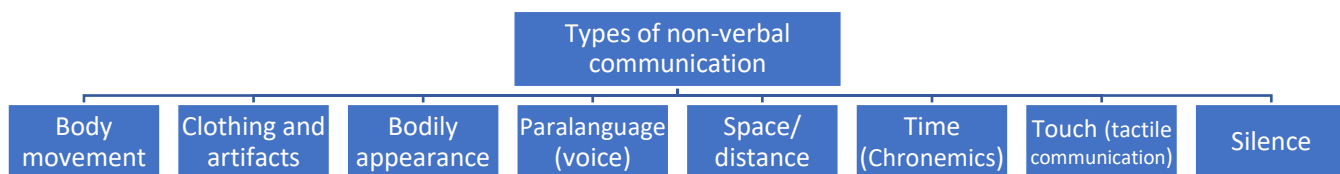
In reality, and most cases, communication is a combination of both verbal and nonverbal communication or cues. We speak words, and add gestures and facial expressions; in text messages, we add emojis. We capitalize or use bold fonts, italics or scare quotes to complement the messages carried by our words. We constantly send and receive nonverbal cues when we engage with people, either

knowingly or not. The nonverbal cues, including posture, tone of voice, amount of eye contact, and gestures, all convey important messages. They can either put people at ease, build trust, and draw others towards you, or they can offend, confuse, and undermine the message you are trying to convey. In sum, nonverbal communication can be defined as the intentional or unintentional transmission of potentially meaningful information to another without using verbal codes (words in written or spoken language and/or concepts in signed language).

Note: While sign language uses different expressions and gestures, it is important to note that it is not considered a form of nonverbal communication. Instead, it is regarded as a nonvocal form of verbal communication since signing can be translated into specific words.

Types of Nonverbal Communication

As we have seen, nonverbal communication is an essential part of the sharing and understanding of meaning. Both verbal and nonverbal communication take place at the same time although nonverbal communication is said to constitute about 65 percent of face-to-face communication among humans. Whereas most people are aware of verbal communication, the same cannot be said of nonverbal communication. However, to communicate effectively, we need strong communication skills in both verbal and nonverbal communication. Our focus here is nonverbal communication, which gives us valuable information about a situation. Nonverbal communication uses all five senses (touch, sight, hearing, taste, smell), to send and receive messages. Based on this, scholars have sorted nonverbal communication into several categories. For our purpose, seven basic types of nonverbal communication have been identified and discussed as seen in the illustration below:



1. Body Movement

This has to do with our use of physical behaviour, mannerisms and expressions to communicate. Sometimes it is done instinctively without our being conscious that we are sending nonverbal messages; other times, it is done deliberately. We send such messages with our facial expressions through our eyebrows, forehead, eyes and mouth; our postures and our gestures. In Africa, the up and down movement of the head conveys affirmation, a yes; while the movement of the head from side to side confirms disagreement, a no.

Facial Expressions: The human face being extremely expressive is an important component of nonverbal communication. With the same, we interpret others' feelings and emotions without words. The facial expression does not only communicate our inner feelings and emotions; it can reinforce or contradict what

is being communicated verbally. The eyebrows, the forehead, and the mouth are all components of the face. If someone raises his eyebrows and opens his eyes wide, he would be conveying surprise; similarly, smiling at someone you are meeting for the first time conveys friendliness and acceptance. The meaning attached to facial expressions tends to be universal, unlike other forms of nonverbal communication. The look on the face, when people are worried, sad, happy or surprised, is the same across cultures.

Eye Contact: The way and how long we look at a person or thing communicate. Through eye contact, we can communicate interest, affection or hostility. We also use eye contact to maintain the flow of conversation and for assessing other persons' interests during a face-to-face communication encounter. For example, looking away from someone during a communication encounter, looking at your phone or something else may convey disinterest or disrespect. The use of the eye is another form of nonverbal communication that is influenced by culture. Messages sent by the eyes like every other nonverbal message vary from culture to culture. For example, while eye contact may be a sign of honesty and credibility in American culture, in African culture, a younger person is seen as being insolent and rude if he maintains sustained eye contact with an elder. The message conveyed by eye contact may be that of fear, friendship, sadness, happiness, and more.

Posture: Our postures send nonverbal messages about us. This has to do with the way we move and carry ourselves; including how we sit, walk, stand and hold our heads. People's perception of us is greatly influenced by our posture. This also can reflect our general disposition not just towards people but towards a particular conversation. One who sits upright, with an open posture during a conversation could be demonstrating interest, whereas one with a closed posture might be conveying defensiveness or one that is not particularly eager to have the interaction. An open posture means your body is free from crossed arms or legs.

Postures matter a lot in assessing people. If you go for a job interview, your interviewers consider your posture. If you are sitting too upright and tense, they might think you lack confidence and you are scared; nobody wants to employ such a person as their business ideas lead. On the other hand, if you sit too relaxed, crossed your legs and slouch away on the chair, you would be judged as rude and too informal; nobody wants to employ such a person in their front office.

Gestures: Gestures have to do with movements of our hands, legs, feet or arms to communicate with others. They are used daily by people and include pointing, waving, beckoning and use of the hands when speaking, arguing or speaking excitedly. The meaning of gestures is not usually the same across cultures. Caution should be employed when using gestures to avoid misinterpretation of your message.

Do you know that among a West African ethnic group, you do not describe the height of a living person with your palms facing down? That is meant for only those who are dead. When describing the height of a living person, you do it with your palm facing the sky. And anyone who lost a parent puts a hand on their head while wailing. Putting both hands on their head while wailing means they lost both parents.

2. Clothing and Artifacts

The way we dress, how we use personal adornments such as clothing, jewellery, make-up, hairstyles, beards, watches, shoes, hats, glasses, tattoos, body piercings and fillings in the teeth, as well as tribal marks provide important information about us. Through these, other people can conclude our age, gender, status, role, socioeconomic class, group membership and personality. These cues also indicate time history, the weather as well as time of the day. For example, it is possible to identify clothes and hairdos of the sixties. One look at a dress worn by someone can determine the season of the year being experienced where the person resides.

Our interpretation of who a person is, based on his/her dress or appearance, could lead to our acceptance or rejection of such a person. Think about this: have you seen anyone with heavy tattoos on their face and hands, multiple earrings and nose rings work at customer service in a bank? Or as hostesses for an airline? This is not to say that these people are bad people but the banks and airlines believe that they are not likely the best for the company's image. Although research shows that this perception is changing gradually (Beard, 2018), it is good to think twice and consider the implications before permanently altering our physical appearances.

You must have heard the saying: how you are dressed is how you will be addressed. Clothing and artefacts, therefore, influence interpersonal responses. We perceive that people are successful, of high socioeconomic status, and sometimes in control through their clothes and artefacts. Clothing includes uniforms, occupational clothing, leisure or casual wear and costumes.

3. Bodily Appearance

This relates to physical qualities that people possess such as height, weight and general physical attractiveness. Within the African context, tribal or facial marks, hairdo, tattoos and incisions are all part of appearance and convey different messages. Colours also communicate in this context (traditional context). Someone in black clothing suggests mourning. However, these days, this is not the case, as it is not uncommon to see women who are mourning their husbands in attires of white which they use until the stipulated mourning period is over (usually a year).

4. Paralanguage or Paralinguistic Features

These are all the oral elements of speech that are not words themselves, also referred to as vocal cues. They include pitch (highness or lowness of voice), rate (how rapidly or slowly one speaks), inflexion (the variety of changes in pitch), volume (the loudness or softness of your voice), and quality (the unique resonance of your voice such as huskiness, nasality, and raspiness). Vocal cues also include pulses, silence, sounds like ah, hmmm, hah, huh, etc.

Elements of paralanguage are used to convey the emotional and intellectual meaning of messages. The cues are linked with the speaker's physical characteristics and emotional state, as well as his personality. People with loud voices are often perceived as being forceful and overbearing and someone with a soft voice could be seen as being timid.

5. Space and Distance

Physical space can be used by people to convey nonverbal messages such as that of intimacy, rejection or even dominance. When we create or close distance between ourselves and others around us, we could be saying we are uncomfortable with the closeness of those in our space on the one hand, or unhappy with them on the other hand. The way space is used by people (to achieve meanings) is referred to as proxemics.

The way distances are used by people to achieve meaning has been categorized into four, namely; intimate distance, personal distance, social distance, and public distance.

- **Intimate Distance:** At this level, the distance between those in the communication encounter is from 0-18 inches. The space between is small and the distance can be either comfortable or offensive, depending on the context. Close friends or spouses are more likely to sit close together.
- **Personal Distance:** This is the most common distance between people who are engaged in informal communication. It ranges between 18 inches and 4 feet. It is important to maintain the distance at this level as a reduction may hurt the relationship. A reduction in the range of 18 inches to 4 feet could make the other person uncomfortable.
- **Social Distance:** At this level, distance ranges from 4 feet to 12 feet. Relationship at this level is not private or personal, so personal concerns are not shared. Conversations at conferences, meals and meetings are at this level.
- **Public Distance:** Public distance ranges from 12 feet upwards. This distance is reserved for people we do not know and with whom we do not want to interact.

Here again, generally, cultural background creates differences in the use of space and how such use is interpreted.

When you are having a face-to-face conversation with someone, be sensitive to the physical space between you and them. If you are not meant to have an intimate relationship with the person, do not get too close. It is important to be sensitive.

6. Time (Chronemics)

The way we use time is a nonverbal cue that sends out messages about our personality and culture. Our promptness or lack of it in keeping to the time of an event conveys messages about our personality, our status or our culture. There is no virtue in going late to events perpetually; it is a bad reputation to be avoided. A person who goes late to an event is clearly communicating something about themselves or about the event to other people. They are saying, "I am not a serious-minded person" or "I am not important in this event, you can start without me" or "This even is not important to me"

People of high status in this part of the world, for example, are more often excused for arriving late at events than those with low status. Punctuality in Africa, and in particular, Nigeria, is not often considered a mark of civility. Guests at an occasion may view and treat the time of the event with more flexibility than they would

elsewhere around the globe. It is not a surprise for a function to start more than one hour after the scheduled time, hence the popular phrase, “Nigerian time”. This is not a trait to be encouraged.

7. Touch or Tactile Communication (Also Known as Haptics)

This is a powerful means of communication that uses the sense of touch. It can be used to communicate support, comfort, encouragement, violence, or fear depending on the situation. Handshakes, embrace or hug, pat, kiss, or even a slap are all examples of touch. The amount of touching and the kind of touching we do or find acceptable is culturally defined. Our cultures determine where we touch and who we touch. For example, placing a hand on a friend’s shoulder can convey support or empathy, depending on the situation. Touch sometimes reflects status. The person with the higher status initiates the touch. An example is a patronizing pat on the head of a student by a school principal. Touch in medicine and the nursing profession is of great value to patients. The way we use touch tells a lot about us.

Here again, caution is advised. Touch should only be used if the recipient is comfortable with it. If you found yourself in an international organization, kindly take good time to study their sexual harassment policy, safeguarding policy and other relevant documents to understand where the boundaries are. This is because many actions that could be accepted as mere harmless touch may be defined as acts of sexual harassment in other places. International organizations have a very high threshold in these matters.

8. Silence

Silence is a common nonverbal communication tool. Interestingly, it can mean many different things. Silence can show a lack of interest in the subject being discussed or unwillingness to be part of a discussion. Silence from a spouse can mean, “I am angry with you”. Silence from a gathering might mean this is a solemn occasion. Silence at a board meeting might mean “I am clueless” or have little knowledge of what is being discussed. As a good communicator, you should study the situation to determine if it is appropriate to speak or remain silent, and how to respond to the silence of others. Silence speaks loudly.

Nonverbal Categories in Wilson’s Classification of Indigenous Communication

Wilson (1987) categorized indigenous communication forms into many categories most of which are nonverbal. African indigenous communication, according to him, encompasses all forms of communication deployed by Africans before the incursion of Western colonial influences, some of which are still being used today.

His classifications include the following nonverbal categories:

1. Objectifics: Media presented in concrete forms, such as kola nut which meant hospitality and warm welcome especially to visitors.
2. Membranophones: media on which sound is produced through the vibration of membranes
3. Idiophones meaning the use of self-sounding instruments (song as bells) to communicate

4. Aerophones meaning the use of instruments which produce sounds as a result of air vibration, such as flutes.
5. Symbolographic displays which referred to symbolic representation or writing.

All these are traditional communication forms that are culture-specific and common to a given group of people. Attempts have also been made by other scholars, (Ansu-Kyeremeh, 1998; Ibagere, 1994; Ojebode, 2002; Akpabio, 2003; and Ogwezzy, 2008) at the classification of African indigenous communication. The exact classification of African indigenous communication however remains fuzzy as observed by Ojebode (2012).

Characteristics of Nonverbal Communication

- **It uses multiple channels:** We use a single channel (words) when we communicate verbally while relying on many or multiple channels when we communicate nonverbally. Try this exercise for more clarity: Say your first and last name at the same time. You quickly find that this is an impossible task. Now, pat the top of your head with your right hand, wave with your left hand, smile, shrug your shoulders, and chew something at the same time. While it's goofy and awkward, our ability to do this demonstrates how we use multiple nonverbal channels simultaneously to communicate.
- **Nonverbal communication is continuous and ongoing:** Whereas verbal communication is distinct, nonverbal communication in face-to-face interactions is continuous, ongoing, and in constant motion. Words have a distinct beginning and end, and we can simply stop talking to end verbal communication. However, we cannot easily turn off nonverbal communication. Our posture, eye contact (or lack of eye contact), facial expressions, and physical appearance are always communicating something about us, whether intentional or unintentional.
- **It is culture-bound:** Nonverbal communication is dependent on culture, demography (i.e. subculture) and even religious culture etc. Most forms of nonverbal communication can be interpreted within the framework of the culture in which they occur. This means that nonverbal cues are normally learned and inculcated as part of the socialization process and therefore reflect the cultural group and background through which one develops. Cultures differ in specific enacted behaviours, movements, posture, and vocal intonation. In this regard, nonverbal communication plays a dominant role in the life of Africans (NTULI, 2012) just as it does for others as a reflection of culture. For example, much as the following nonverbal behaviours may be acceptable in some cultures, in traditional African communities, they are frowned upon: beckoning to someone, pointing at someone with one finger, looking someone straight in the eye, passing things, especially food, with the left hand is unacceptable.

Even within the same cultures, there are differences in the use of non-verbal cues across age, membership groups and even gender. For instance, in Nigeria, if you are not a member of the Kegites Club and you find yourself in their event, you would be easily identified by your inability to understand and interpret their nonverbal cues right from the greetings. Teenagers often develop communication codes that parents may find hard to crack.

However, there are nonverbal cues that have universal meanings. As a good communicator, you should learn and be familiar with these cues. Green as a colour often means: ready to work (for machines); everything is all right (for machines), go (in traffic) or prepared without chemicals (for toothpaste and similar items); Red often connotes the opposite. Three of the commonest universal codes are contained in the box below:

Symbol	Meaning
	Power button for machines [Off/On]
	Parking space reserved for persons with disability
	Washrooms (toilets)

As a communicator preparing for international engagements and careers in future, you must learn these universal nonverbal cues. They often do not come with words.

- **Most times it is unconscious:** Nonverbal communication is deeply rooted in the person making it sometimes unconscious and involuntary. It is usually not planned or rehearsed as it comes naturally and instantaneously.
- **Nonverbal communication is largely not static:** Nonverbal communication is changeable during an interaction because it reflects feelings and attitudes which tend to evolve with the processes of interaction (Onwuegbuzie & Abrams (2021). The way we use body language to communicate with others is constantly in the process of change while we reflect and convey feelings and emotions to others. A face that is communicating happiness and cheerfulness can within seconds turn into a face communicating sadness.

It is however important to note some static non-verbal communication components— which are those things that do not usually change during the course of an interaction. These include clothes and hair colour.

- **It is easy to misinterpret:** Non-verbal communication can be ambiguous at times and can lead to fatal errors. This is because it is not able to capture the fine specifics of messages. Imagine your brother in the kitchen asking you, “How much salt should I put in the okra?”. You could not reply verbally because you were in an online meeting. So, you gesture with your index finger and thumb to symbolize “small”. How small is small? Half a teaspoon? One teaspoonful? Or three?
- It does not have one specific meaning as its symbols could be assigned various and different meanings within and outside of cultures. Therefore, it often leads to misunderstandings and misinterpretations. Many other components of nonverbal communication appear to be learned and may depend upon where

an individual lives. For example, types of nonverbal communication such as gestural emblems with specific meanings, expressions of emotion or pain and cues about personal space vary across cultures and are easily misinterpreted by persons outside of a given culture.

- **It is more prevalent than verbal communication:** Much research on the intricate subject of nonverbal communication has been conducted, with various degrees of success. But most experts agree that between 70 and 93 per cent of communication takes place nonverbally (Macmillan, 2018). Beyond words, effective communication requires other elements like the warmth you project and the intention you transmit through your complete body language, including your voice and facial expressions.
- **It is a strong bond in membership groups:** Nonverbal communication can be one of the most effective ways of communication between co-workers or members of a membership group. It can happen in a variety of professional settings, such as meetings, interviews, or casual discussions. Your message is reinforced and made easier to grasp by others when your body language, facial expressions, and voice tone coincide with what you say out loud (Gyasi & Bangmarigu, 2022).
- **If it conflicts with verbal communication, people tend to hold on to non-verbal communication:** It is always possible for nonverbal communication cues to negate and contradict verbal communication as people keep notice of body language even while listening to verbal communication. This is because non-verbal communication is more unconscious and involuntary and could go on even while we are in the process of delivering verbal communication. When it seems obvious that nonverbal cues negate and contradict verbal communication, people would tend to hold on to and believe the nonverbal communication, believing that it is more natural and subtle and would more likely reflect the real authentic intention of the communicator.
- **It often relies on and follows informality:** Nonverbal communication does not follow any rules, formality or structure like other forms of communication. Most times, people unconsciously and habitually engage in nonverbal communication by moving the various parts of the body without following any order or rule or structure.

Functions of Nonverbal Communication

Even though it is not through words, nonverbal communication serves many functions to help us communicate meanings with one another more effectively. Wertheim (2008) identifies five roles nonverbal communication plays.

- **Repetition:** Nonverbal communication repeats and other times strengthens the message you are making verbally. Examples include a head nod or a head shake to duplicate the verbal messages of “yes” or “no.” If someone asks if you want to go to the market, you might verbally answer “yes” and at the same time nod your head. This accomplishes the goal of duplicating a verbal message with a nonverbal message. When we want to use nonverbal

communication to duplicate, we choose nonverbal cues that are recognizable to most people within a particular cultural group.

- **Contradiction:** Nonverbal communication can contradict the message you are trying to convey, thus indicating to your listener that you may not be telling the truth. Common examples of contradictions between verbal and nonverbal messages include blank expressions throughout any type of communication, staring out the window while speaking, frowning while breaking good news, and deadpan expressions during congratulations. When this happens in communication, recipients depend more on nonverbal signals than verbal cues to make interpretations. Do you remember the “one kind eye” story with which we opened the chapter? The mother’s words (verbal message) contradict the facial expression (nonverbal message); the kids were expected to go with the nonverbal.
- **Substitution:** Nonverbal signals can substitute for a verbal message. For example, your facial expression often conveys a far more vivid message than words ever can. If someone asks you a question, instead of a verbal reply of “yes” and a head nod, you may choose to simply nod your head without the accompanying verbal message. When we replace verbal communication with nonverbal communication, we use nonverbal behaviours that are easily recognized by others such as a wave, thumbs up, head-nod, or head-shake.
- **Complementing:** Nonverbal communication offers additional information, meaning and cues over and above verbal communication. It may add to or complement your verbal message. As a boss, if you pat a worker on the back in addition to giving praise, it can increase the impact of your message. If a friend tells you that she recently received a promotion and a pay raise, you can show your enthusiasm in several verbal and nonverbal ways. If you exclaim, “Wow, that’s great! I’m so happy for you!” while at the same time smiling and hugging your friend, you are using nonverbal communication to complement what you are saying.
- **Accenting:** It may accentuate or underline a verbal message. Pounding the table, for example, can underline the importance of your message. Parents might tell their children to “come here.” If they point to the spot in front of them dramatically, they are accenting the “here” part of the verbal message.

Why is Nonverbal Communication Important?

You may be wondering why we devote a whole chapter to the topic of nonverbal communication. It is because it is such an important topic. Let us jointly examine four reasons for the importance of nonverbal communication in this small section.

1. Nonverbal communication is the life wire of communication where verbal communication fails. Many times, words fail us. We are shocked or overwhelmed; too happy or too sad to find the right words. Nonverbal communication does not fail us in such moments. It is our last resort when words fail.
2. Nonverbal communication has remained the most important reason for failure or success in job interviews. A group of researchers collected results from 70 years of studies on nonverbal communication and job interview

outcomes. They analysed these results and found that nonverbal cues are very important determinants of job interview success (Martin-Raugh, Kell, Randall, Anguiano-Carrasco and Banfi, 2022). How you dress, carry yourself, and compose yourself determines to a large extent how you would be rated when you go for a job interview.

3. Inappropriate use of nonverbal communication leads to severe misunderstanding even punishment. Earlier on we talked about touching. Inappropriate use of this form of nonverbal communication, for instance, can be interpreted as sexual misconduct leading to instant dismissal from one's job in many organizations. If we do not manage non-verbal communication properly, it can lead to all forms of unpleasant consequences.
4. Meaningful interpersonal relationships cannot thrive without the effective use of nonverbal communication. Nowicki and Buskirk (2022) show how nonverbal communication contributes to the choice and beginning of relationships as well as to deepening and even ending them.

Nonverbal Communication Use in Digital Communication

Our appearance, body language, gestures, facial expressions, overall demeanour, posture and movements reveal much about our personality. To this list, we can add our attire, hairstyle, tone of voice, clearing of the throat, rubbing of the eyes, crossing of the arms or legs, eye contact, gestures, facial marks, tattoos, etcetera. These are all forms of nonverbal communication and many important messages are sent by these nonverbal cues. According to Macmillan (2018),

Approximately 55% of communication is expressed through body language, with eyebrows being considered the most expressive facial feature. Another 38% of communication is conveyed through tone of voice, with just 7% of communication being attributed to verbal cues.

What this means is that everything in our face-to-face communication can be a cue that might indicate to the other person we are interacting with, how we feel at that exact moment. This is hardly the case with digital communication. Although fast and convenient, social media might be losing a great deal of the signals transmitted through face-to-face communication. The question then is, in this age of technological evolution, how do we factor into our communication on social media, nonverbal cues? How can we send and receive nonverbal messages in a virtual environment? Are we losing nonverbal communication in a digital world? In this section, we will make attempts to answer these questions.

Social media is an internet-based form of communication whose platforms allow users to have conversations, share information and create web content. Platforms for communication include blogs, micro-blogs, wikis, social networking sites, photo-sharing sites, instant messaging, video-sharing sites, podcasts, widgets, virtual worlds, and messaging apps. Examples are Facebook, Twitter, YouTube, WhatsApp, and LinkedIn.

With advancements in technology, nonverbal communication is becoming a possibility in the digital world. Some nonverbal components of social media add context and give out social cues. Kumari and Gangwar (2018) recognize two ways

through which nonverbal communication takes place: body language and technology-based digital Emojis. Technology-based digital emojis are, in their words, “the second life or new environment of nonverbal communication”. With these digital pictograms based on nonverbal communication, they assert social media has become very attractive.

Digital pictogram nonverbal communication refers to the electronic-mediated graphics for communication frequently used by people through smartphones and social networking sites. Through these graphics, people can express their feelings and emotions, albeit, in limited ways. These include emojis, emoticons, and GIFs among others. These are changing the way we communicate digitally.

Emoticons: Emoticon is a blend of words, emotions and icons. They are punctuation marks, letters, and numbers used to create pictorial icons that generally display emotion or sentiment. Emoticons originated in the early 1980s, adding a new dimension to digital communication. There were two sets of characters, the smiley face and the frowning face. This helped clarify verbal messages.

Emoji: Emoji originated from the Japanese “*e*” meaning “picture” and “*Moji*”, which means “character”. Emojis are a more recent development than emoticons. They are pictographs of faces, objects and symbols. These include cartoon faces with various expressions, families, buildings, animals, food items, mathematical symbols and others. Emojis are available in most messaging apps. Nonverbal cues such as frowning, raising eyebrows, laughing, or crying and a wide range of other human emotions are now covered by the use of emojis in social media communication.

GIFs: GIF stands for the Graphics Interchange Format. They are small animations and video footage meant to bring personality to social media conversations. They help to convey what exactly people mean while conversing or chatting. GIFs are especially appropriate when the subject of communication has a strong visual component. Using GIFs in digital communication can replace the use of words altogether. You don’t need a full sentence to express a thought or an emotion when a simple GIF can do the job, in an even funnier way. For that reason, GIFs deserve their place among the tools of digital nonverbal communication.

Paralanguage: Researchers have found that much is being done to translate into writing, much of all the components of paralanguage. This is achieved through the use of orthographic signs, capital letters, third-person speech, or translating noises into text.

Online Video: Another powerful way by which nonverbal communication can occur and does occur in digital communication is through the use of online videos. Social networks have added live video streaming apps and video conferencing tools to digital communication making up for the lack of physical presence of those involved in the encounter. In video calls, for example, backgrounds can give all sorts of nonverbal information about communicators’ lifestyles, interests and levels of professionalism. We are also able to gauge others’ body language like eye contact, posture, gestures and facial expressions; as well, as personal grooming, such as the hairstyles or clothes we choose to wear.

We can see that nonverbal communication is not by any means getting lost in a digital world. Social media users use digital nonverbal cues to enhance their messages. Sometimes nonverbal messages such as videos and images are the only content of the user's messages, without accompanying verbal messages. This implies that digital nonverbal cues are becoming more pervasive throughout the digital sphere, thus the discussion about the use of such nonverbal cues needs to be stepped up. More breakthroughs are expected in this digital age and more nonverbal cues will evolve with it and become more evident in social media communication shortly.

It is however important to use these nonverbal cues with caution. While chatting with your boss or lecturer, do not send "I AM ON MY WAY". Sending a message in all uppercase (capitals) means screaming! Your boss would be offended that you are screaming at her or him. Find out the communication implications of symbols before using them.

Stereotyping and Nonverbal Communication

Do you want to know what stereotyping is? Then complete this sentence:

A young man who wears dreadlocks, ear rings and rides a car worth N30 million in 2023 is a ...

How did you arrive at that? That is stereotyping based on the person's bodily appearance, clothing and artifacts which are aspects of non-verbal communication.

Stereotyping has to do with beliefs that associate a group of people with certain traits. Each time you say something like: Hausa people are ... or Yoruba people are ... or Igbo people are ... or Nigerians are ... you are most likely stereotyping.

Stereotypes are called 'pictures in our heads' regarding a particular group of people. Stereotyping has also been defined as socially shared beliefs and expectations we hold about certain social groups. These beliefs and expectations about others could be positive or negative. Most stereotypes however, tend to be negative and are often inaccurate.

Inaccurate stereotypes often lead to misunderstanding in communication. For example, a lady on a call to customer care centre, was inaccurately perceived to be a man on the basis of her vocal cord – the voice which was throaty, loud and strong, all of which are associated with features of men's voice. All attempt to correct this impression failed as the receiver of the call kept referring to the lady as "sir". This was quite exasperating for the lady. Generally, men who wear long hair, earrings and make-up are often perceived to be gay and at other times, irresponsible. There are also stereotypes about our body appearance. People have perceptions about obese individuals and those who are thin; tall or short. When our stereotypes are inaccurate, it is difficult to make correct ascription about people's behaviour and features of others' nonverbal communication style are judged inappropriately.

Stereotypes constitute one of the existing barriers to communication, especially intercultural communication. They interfere with our perceptions and understanding of the world when applied to individuals and groups. As enlightened

communicators, we must do all we can to avoid stereotyping and its consequences on our communication.

Nonverbal Communication and Interethnic Integration

Nigeria is made up of well over 400 ethnic groups with distinct and overlapping languages and cultures. In addition to being multi-ethnic and multicultural, Nigeria is also multireligious with two of the religions being major and antagonistic. For political and economic reasons, there are often serious tensions at both ethnic and religious levels. Election periods are the times when these tensions seem to fester the worst. There is no doubt that effective communication can play a great role in dousing these tensions and creating a more united country. Part of effective communication is nonverbal communication.

Parents, schools and governments should make greater efforts to expose young Nigerians to the cultures, including the dos and don'ts of the different ethnic groups in Nigeria. For instance, in some cultures in Nigeria, it is considered unacceptably rude for a younger person to be the first to stretch out their hand to an older one for a handshake. In another culture, it is acceptable but the younger person shows respect by offering both hands, not just one.

In most parts of Northern Nigeria, it is unacceptable to enter an emir's meeting hall with your shoes on; in the South East, it probably would be odd to pull off your shoes before entering an eze's meeting hall. In parts of the North, even women who are not Muslims use headscarves because that has been associated with respectability for the woman; elsewhere it is not done.

It is good to pick out these cultural distinctions in instructional pieces that would be compulsory reading as part of Civics or similar subjects. A place to start might be studying the totems and symbols of the different ethnic groups. The Idoma and Tiv have special handwoven textiles that stand unmistakably for them across the country. The red cap and the lion's head are the totems of South Easterners; the Southwesterners have the bent cap.

It is expected that as people understand others more, they possibly would respect them more. Of course, this does not rule out mischief. As a communicator, it is important to be sensitive to the feelings of those to whom and about whom you are communicating. It is against all ethics of all forms of communication to seek to deliberately dehumanize and humiliate entire ethnic or religious groups through verbal or nonverbal cues, online or offline.

Exercises

1. How would you describe nonverbal communication?
2. Name and explain 4 categories of nonverbal communication.
3. Discuss the characteristics of nonverbal communication
4. Describe the function of nonverbal communication
5. Why should you study the safeguarding and gender policies of an international organization for whom you are working?
6. What role can nonverbal communication play in mitigating inter-ethnic and interreligious tensions in Nigeria?

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Chapter 7

Interpersonal Communication

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Overview

Words on Marble: “People fail to get along with each other because they fear each other. They fear each other because they don’t know each other. They don’t know each other because they have not communicated with each other” (Martin Luther King Jnr.)

To fully understand how people effectively communicate requires us to consider how individual cope with social interaction that could be difficult, problematic, challenging, distressing, and disruptive. This is the domain of interpersonal communication. Thus, this chapter focuses on interpersonal communication (dyadic, micro group and macro group), a type of communication; the others being intrapersonal and mass communication. It defines interpersonal communication (IPC); explains the types; discusses the features and reasons for IPC skills; identifies the functions of IPC; outlines the advantages and disadvantages of IPC; and identifies the factors influencing IPC; delving into the art of listening, skills and types of listeners; reasons for effective listening; the importance and of effective listening; the functions of effective listening; the features of ineffective and effective listening habits; and how to improve your listening skills.

Objectives

The objectives of this chapter are to explain communication and types, define interpersonal communication (IPC), explain the types of IPC and mediated interpersonal communication, discuss the features and reasons for IPC, identify the functions of IPC, outline the advantages and disadvantages of IPC, identify the factors influencing IPC, explain the art of listening, skills and types of listeners, outline reasons for effective listening, discuss the importance and of effective listening, identify the functions of effective listening , outline the features of ineffective and effective listening habits, and explain how to improve your listening skills.

Communication and types

Communication is universally regarded as an essential social process, the means by which man achieves his individual humanity and maintains social interaction. Aina, (2003, p.1) describes communication as a multi-perspective concept with different authors reflection of their perception and ideological leaning.

The concept has been conceived: structurally (sender - message - receiver); functionally (encoding - decoding); and in terms of intent (expressive - instrumental). It has been defined with reference to source (production of

messages); channel (signal transmission); receiver (attribution of meaning); code (symbolizing – e.g., word used and its meaning); effect (evoking a response).

It has also been defined in ways that are a combination of the above. Thus, the following definitions of communication have been proffered: establishment of a commonage, conveying meaning, all the procedures by which one mind affects another, interaction by means of signs and symbols and the signals that individuals make to each other or which they detect in each other which may be conscious or unconscious.

While there are two forms for communication (verbal and non-verbal), there are three basic types – intra-personal, inter-personal and mass communication. This chapter is focused on mass communication.

Definition of Interpersonal Communication (IPC)

Connecting with others and forming relationships is what Inter-personal communication is about. Therefore, it is about creating and sharing meaning between persons who are in a relationship (Seiler and Beall, 2011, p. 25). It is communication in a face-to-face situation (Bittner, 1989, p.10); and in the 21st century this face to face-situation can be physical, virtual or blended mode. Furthermore, since it is “person-to-person contact, it includes everyday exchange that may be formal or informal and can take place anywhere by means of words, sounds, facial expression, gestures and postures” (Hasan, 2014, p. 14). Furthermore, Popoola (2017, p. 31) defined IPC as “between two or more people...in which the five senses are effectively used and feedback is present”. Again, Richard (2016) highlighted the fact that interpersonal communication involves two or more people who are interdependent to some degree and who build a unique bond based on the larger social and cultural contexts to which they belong.

Essentially, IPC is the process of interacting simultaneously, sharing meaning, feeling and ideas with another person. It must be interactive to be effective. Ogwezi (2020, pp. 64 and 72) argues that IPC is liberal, democratic, interactional and participatory. She further argued that it “involves focused interaction in which participants continually exchange roles as encoder and decoder (more relevant in the dyadic relationship)”. During an IPC situation, there is a greater pressure to select appropriate verbal and non-verbal signals such as smiles, frowns, handshake, voice, tone, pitch, etc to express the state of the mind.

Why Study Interpersonal Communication?

Interpersonal communication has many implications for human beings. Early humans who lived in groups, rather than alone, were more likely to survive, which meant that those with the capability to develop interpersonal bonds were more likely to pass these traits on to the next generation according to Richard 2016 quoting Leary, 2001. People with higher levels of interpersonal communication skills are better able to adapt to stress, have greater satisfaction in relationships and more friends, and have less depression and anxiety.

Aside from making your relationships and health better, interpersonal communication skills are highly sought after by potential employers. Each of these examples illustrates how interpersonal communication meets our basic needs as humans for security in our social bonds, health, and careers. Since no man was born with all required interpersonal communication skills needed in life, we must learn some basic principles.

Types of Interpersonal Communication (IPC)

In examining IPC, Ogwezi (2020, pp. 59, 60, 67 and 74), stated that a distinction can be made based on the number of people involved who are usually two or more. Specifically, Okunna and Omenugha (2012) presented three types - dyadic, micro group which starts with triadic (three people) and macro-group. Thus, the commonest type is **dyadic**, which is made up of two people, the smallest group that can exist. Interpersonal communication can also take place among a small number of people referred to as **micro group** e.g., board meeting; round table discussion, departmental meeting or family meeting The third type of interpersonal communication is **macro-group** and it involves a large group, as happens in evangelical crusades or at a political rally. For our purpose, these three types by Okunna and Omenugha (2012) will guide this chapter.

I



Dyadic-Involves two individuals (Source: Freepik.com)



Triadic - Involves three individuals
 Communication among a few people
 (Source: Freepik.com)

Micro group communication -
 (Source: Freepik.com)

Mediated Interpersonal Communication

In this era of information and communication technologies (ICTs), Okunna and Omenugha (2012, pp. 18-19) further stated that ICT has enabled mediated interpersonal or machine-assisted communication. This is what (Seiler & Beall, 2011, p. 26) refer to as electronic-mediated communication (EMC), which is “any communication transmitted through electronic devices (computer, Internet, cell phones, BlackBerries, text messaging, chat rooms and so on.” According to Okunna and Omenugha (2012, pp. 18-19), it “...is a specialized type of interpersonal communication. It can be described as mediated interpersonal if it is assisted by a device, such as a pen, a pencil, computer, or a telephone. They argue that “in the future machine-assisted communication will become more important. New mobile media such as cell phones, personal digital assistants, and laptop computers, will become more and more popular and continue to expand the scope and impact of personal communication. The Internet may come to function more as an aid to interpersonal communication than as a mass medium. [As such], the difference machine-assisted communication and Mass Communication will continue to blur”. Examples are letter, phone calls, voice mails, e-mails, chatting chat rooms, video conferencing, [WhatsApp calls and chats, Zoom meetings, Microsoft Teams, Twitter Space], etc”. Obviously, technological devices (hardware) such as pen, computers and telephone etc. are the media through which

the communicator and communicatee interact. Specifically on machine-assisted or technology-assisted IPC, Okunna and Omenugha (2012) citing Dominic (2009) said that inserting a magnetic card and following the machine's instructions exemplifies machine-assisted or technology-assisted IPC.

Another, example is e-commerce situations where people follow stages of payment instructions to pay online for products and services. Furthermore, when you pass through an automated door to into an office, reception or a hall, you hear a recorded voice saying 'welcome'; and as you step out it says 'good bye'. You may have a similar experience in an aircraft where recorded take off announcements are a played to prepare passengers for takeoff.

Although, all the communication elements are present in mediated IPC, there may be variations depending on the setting or situation. While feedback can be immediate or delayed, in some cases it may be difficult if not impossible. For instance, while sending a message via WhatsApp (chat, voice not or video), or any virtual chat platform and the recipient is online, feedback may be immediate. Conversely, if the recipient ignores the message, the feedback may be delayed. Again, if a communicatee posts a video on a website or sends a message through and social media platform such as Facebook, LinkedIn, etc., it might take a few days or hours to see if people reacted through likes, share, etc. This exemplifies delayed feedback. In some instances, feedback may be impossible. If you withdraw cash through ATM sometimes, the machine may not dispense cash; but you have been debited without any message. Also, you may attempt to withdraw and the ATM says you have insufficient cash or poor facial recognition. You cannot response to say it is not true or please check your record again.

Again, part of the drawback of mediated interpersonal is that disinformation is exacerbated. Adeyanju (2022, p. 21) stated that: "A peep at the interactions and reactions to issues on social media would show a high level of mis-information, dis-information and mal-formation. The level of seemingly mutual distrust within Nigeria today can be attributed to the form of interpersonal exchanges brought about by high access to the Internet and social media. A seemingly innocuous personal post on social media can easily escalate to exchange o banter along ethnic and religious lines, the production of some of the information and their ways of presentation also leaves much room for both intentional and unintentional hurts." Notwithstanding, mediated IPC is our existential reality and has come to stay!

Features of IPC

- Takes place when two or more individuals are involved
- Goes on between persons, mostly in a face-face situation, which makes it possible for spontaneous feedback (could be verbal [question, query, etc or non-verbal [smiles, frowns, handshake, etc]) to be immediate and direct because face-to- face communication offers participants ample opportunity to talk and respond in several ways
- Feedback is given in form of both verbal and non-verbal cues because the person participating can utilize words as well as gestures and other non-

verbal cues to indicate that messages are being clearly received and understood.

- It is interactive

Essentially, the general condition for IPC is that the listener is in contact (face-to-face or via an ICT). So, for the listener the situation is captive; and the rate of assimilation is imposed because it is unlike reading that is flexible and the readers can go back and read the document again. Albeit, with technology a recorded conversation or meeting can be replayed, which suggests that the rate of assimilation may somewhat be flexible. In addition, the quality of information is limited, while the possibility of actively selecting the message may not be there since the listener will give immediate feedback. As Lord Barbazon puts it: “If you cannot say what you have to say in (a few) minutes, you should go away and write a book about it”.

However, based on current realities, Dominick (2009, p. 8) cited in Okunna and Omenugha (2012, pp. 18-19) stated machine-assisted or technology-assisted IPC combines the features of IPC and mass communication, which **suggests a convergence**. According to Dominick:

- ◆ “It combines the characteristics of both the interpersonal and Mass Communication situations”
- ◆ “One or more people communicate by means of a mechanical device (or devices) with one or more receivers”
- ◆ “It allows the source and receiver to be separated by both time and space. This is a very important characteristic. The machine can give a permanent message by storing it on paper, disk or some other material [and platforms such as the cloud]”.
- ◆ “the growth of World Wide Web (WWW) has continued to blur the boundaries between machine-assisted interpersonal-communication and mass communication”.

Reasons for interpersonal communication skills

Handling common place difficulties as they occur as well as the truly difficult and unpleasant challenges in the home, school and workplace requires a knowledgeable person and who is a competent communicator. So, interpersonal communication skills help us to make everyday connections and are very cardinal to in managing the home, school and workplace because family members, school mates, subordinates and other individuals are human beings and should be dealt with as such.

Functions of Interpersonal Communication

Interpersonal communication helps one to share information; solve problems; resolve conflict; understand our perception of self and others; establish relationships with others; develop self-concept; relationship building (creates warmth, openness and promotes supportiveness); provides great potential for the control of other human beings which can be exercised to gain compliance and persuade others because of your knowledge of them; helps in conflict management; develop effective social relationships; allows us to control our environment and exercise control over other people; as well as equip and allow us

to resist the control of other (Seiler and Beall, 2011, p. 25 and Ogwezi, 2020, pp. 44-45).

Advantages and Disadvantages of Interpersonal Communication

On the advantages of IPC, it helps the communicator to draw out others, gain their confidence, handle difficult situations and individuals, stress better, increase the communicator's sense of perception, understand and reach communicatees at their level and communicate clearly. Interpersonal communication helps generate warmth and create harmony, as such also affect the quality of relationships in the home, school and workplace. Summing it up, Ogwezi (2020, p. 44), opine that IPC can be used to control others, albeit it is reciprocal; change attitude and convert others to change behaviour and belief; manage conflicts; make friends and develop effective social relationships; control our environment and other people; resist the control of others; and enhance self-concept and support ways to improve it.

Looking at the disadvantages, Ogwezi (2020, pp. 44-45) stated that IPC puts uncomfortable pressure on persons to reveal their thoughts; makes it easy for the weak and vulnerable to be manipulated; leads to being hurt especially when too much trust is reposed on the other party; might lead to a false sense of security and faux connections which are not mutual; and makes the weak and vulnerable participant susceptible to abuse.

Factors Influencing Interpersonal Communication

Self-disclosure: Let others know what we are thinking, how we are feeling and what we care about. Self-disclosure helps reduce anxiety, increase comfort and intensity inter-personal attraction (Hasan, 2014, p. 15). Some of the of the guidelines for appropriate self-disclosure are trust, reciprocity, cultural appropriateness, situational appropriateness, incremental disclosure, desire for intimacy or closeness and likelihood of constructive outcome (Rothwell 2000, pp. 46-47).

Interpersonal attraction: This is the ability to draw others towards oneself. For instance, some people are said to have magnetic personality and people are easily drawn to them. It is this special chemistry that causes love at first sight (Hasan, 2014, p. 15)

Competence: This is the ability to engage in effective communication in a variety of situations. They are skills and understandings that enable communication partners to exchange to exchange messages appropriately and effectively. One of such skills is the ability to select and implement the most appropriate communication behaviour for a particular situation (Seiler and Beall, 2011, p. 29). It is we-not me-oriented. It focuses on the communicator and communicatee working together (be in synergy) not separately; and the five elements that show communication competence are knowledge, skills, sensitivity, commitment and ethics (Rothwell 2000, pp. 15-19).

Trust: This is one of the guidelines for appropriate self-disclosure. According to Rothwell (2000, pp. 46-47), when you reveal yourself to another, you risk being hurt or damaged by that person. Trusting another person to honour your feelings

and to refrain from divulging the disclosure to anyone unless given the permission to do so influences IPC.

Feedback: This is the response of the receiver that reaches the sender. It involves agreeing, asking questions and responding through feelings (non-verbal smile, hug, pat, handshake, eye contact gesture, posture facial expression, etc.) and statements (verbal [use of words] (Hasan, 2014, p. 15)

Feed forward: This focuses on the future (solution) makes a projection and helps in prediction. With is in an IPC situation, the destination can predict what it will be about without the whole message. It focuses on what is ahead and collaboratively prepares the individual. It empowering and eye-opening; and reinforces positive interpersonal relations between employees and superior and subordinates.

Art of Listening, Skills and Types of Listeners

Words on Marble: “The most basic of all human needs is the need to understand and be understood. The best way to understand people is to listen to them” Ralph Nichols. Also, Peter Druker stated that “Communication takes place in mind of the listener”.

“Listening is defined as the active process of receiving, constructing meaning from, and responding to spoken or non-verbal messages” (Seiler and Beall, 2011, p. 145). Therefore, listening is distinct from hearing; it is about establishing rapport. It is a process that is closely linked to the thinking process; and distinct behaviour that is closely linked to with reasoning, comprehension and memory. Thus, hearing and listening are not the same, because it is possible to hear sounds without listening to them. The major difference between listening and hearing is the difference between active passive processes.

While listening is active, hearing is passive. Hearing is a passive physiological process in which sound is received by the ear. Listening is a complex process that involves more than simply hearing sounds. It requires selecting, attending, understanding, remembering and responding to the message of the sender. As such, the key to successful communication is to focus on the listener totally in all your planning, organization and delivery. “Listening is defined as the active process of receiving, constructing meaning from, and responding to spoken or non-verbal messages” (Seiler and Beall, 2011, pp. 142-146).

Skilled active listening can steer us to not only what the person is saying, but also to the music (what is behind it). Hence, active listening is an essential component of maintaining rapport. When we listen to people, we say thing they’re people. On the categories of listeners, there different types. However, the categories of un-listeners (noddors, hogs, bees, muffs, fillers, dart throwers), I.e. these different listener listed here can never hear what the other person is saying

- i. Mind reader – busy thinking what is this person really feeling or saying?
- ii. Rehearser – tunes out the speaker with here’s what I will say next
- iii. Filterer – selective listener, hears only what he wants to hear

- iv. Dreamer – Drifting off during face-face conversation
- v. Identifier – refers everything he hears to his/her experiences
- vi. Comparer – busy assessing the messenger
- vii. Derailer - changes the subject too quickly
- viii. Sparrer – belittles or discounts whatever is being said
- ix. placater – agrees with everything that he hears just to be nice or to avoid conflict

Reasons for Effective Listening

When we listen, people tend to become more emotionally mature, more open to experience, less defensive, more democratic and less authoritarian. Some of the objectives of active listening are to show the speaker that his message has been heard, help the listener gain clarity on both the content and emotions of the message, encourage speaking and explanation in greater detail, encourage the speaker and show that expression of emotion is acceptable and that it is useful in understanding the depth of feelings and create an environment in which the speaker feels free and safe to talk.

Importance of Effective Listening

Listening plays a significant role in our society and listening carefully is a skill required for success in many areas of life.. Since we spend so much time as consumers of communication, we need to learn to listen effectively. Poor listening can create serious personal, professional and financial problems. Thus, effective listening is important to our lives. For students, poor listening can result in incorrect or incomplete assignments, missed appointments, misunderstood directions, lower grade and lost job opportunities. Again, in relationships, poor listening can cause misunderstanding, arguments and loss of friendship. (Seiler and Beall, 2011, p. 143). Therefore, it is valuable to listen because listening shows, respect, builds relationship, increases knowledge, generates ideas, builds loyalty and it is a greater way to help others and yourself

Functions of Effective Listening

Listening serve different functions – comprehension, evaluation, empathy and enjoyment. Listening for information is gain comprehension. For instance, you listen as your teacher discusses and explains concepts. Also, you listen for as news, sports etc. You may also listen to judge or analyse information. This is evaluative listening. A teacher may listen to students presentations determine good and bad presentation in order to assign grade. A car owner may listen to the unusual sound of a car to pinpoint the exact location and cause of the noise. Emphatic listening is to understand what another person is thinking and feeling, which means you try to put yourself in another person’s position to try to understand what is happening to that person. While listening for enjoyment is for pleasure, personal satisfaction or appreciation. e.g. Listening to music (Seiler and Beall, 2011, pp. 151-152).

Table 1: Features of ineffective and effective listening habits

Bad Listener	Good Listener
Thinks that topic or speaker is of no interest	Finds areas of interest – keeps an open mind
Focuses on the speaker's appearance and delivery	Concentrates on the content of the presentation and overlooks speaker's characteristics – stays involved
Avoids difficult materials	Listens to ideas
Is easily distracted	Exercises the mind – prepares to listen Resists distractions
Fakes attention	Pays attention (stop talking, put the talker at ease show him/her that you want to listen, do not read your mails while he/she is talking, remove distraction, empathize with the speaker, be patience, do not interrupt)

How to improve your listening skill

- Eliminate distraction
- Clean off your desk when meeting
- Maintain eye contact enough to pick the “colour” of the speaker’s eyes (be pragmatic)
- Do not get too comfortable
- Train yourself to ask questions instead of making statements
- Be an active listener, learn to lubricate conversation
- Do not blurt out questions as soon as the speaker is finished speaking
- Do not smile the whole time, otherwise you will be regarded as an unserious person
- Be an emphatic listener
- Take notes
- Note the silent signals (do they reinforce or contradict what is being said)

Summary

This chapter explained the concept of communication and types, defined interpersonal communication (IPC), explained the types of IPC and mediated interpersonal communication, discussed the features and reasons for IPC, Identified the functions of IPC, outline the advantages and disadvantages of IPC, identified the factors influencing IPC, outlined the advantages and disadvantages of IPC, identified the factors influencing IPC; delved into the art of listening, skills and types of listeners; reasons for effective listening; the importance and of

effective listening; the functions of effective listening; the features of ineffective and effective listening habits; and how to improve your listening skills.

Exercises

What is interpersonal communication?

Explain the types and features of interpersonal communication

List the functions of IPC

Outline the advantages and disadvantages of IPC

Does the emergence of machine-assisted or technology-assisted interpersonal communication suggest a convergence of IPC and mass communication?

Discuss art of listening and justify the need for effective listening

Identify the features of o ineffective and effective listening habits

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Chapter 8

Group Communication

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Overview

Communication among group members is central to achieving group goals and aspirations. It could be rewarding if well-handled and could also be damaging if poorly handled. To function effectively in carrying out group tasks, there is a need to master the art of group communication. This chapter discusses the context of group communication and its dynamics, as distinct from other types of communication. Group communication has sometimes been seen as similar to Interpersonal communication and mistaken as such. Though they share a basic similarity as noted by scholars because they both involve individuals who generate and respond to each other's nonverbal and verbal messages, they are different. The major difference between group communication and other types of communication lies in the definition of "group" and the characteristics of group members as well as the structure of group communication. This chapter will therefore, provide a detailed explanation of the distinctive characteristics of "group" to clarify this distinctiveness. The chapter also offers a lucid explanation of the nature, types and characteristics of group communication. These explanations will facilitate students' easy comprehension of the concept. It will as well, examine some of the implicit group communication theories/models which have informed the definition and distinctiveness of group communication over the years. The chapter will also examine some strategies for effective group communication.

Objectives

At the end of reading through this chapter, the students should be able to demonstrate knowledge of:

- i. The meaning of group communication
- ii. Features of group communication
- iii. Internal structures of group communication
- iv. Types of group communication
- v. Examples of group communication
- vi. Importance/limitations of group communication
- vii. Channels of a group of communication
- viii. Theories and models of group communication
- ix. The meaning and types of groups in group communication
- x. Conflict management techniques in small groups
- xi. Strategies/Techniques of effective group communication

1. Introduction: What is Group Communication?

The term group communication also sometimes refers to team communication, which means the type of communication that takes place within a group that is made up of more than two persons as in the case of employees in teams/groups, between employers and employees, families and friends. Bhasin (2021) describes it as 'the method through which employees, supervisors, and other team members of a firm engage with one another'. It is also defined as the act of exchanging

information, messages, ideas, and feelings among members of a group who may share a common interest or goal. According to Odiwo, Akhor, Egielewa, Olley, Agol, and Ozuomode, (2022, p. 81), ‘the exchanging of information amongst members of a group who are culturally, geographically, or linguistically similar is known as group communication’. The Oxford Dictionary of Communication and Media defines group communication as:

The process by which verbal and nonverbal messages are exchanged between a limited number of people, usually from 3 to about 20, the upper limit being determined by the extent to which each member can interact with every other member with the potential for mutual influence. Traditionally, this refers to interpersonal communication between group members in face-to-face interaction.

Summarily, group communication can be understood as communication between more than two individuals.

The nature of a *group* in group communication is a function of the communication objectives, context and content. Usually, an individual belongs to more than one or two groups and most often spends his or her time communicating in groups. As such, mastery of group communication is one of the major prerequisites for career and personal success. A group could be as small as 3 to 10 persons, medium like 21 to 99 and large like 100 to 200 persons. Group communication usually occurs in family settings, organizations, churches, schools, markets and institutions. Others include associations, unions, class and cultural settings. In recent times, group communication also occurs virtually, when individuals create different groups in virtual spaces without physical contact.

1.1. Characteristics/Features of Group Communication

Group communication is distinct from other forms of communication because of the following unique features or characteristics:

- a. **Participants:** Every group communication takes place among a team of participants who must not be less than 3 but may be as large as 15 or more depending on the kind and objective of the group. The size of participants in group communication is its major distinction from interpersonal and other types of communication.
- b. **Message:** Another feature of group communication is the message which could be an idea, information, instruction, clarification, and direction to mention but a few.
- c. **Noise:** This is an undesirable feature of group communication as it is with every other form of communication. It simply refers to external or internal interference that distorts the meaning of messages exchanged in group communication. This may include environmental noise, wrong use of body language and gestures, cultural barriers, etc.
- d. **Context:** Another feature of group communication is the context of the communication which refers to external and internal circumstances and conditions in which group communication takes place and which could

affect how the message exchanged is received and interpreted by the participants. Those contextual factors within the parlance of group communication include the situation, culture, environment, time, place and role of participants.

- e. **Channels:** This refers to the medium through which group communication is executed. This could be face-to-face, email, memos, group chats, etc.
- f. **Feedback:** Another feature of group communication is the fact that it survives on feedback (response from other group participants within the group) which may be immediate or delayed. Feedbacks. Feedback in group communication also depends on the type of channel used in the communication process.

1.2. Internal Structures of Group Communication

Every group communication is either structured in a way that allows a central figure to guide the conversation within the group or decentralized in a way that allows equal stakes for all the participants. This structuring is a function of the group communication setting. For instance, discussions between friends and acquaintances represent the commonest types of group communication and often take on the decentralized structure while office settings and organisational meetings which are more formal in nature allow a centralized structure. The internal structure of group communication is determined by the various elements or components of group communication. They include the following:

- a. **Group Goals:** Communication among group members is always a reflection of the overall goals or objectives of the group. These set goals often guide the group's communication and decision-making process. Every group exists to achieve certain goals or objectives and shapes its communication approach.
- b. **Group Roles:** This refers to the specific responsibilities and functions individual members of a group are expected to perform that inform the content of the communication process. Simply defined, they are the duties or tasks performed by individual members of a group. These group roles are determined by the structure and goals of the group. It always forms the major content of group communication and facilitates effective collaboration within the group.
- c. **Group norms:** This refers to (un)officially agreed rules and expectations that regulate the behaviour and activities of the group members and help generate a positive and productive group environment.
- d. **Communication Channels:** This entails the different media or mediums through which group members exchange messages, feelings, ideas, and information. It could be face-to-face meetings, phone calls, conference calls, emails, and SMS depending on the communication needs and group composition.
- e. **Decision-making Process:** This refers to the agreed methods and procedures to be employed by group members in their decision-making process. Such methods could include a majority vote, consensus-building, or respect for expert opinions.

- f. **Conflict Resolution Strategies:** Every human gathering is prone to conflicts. In group communication, there are set mechanisms, strategies and tactics for resolving and managing conflicts among the group members during communication and decision-making processes.
- g. **Group Cohesion:** This explains the extent to which the group members work together in harmony towards the actualization of the group's set goals and which could as well affect the quality of communication within the group.

2. Types of Group Communication

Group communication could be classified broadly into verbal, non-verbal, written and virtual group communication

- a. **Verbal Group Communication:** Verbal group communication refers to the type of group communication that involves the exchange of information, messages, feelings and ideas among members of a given group using speech and other vocal cues. It also refers to when members of the group speak to one another on a topic or agenda and reach a conclusion through everyone's active participation and involvement through the expression of views and feedback.
- b. **Non-Verbal Group Communication:** This refers to the type of group communication that involves the use of non-verbal cues such as body language, gestures and facial expressions by group members to exchange information, messages, feelings and ideas.
- c. **Written Group Communication:** This is the type of group communication which involves the sharing of messages through written texts and symbols, instead of words and gestures, to the members of a particular group. Examples include; Letters, manuals, circulars, policies, instructions, and reports.
- d. **Virtual Communication:** This type of group communication involves the use of modern technology for sharing information. It can also be viewed as a type of communication, mediated by new information technologies. Virtual group communication occurs in a virtual space without a physical meeting. Examples include online chats/web chats, conference calls, online video meetings or Zoom meetings. In virtual communication, information is shared online with the assistance of technology. The use of technology, therefore, distinguishes virtual group communication from others.

2.1. Examples of Group Communication

Some examples will suffice at this point towards a proper understanding of group communication as a concept. These include:

- a. Class Discussions:
- b. Social gatherings
- c. Family gatherings/meetings
- d. Business/Organizational Meetings
- e. Online Forums
- f. Religious Groups
- g. Symposiums, Workshops and Conferences
- h. Team Projects

- i. Webinar

2.2. Importance/Advantages of Group Communication

Here are the importance or advantages of group communication as advanced by some scholars like Kapur (2020):

- a. **Upgradation of Knowledge:** group communication helps group members to upgrade their knowledge, skills and ability by learning from other members and or by researching more to be able to productively relate with others. Imagine a class group in a practical course that requires the production of a documentary on gender-based violence. Each group member will research and bring something new to the table in furtherance of the production of the documentary. Through such elaborate conversations, every member of the group tends to learn something new from each other and then advance their knowledge.
- b. **Improvement in Memory:** group communication not only improves group members' ability to understand information better, but it also helps them to remember things even over a long-term period. This is because as often as members of the group try to accomplish a task meeting, they tend to recollect previous ideas generated and improve on them. In such instances, what one member would have forgotten would be remembered by others. Meaning the group now have a pool of brains to recall ideas and information which may not have been possible if it was only one person working on the project. All the group members' brains become a collective brain for the entire group to tap from
- c. **Stimulating Creativity:** When people interact in a group, such a conversation tends to stimulate creative ideas among the members. An idea expressed by one member could inspire another brilliant idea from other members and the process continues.
- d. **Making Productive Decisions:** Group communication helps the members in taking productive decisions as they brainstorm on possible ways of carrying out a given task. Two heads, they say, are better than one – meaning, more good heads may signify a generation of far-reaching ideas that will make group task completion easier and better.
- e. **Gaining a Better Understanding of oneself:** Working and communicating in a group helps members to acquire a better understanding of themselves in terms of strengths and weaknesses and ways to improve where necessary.
- f. **Increased Productivity:** The importance of productivity in every work setting cannot be overemphasized. Achieving this, however, requires effective and open communication among the various team members of the organization. When team members feel they can freely express themselves in the group, they tend to be more committed to the group work thereby enhancing their productivity and innovativeness.
- g. **Enhanced Understanding:** When discussing ideas in a group, members tend to bring in more perspectives and listen to others do the same thereby improving understanding of the task at hand.

2.3. Disadvantages of Group Communication

However, group communication also has some disadvantages or limitations. According to Kapur (2020), they include:

- a. **Putting Pressure on Others:** Group communication could serve as a source of pressure on the group members which could lead to conflicting situations.
- b. **Dominating the Discussion:** In group communication, some members tend to dominate discussions at the expense of others. When such happens, the dominated members may recoil into their shells thereby hampering the progress of the group.
- c. **Increase in Dependence on Other Group Members:** In some instances, group communication could encourage tactical withdrawal from the group task by members by hiding under group efforts.
- d. **Time-Consuming:** At times, working and communicating in the group if not well handled could be time-consuming compared to when a similar task is to be performed by an individual.
- e. **Occurrence of Disputes and Disagreements:** Group communication could breed disputes and conflicts of different magnitudes. When people relate in the group, they tend to offend one another and the ensuing conflicts could hamper the successful execution of the group task.

3. Channels of Group Communication

Traditionally, group communication takes place in offline settings using such mediums as face-to-face communication, ordinary memos, notice boards, and so on. But the advent of technology has made it possible for group communication to take place virtually using internet-enabled channels such as email, WhatsApp, Telegram, Facebook, Twitter, Instagram, etc. To this end, channels of group communication can be broadly divided into virtual and non-virtual channels. The non-virtual channels include:

- a. **Face-to-Face:** Face-to-Face or in-person meetings are the most popular as well as the most effective channel of group communication as it allows for immediate feedback, and support the use of both verbal and nonverbal cues like facial expression, body language, and gestures to reinforce the message. In this case, group members gather in a place and take turns in discussing their progress towards a shared goal, identifying opportunities for improvement, and recognising the work of other team members. This channel of communication becomes handy when group members need to exchange important or complex messages, or when there is a need to convey emotions or build/strengthen relationships.
- b. **Memos:** This channel of group communication is a written message, a correspondence, that one member of the group distributes to other members. It is quite formal in approach and typically provides important information about the group's tasks. It has a structure and pattern that is similar to that of a formal letter indicating the date of the memo, its intended recipients and a subject line before the message. It becomes handy when members of the group need to communicate sensitive or confidential information related to their project. The memo under non-virtual channel

refers to those delivered to the recipient physically and not with the aid of electronic mail.

c. **Notice boards:** This is one of the oldest channels of group communication used in organizations. Notice boards are formal spaces provided by organizations usually to post notices of important information, and to communicate new developments, announcements, events and other vital information that concerns the organization. It is an easily accessible means of reaching members of a group as it is always placed at strategic points. These boards usually contain different pieces of vital information at the same time.

The virtual channels on the other hand include:

d. **Video Conferencing:** This channel of group communication is similar to that of in-person or face-to-face but differs in the fact that it is done with the aid of video technology. Video conferencing allows group members in remote locations to join group discussions (see and hear one another in real-time) from wherever they are working despite the physical distance between them. Such tools that allow for video conferencing are the WhatsApp call App, telegram app, zoom meeting, etc. This channel becomes handy when a group member wants to communicate with other members or stakeholders on the project or task they may be working on in an outside location.

e. **Conference Calls:** This is another channel of group communication that allows group members to exchange views, information, and ideas on a one-to-many basis without being in the same place. It can be used as one-on-one conversation as well as in the form of group conference calls. Phone calls become handy when members of the group need to have a quick conversation or need to talk to someone who is not available for a face-to-face or video chat.

f. **Text Messaging:** This is a channel of group communication that allows group members to communicate with one another quickly and easily. This is often done by sending out mass text messages to every member of the group or setting up a group chat where, like WhatsApp chat group, telegram group chat, and so on, members can contribute to the conversation. It becomes a desirable channel if the group wants to coordinate something in real time like meeting up for dinner or getting directions to a party.

g. **Digital Messages:** This is similar to text messaging but differs in the mode of transmission. Digital messages are sent through email or online messaging platforms and allow for a more informal type of communication among the group members compared to others like team meetings and conference or video calls. The channel allows the group members to send digital messages to exchange ideas, ask questions and communicate their progress to one another in the group.

h. **Electronic Memos:** This channel of group communication is a written message that one member of the group distributes to other members through electronic channels like email. It is quite formal in approach like memos, and typically provides important information about the group's task. It has the same structure and pattern that is similar to that of an ordinary memo indicating the date of the memo, its intended recipients and

a subject line before the message. It becomes handy when a member of the group needs to be given sensitive or confidential information related to his or her project, and could not be accessed physically. The major distinguishing feature between ordinary memos and electronic memos is the mode of delivery. While ordinary memos are delivered physically to the recipient, electronic memos are delivered through electronic mail or any other technology-assisted channels like WhatsApp, telegram, etc.

4.0 Defining Groups in Group Communication

Kapur (2020) identifies two types of groups that exist in group communication. They are the primary group and the secondary group.

Primary Group: Primary groups exist to meet the needs of the individuals in the group. The group may be formed to meet members' challenges. Hence, the goal of the group is to satisfy each individual in the group.

Secondary Group: Secondary groups on the other hand exist to meet organisational needs. They are set up for the achievement of organizational goals and objectives. Thus, secondary groups work together to achieve organisational tasks. Commitment within such groups is to the organization and not to the individual. Professional groups, workgroups and trade unions are examples of secondary groups. Such groups are created to solve challenges within an organisation.

Beyond this broad classification, we also have activity groups, learning groups, personal-growth groups and problem-solving groups. This later categorization of the group reflects the nature of the function of the group as can be deciphered from the names. Learning group as an example simply refers to several individuals that came together for the sole purpose of improving and acquiring new knowledge.

4.1 Characteristics of Group Members

According to Kapur (2020), the following are the characteristics of group members:

- a. **Participation:** Group communication involves the active participation of all the group members who share common goals and aspirations. However, it has been observed that some members of a group are inclined to be active while others are dormant. The active ones tend to lead and dominate in group communication.
- b. **Interdependence:** This underpins the extent to which the group members depend on one another for the completion of the group task or communication purpose. It is derived from the tenet of system theory which opines that all parts of a system work together to adapt to its environment. Within the purview of group communication, just as it is in system theory, members of the group are linked to one another so much so that a change in one member, to a large extent, affects the other members.
- c. **Shared purpose:** Another distinct feature of group communication is a shared purpose or common goal. Every group is often formed to accomplish certain objectives and their communication is guided towards

achieving such common objectives or goals. This characteristic underlines the fundamental reason for group formation.

- d. **Diversity:** Members of a group often come from diverse backgrounds, experiences, and perspectives, which equally impact on group's communication by enhancing the diversity of ideas and opinions.
- e. **Norms:** Norms define the limit of acceptable behaviour of individual members of the group. It also means the guidelines or rules set by the group members to govern and regulate the activities of and relationships among the group members. Norms, within the parlance of group communication, could be task, procedural or social. Task norm enables the group members to work towards the accomplishment of the set task. Procedural norm on the other hand sets the procedure the group will follow in the accomplishment of the task. The social norm defines how group members engage in interpersonal communication towards the actualization of the group's objectives. Norms provide the ethical parameter that regulates not only the behaviour of members of a group but also how group activities are conducted.
- f. **Roles or Task:** Groups are formed with the purpose of undertaking and accomplishing a defined task or activity. Task within the group communication setting could be an additive task (that requires group members to work individually on a task or one aspect of it) or a conjunctive task (that requires group members to, rather than work individually, work collectively to create a final product of a task). Whether additive or conjunctive, all members are expected to participate in the group task.
- g. **Identity:** This refers to the physical and or psychological boundaries that set a group member apart from non-group members. Psychological boundaries about identity in group communication include the positive or negative feelings experienced by members of the given group that give them a sense of 'we-ness'. The physical boundaries on the other hand centre on the use of artefacts such as clothes (like wearing shirts, jerseys, polo, jacket, emblem, and so on with the group's logo on it), seating arrangements in a social setting or the workplace, and living arrangements (like when members of a given group share an apartment) to indicate the members' belongingness to a given group. In some instances, group identity can also influence how non-group members perceive and react to group members by group typing – possible assumptions a non-group member has about the group and its members because of the group's reputation, non-member's observations of the group members, his or interactions with any member of the group, or public display of the group's artefacts.
- a. **Interaction and feedback:** Every group communication calls for interaction and feedback from and among the group members as it is usually a two-way communication. Through this, group members could seek clarification on any confusing statement or information and minimise the possibility of communication breakdown while enhancing effective communication.
- b. **Collaboration:** Another feature of group communication is the fact that members of the group collaborate to achieve the group's set goals or objectives

4.2 Conflicts among Groups in Group Communication

Littlejohn and Foss (2022, p. 32) define conflict as “the expressed struggle between interdependent parties over goals which they perceive as incompatible, or over resources which they perceive to be insufficient”. To start with, conflict must be expressed. If the conflict is not expressed, it is assumed that it does not exist. More so, conflict occurs among two or more parties who need each other to accomplish a task or share resources. This means that if people can have what they want without each other, conflict may never arise. Lastly, conflict involves disagreements on what people want or how to achieve what they want.

Conflicts are likely to take place among the members of a group. Conflict is inevitable! It will occur at some point in a group’s growth process. Some of the reasons for conflicts in a group include the failure of members to carry out assigned tasks or fulfil the group’s obligations, misunderstanding of members’ intentions, non-compliance with group rules, and scarce resources, among others.

Conflicts are borne out of perception and behaviours. The way a person is perceived may determine people’s reactions and a person’s behaviour in a group may shape people’s perception. Therefore, a person who is negatively perceived will likely have frequent conflicts with group members, and the actions or behaviours of a person may determine the presence or level of conflicts the person will experience with group members.

Types of Conflicts

According to Scott (2023), there are two main types of conflicts in a group. They are:

Task or Process conflict: This refers to disagreements on the group’s vision, goals, tasks and process of achieving such. Task or process conflicts arise when people have differing opinions or views on a group’s mission, task or programme, and the process of achieving it. Variations in agreement on rules, regulations, timeliness, goals or plans, perception of challenges and how to achieve them are elements of task or process conflict.

Relationship conflict: This is an interpersonal bitterness, acrimony, anger or hatred among members. Relationship conflicts, also known as personality conflicts or clashes usually involve the display or feeling of superiority over others, personal ego, sense of entitlement, feeling of self-worth, jealousy and other ill feelings among members of a group. Relationship conflicts may be difficult to address since the causes are not often admitted by those involved. Quite often, they emanate from the battle for status, relevance or superiority.

Positive Effects of Conflicts

Conflicts have both positive and negative effects. When conflict is absent in a group, it may mean that people are merely tolerating each other, or simply holding back their views and feelings. Such silence may boomerang over time. Besides, holding back one’s views in a group will not enable the best possible solutions to be reached. On a positive note, conflicts can expand the range of ideas and enable the best ideas to prevail. ‘Best ideas’ are agreed upon through robust discussions,

arguments and freedom of expression. If such discussions are well-guided and not allowed to degenerate into heated arguments or negative forms, the conflict will offer opportunities for positive change and provision to interim or long-standing problems. It can also help people to freely express their views, offering an opportunity to share understanding with others. More so, conflicts can help a group resolve misconceptions about members or gain a better understanding of one another. In addition, it can lead to more appreciation of individual differences and diversity. Lastly, conflicts, if well managed, can lead to cohesion among members of a group and such cohesion can lead to greater developments.

Negative Effects of Conflict

Conflict can also be harmful in many ways. The first negative effect is that conflicts may lead to ill feelings among members. Such feelings can lead to decreased interest in the group, withdrawal of opinions or comments, distrust for members, non-participation in group activities and finally, withdrawal from the group.

Conflicts threaten the achievement of the group's goals and objectives. Several plans of a group will likely not be achieved if group members live in disagreement. Thus, the very existence or purpose of a group is negatively affected due to frequent conflicts.

Conflicts can set a group apart or even destroy the existence of the group. When conflicts become too frequent and unmanaged in a group, it disintegrates the group and may lead to its end. Several issues such as rumours, backbiting, power play, favouritism, insults, damaging reputations, backstabbing, violence and other negative effects emanate from conflicts that are not well managed.

Conflict Management

The leadership and members of a group need to develop conflict management skills or strategies to sustain group cohesion. When conflicts arise, the following are some of the strategies that can be used to resolve them:

a. Non-confrontational Strategy

Some think that keeping quiet about a conflict can resolve it. So, they avoid talking about the problem and pretend that all is well. Such an approach is called the non-confrontational strategy. The strategy does not resolve any conflict, it only piles it up for a later period.

b. Controlling Strategy

The controlling strategy of conflict management is such that a leader or member of a group tries to dominate the process of conflict resolution by suppressing the views of others, monopolising discussions and trying to force others to agree to a particular view.

c. The Cooperative Strategy: This is the full and active involvement of group members in conflict resolution. Each member is given a fair hearing and the goal is to ensure that the conflict is resolved in the group's interest while not undermining individual concerns. The mindset is a win-win or

give-and-take approach. In a cooperative strategy, the leader appeals to all parties and ensures that all parties reach a compromise for the good of all.

5.0 Theories of Group Communication

Kurt Lewin once said, “There is nothing so practical as a good theory.” The main function of a theory is to help us make sense of a situation or idea, including human behaviour. They help us answer “why” and “how” questions about society.

5.1 A Brief Overview of Theories of Group Communication

Phil and Scott (2012) assert that groups of theories may compose theoretical paradigms, which are collections of assumptions, concepts, values, assumptions, and practices that constitute a way of viewing reality within a community. According to Phil and Scott (2012), there are five major paradigms guiding Group communication theories and they include:

- **The systems theory paradigm:** Systems theory paradigm emphasises that relationships and processes among elements or parts of a group are interdependent and goal-oriented. The focus is placed more on developing a complete picture of groups than on examining their parts in isolation.
- **The rhetorical theories paradigm:** A set of theories which focuses on how symbols and the use of speech affect people.
- **The empirical laws paradigm:** This paradigm, also known as the positivist approach, bases investigation of group communication on the assumption that universal laws govern human interaction in much the same way that gravity or magnetism act upon all physical objects.
- **The human rules paradigm:** Instead of contending that the behaviours of people in groups conform to absolute and reliable laws, this paradigm holds that people construct and then follow rules for their interactions.
- **The critical theories paradigm:** The critical theories paradigm proposes that we should strive to understand how communication may be used to exert power and oppress people.

5.2 Group Communication Theories

The following are some of the common theories used to explain the dynamics of group communication:

Systems Theory

System theory sees the small group as an open system made up of interdependent and interrelated parts. The various elements work together to receive inputs, process the inputs and then produce an output. Here, every member of a group is important and defects in any way affect the entire group. The principle is ‘one for all and all for one’. Group objectives are broken into smaller units and each member is assigned a unit or task. The effectiveness or failure of any unit or member affects the group as a whole. Hence, attention is paid to every unit to ensure effectiveness.

Symbolic Convergence Theory

In symbolic convergence theory, a group develops an identity and active consciousness by sharing goal-oriented themes derived from well-crafted stories or fantasies. Carefully designed communication is used to shape a group's culture and identity, thereby influencing the attainment of the group's goals. Such communications are embedded in the group's norms, rules, goals and decision-making processes. As the group grows, members develop shared emotions, vision, consciousness and meanings.

Structuration Theory

Propounded by Sociologist Anthony Giddens, structuration theory explains why and how groups develop rules, norms and behavioural patterns which define power structures in society. The main assumption of structuration theory is that power structure emanates from within the roles played by individual members in a group, which in turn influences the group's ideology, beliefs, rules, norms and cultures. It emphasizes the roles played by individuals without ignoring the social structures within which the individual roles are played. Thus, a group can build cohesion through the active participation or contribution of individuals, though all members may not play equal roles. Some may be more active than others. It is the activism of such individuals that determines the extent to which the group can achieve set goals and objectives, and the extent to which the individual's roles in turn shape the group's beliefs and objectives.

5.3 New Technologies and Small Group Communication

New information technologies affect today's group communication. Yet, it is not the technology itself that overly influences groups but the groups determine how technologies influence them by choosing how they use technologies. Technologies allow multiple users to interact simultaneously. It allows users the advantage of not only sharing information but creating information at the same time. This ability also provides users with multiple channels not provided by traditional communication channels. It makes group communication easy and faster. Technologies have the potential of either uniting a group or disintegrating members, depending on how such technologies are used by the group's leaders and members. New technologies have and will increasingly shape and reshape a group's decision and problem-solving process.

5.4 A Model of Small Group Communication

The constellation model explains the features and relationships critical to an understanding of small-group communication. The framework depicts small group communication as an assemblage of variables, each related to the other. The variables are goals, norms, roles, cohesiveness, situation, leadership and communication.

6.0 Strategies/Techniques of Effective Group Communication

Strategies are simply methods or techniques for achieving a goal. For communication to be effective in small groups, the following are some of the communication strategies that can be adopted:

Develop a Communication Plan

A communication plan refers to the policy guiding information dissemination. It consists of an outline or a sketch of the communication effort. It will contain the content, message or information to be disseminated, the target audience, the channels and other elements. A good communication plan also contains how and when these communication components will be used. A well-planned communication makes communication clear, easily understood and goal-oriented.

Utilize Appropriate Channel

Channels used in any type of communication go a long way in making that communication effective or ineffective. For group communication where group members are scattered and diverse in nature the use of appropriate channels to reach individual group members regularly becomes inevitable. To successfully select the best channel for group communication it is important to understand the demographics as well as the psychographic indices of group members. To avoid misunderstanding and miscommunication during group communication there is a need to use communication channels that group members are conversant and comfortable with. To also eliminate possible potential ambiguity and conflict, it may be necessary to use inclusive and neutral language during group communication.

Regular Meetings

Regular meetings enable group members to communicate more effectively. Such meetings are vital because of the following. They provide opportunities for group members to exchange or share information; discuss issues that were misunderstood and could cause conflict. They also enable members to keep abreast of new developments within the group. Finally, meetings allow for conversations and instant feedback. Meetings may be held physically or electronically, depending on the agreement or communication plan.

Active Listening

Active listening is a major strategy for effective communication. Both group leaders and members should listen attentively and avoid interrupting others, except when necessary. Active listening also involves avoidance of distractions, such as side talks, the use of a phone while others are talking, absent-mindedness, among others. When members listen attentively to one another, there is an increased understanding of the messages communicated.

Focus on Agenda

Communication becomes more effective partly due to the group's focus on set agendas in meetings. It is better to keep items for discussion few and straight to the point than have several items cramped into a single meeting. This reduces noise and misunderstandings.

Time Management

The longer the time used in group communication, the more the attention level of members decreases. Thus, it is important to keep group communication forums,

with well-regulated timing. Members should be given maximum duration for making a point to allow others opportunities to comment and participate in the conversation.

Cooperative/Inclusive Communication

Experts have suggested inclusivity as one of the key elements of effective group communication. Inclusivity means that every member of the group has the opportunity to participate in group conversation without any type of intimidation. No member or leader of a group should monopolize discussions in meetings. All members of a group participating in group communication need to be given the chance to freely be part of the conversation. Every member should be encouraged to express their views, regardless of popular views. Freedom of expression should be strongly encouraged. More so, decisions should be reached and be based on the agreed rules guiding decision-making. No one should force personal views on the group. Rather, the majority of two-thirds of members present in a meeting should decide the outcomes of deliberations. Where no consensus is reached, the issue can be rescheduled for subsequent meetings.

Implementation of Communication Plan

It is one thing to have a communication plan, it is another thing to implement it. Group leaders should endeavour to strictly follow laid-down communication plans. The plan contains clear principles and rules guiding communication in the group.

Summary and Conclusion

This chapter explained the meaning of group communication; features of group communication; internal structures of group communication; types of group communication and gives examples of group communication. It also narrated the importance/limitations of group communication and explained the channels of group communication; the meaning of group, theories of group communication, and strategies/techniques for effective group communication, among others. It examined the dynamics of group communication, with emphasis on the characteristics of group members, conflict management and communication strategies. It also examined theoretical frameworks for effective group communication. Such scientific theories explain consistencies in communicative behaviour that researchers have observed within small groups. The theories allow us to predict the possible consequences of various actions as they can be applied to small groups which we belong to. Thus, social exchange theory describes our satisfaction levels in groups; Systems theory helps to organize interpretations of group actions; Symbolic convergence theory helps to understand the group personality while Structuration theory helps to increase your influence in any group. The practicality of the theories depends on how we can apply them to be more effective group members and leaders.

Exercises

1. In your language, define group communication, and using everyday experiences, give 3 examples of successful group communication and failed group communication you have experienced over time.
2. Review the importance and limitations of any group communication you have been a part of.
3. Giving valid examples identify three out of the many types of groups.
4. Identify 5 strategies for making communication in your class more effective.
5. What type of group communication is telephone conversation?
6. With good examples identify, 3 major channels of group communication and how they are used.
7. Identify one conflict in your class and briefly explain how you can resolve it through communication
8. Choose any group communication theory and explain how you can apply it to make communication more effective in an online social group or community you belong to.

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Chapter 9

Introduction to Organisational Communication

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Overview

The chapter attempts to provide an understanding of the concept of organisational communication, while emphasising its relevance, ethics and forms in organisations, theories of organisational communication, organisational communication and culture, teams and technology used in organisations, and the dark side of communication in organisation.

Objectives

The objectives of the chapter are to;

1. Explain Organisational Communication
2. Describe Organisational Communication ethics
3. Explain the theories of Organisational Communication
4. Identify the different forms communication takes in the communication between and among stakeholders in organisation
5. Explore the concept of teams in organisations
6. Explore the concept Organisational communication and culture
7. Identify the technologies used in communicating in organisations
8. Describe the dark side of communication in organisations

Introduction

It is impossible to overstate the value of communication for both individuals and organisations. Organizations can efficiently and seamlessly conduct everyday business activities with the aid of effective communication structures, but poor communication in an organisation can lead to a number of issues (Alfikri, 2016). All organisations must have effective communication system. Leaders and communicators in organisations must comprehend and improve their communication abilities. As a result, effective communication and organisational success go hand in hand. A perfect organisation is built from universal components that can be discovered and applied to change an organisation. One of the primary objectives of studying mass communication is to enhance organisational survival through effective communication.

Alfikri (2016) describes an organisation is a social unit that is actively coordinated, has very distinct boundaries, and operates largely continuously in order to accomplish a goal. As a social entity, it means that it is a unit made up by people or groups of people interacting with among themselves. Communication is important to the success of organisations, institutions and companies. The aim of communication within. Therefore, communication activity has an important role in expediting the performance of the company's activities, internally or externally, to achieve goals effectively and efficiently (Alfikri, 2016).

Condruz-Băcescu (2012) asserts that successful communication is essential for success in contemporary enterprises. This is because, it boosts employee trust in the organisation's vision and mission, connects workers to the reality of the company, drives business growth, makes changes that are required for

advancement easier, and also aids in changing workers' behaviour. Outside, the company's reputation, the discovery of new commercial prospects, and the interaction with society all heavily depend on how well this ongoing communication process is planned and executed. A business or organisation that communicates well—both internally and externally—reports higher earnings than "introverted" businesses or organisations or those with ineffective or non-existent communication strategies. In essence, it demonstrates that the communication process is not a software function of a company, but a driver of business performance, playing a key role in the performance of the organisation.

When a company's employees can communicate, they feel involved in its operations and are aware of how their activities can benefit it. Fresh hires quickly adapt to the corporate culture and are better able to handle any necessary adjustments from management. In other words, businesses are communicating more and more, but they prefer using faster, more advanced methods of sending and receiving communications due to technological advancement. Depending on the business, investment, high management, human resources and their wise use, and innovative ideas are constructed upon the foundation of communication (Condruz-Băcescu, 2012).

Why Communication in Organisations?

According to Condruz-Băcescu (2012):

- Without communication, management tasks cannot be performed. As the first responsibility of the manager, communication is therefore essential to the existence and success of the organisation. It also helps to establish and maintain relationships among employees by providing them with "the information needed to guide and assess their own work in relation to the others, with the requirements of the organisation as a whole and its environment"
- Communication is the foundation of motivation and, as such, enables identification, knowledge of, and appropriate use of various categories of needs and incentives to guide employees' behaviour towards performance and rewards. Additionally, communication helps to establish fair and effective relationships, mutual understanding, and acceptance between bosses and employees, and people inside and outside the organisation.

Communication is one of the most significant and dominant activities in an organisation in its current state of growth. An effective relationship between individuals and groups is the foundation for the organization's existence and function, which develops from good communication. The most valuable resource in any firm is its people because they connect with and inspire their co-workers and subordinates, talk to management and customers, and work towards organisational objectives. We must pay close attention to communication because it plays a crucial function in our life (Ramadanty and Martinus (2016).

What is Organisational Communication?

Organisational communication, is the social activity of collectivities where people build interaction models to coordinate actions and efforts in order to achieve individual and group goals (Kreps, 1986, p. 5 cited in Somecescu, Barbu, and Nistorescu, 2016). Five key components must be present for there to be effective

organisational communication: a social collectivity, individual and organisational goals, a coordinated activity, an organisational structure, and interaction with other organisations. Examining the definitions listed above, we observe that the framework of organisational communication involves certain preconditions, the existence of an organisational structure (normative communication), the presence of objectives at all levels (aspirational communication), the presence of interactions within the organisation and, and those outside of the organisation (network communication) (Somecescu, Barbu, and Nistorescu, 2016).

Organisational communication, which has been a part of work environments since the dawn of time, is likely even more crucial in today's complex organisations. The method of communication has undergone a lot of modifications, largely as a result of technical advancements. Also, there have been changes in how employees communicate now as compared to previous generations. From the era of industrialisation, assembly lines, long-term employment, cross-functional work teams, the early years of the Internet and electronic mail, to the modern period influenced by globalisation, terrorism, climate change, and shifting demographics, there have been significant advancements (Sharma, Lampley, and Good, 2015). Goris (2007), cited by Sharma, Lampley, and Good (2015), emphasises that unlike mechanical systems that work on electrical impulse, organisations are social-systems filled with different people and hence operate and function through communication. Communication in organisations occur at three primary levels, interpersonal level (between supervisor-subordinate), between groups (co-workers), and at an organisational level (within the organisation and outside an organisation with stakeholders and clients).

Forms of Communication in Organisations

Communication in organisations can be verbal, nonverbal and textual. The structure of an organisation or its hierarchy typically directs the flow of communication. It may take place at an organisational level, between individuals, inside or between groups, or horizontally. The three types of communication are downward communication (supervisor to subordinate), upward communication (subordinate to supervisor), and horizontal communication (co-workers at the same level) (Sharma, Lampley and Good, 2015). According to Sharma, Lampley, and Good (2015), cross-channel communication refers to communication between various departments. In an organisation, communication occurs in both official and informal settings. The formal structure of the organisation governs formal communication, while informal communication does not follow any particular guideline. Communication in organisations occurs both internally, which is within the organisation, and externally, which is outside of the organisation, and with outside stakeholders

Hargie (2016) explains these while pointing out that there are *two types of communicators in organisations: leaders and followers*. Moreover, it has been demonstrated that encouraging communication has enormous advantages for businesses. Communication is at the core of effective leadership. *Organisational messages travel and are received in five ways*. We communicate upward to those above us in the hierarchy, downward to those for whom we have line management responsibilities, outward to suppliers, clients, etc., and across to colleagues in other departments. We also communicate with ourselves through self-talk and appraisal.

Effective messages should be timely, precise, intelligible, accurate, and consistent. They should also have a proper load, be pertinent to the recipients, and be believable. In the meantime, staff members analyse the verbal and nonverbal cues being sent by managers and so the meaning of messages is constructed. This means that the meaning that leaders believe they are sending may not be the meaning interpreted by the recipients of the messages. They also make judgements about the type of messages they receive from managers, in comparison to those that colleagues receive.

According to Hargie (2006), the terms *channel and medium* are often used interchangeably. It is often said about communication that *the medium* is the message, since the channel through which we communicate conveys information about our attitude to the interlocutor. Media richness theory argues that judgements about the richness of a channel are based on the number and 'mix' of cues (visual, audio, and written) it contains, the availability and rapidity of feedback, the extent to which it facilitates interactivity and participation by all parties and the capacity to provide emotional as well as cognitive information.

Choices as to the most suitable channel to use in any situation depend upon a range of factors. Employees like to have the opportunity to interface with senior managers. There seems to be a cathartic effect associated with being in the presence of famous or important people, and in the workplace, this is the CEO and other senior figures. This means that senior management should take steps to arrange meetings with staff. At the same time, employees do not expect a great deal of face-to-face communication from senior managers as they realise that these people are time poor. Meanwhile, organisations prioritise e-communications (Hargie, 2006).

By receiving *feedback*, the sender can determine how well messages have been received and what effect they have had on their intended audience. The degree to which feedback is utilised effectively in organisations directly correlates with the convergence towards shared meaning and understanding. It is obvious that upward communication is crucial in this situation. The earlier view of internal communication as one-way messages sent from the top of the hierarchy down to lower levels has been replaced with an understanding of the value of two-way communication by getting feedback from employees at all levels, listening to what they have to say, and acting upon it. Hargie (2006) quotes Tourish and Hargie (2004, p.189) as saying, "Upward feedback, upward communication and open door policies deliver significant organisational benefits".

Hargie (2006) points out that because *every communication takes place in a context*, it is only possible to completely comprehend communications by being aware of the circumstances surrounding their occurrence. Many contextual elements have an impact on organisations. One significant one is the globalisation effect, which has caused businesses to look outside of their local markets. The global corporation has become more common as a result. Naturally, this makes it difficult to communicate across borders and cultures. The common views, values, rituals, traditions, and practises within an organisation that are passed down through employee generations make up its culture. However given the constant advancement of technology, such culture must be able to shift quickly. How to

manage this volume of communications is the challenge facing managers. Another dimension is increased employee empowerment. Generation Z have ever increasing expectations about rights and entitlements, and this means that styles of management are continually changing.

Importantly, in organisations, effective communication improves function, achieves goals, and upholds relationships. A positive environment of inspiration, trust, involvement, and unrestricted thought and idea exchange can be developed with the aid of effective internal communication. Ineffective communication can lead to misunderstandings and have a negative impact on how well an organisation runs (Sharma, Lampley and Good, 2015).

Importance of Communication in Organisations/Organisational Change

Regarding the contributions of communication to organisational performance, Hargie (2016) offers a number of ideas. According to Hargie (2016), communication in particular helps employees feel more satisfied with their jobs, which enhances the company's bottom line and improves employee motivation and well-being. Similar harm can be done to commercial organisations by dysfunctional and toxic leadership communication. The author also mentions that better organisational communication results in more efficiency, better services and goods, higher levels of dedication and trust among employees, and more staff proposals and higher levels of creativity, greater employee job satisfaction and morale, better workplace relationships, more acceptance of change, decreased absenteeism, reduced staff turnover, less industrial unrest and fewer strikes and reduced costs.

Hargie (2016) asserts that it is crucial to have regular face-to-face communication at all levels of organisations that senior managers should communicate well, that information should be readily available, and that there should be effective upward communication. Yet, there are seven essential parts of communication in an organisation. **Objectives** (what the communicators hope to accomplish), **Messages** (verbal and nonverbal communication), **Channel** (written, face-to-face, mediated), **Feedback** (how communications are conducted), **Context** (physical environment and culture), and **Impacts** are the elements of communication (the outcomes from the communication).

Elving (2005) discusses how organisational communication relates to organisational change. "The only thing that never changes in organisations is the organisations themselves" For organisational change to be implemented successfully, communication is essential. Rumors and reluctance to change are the effects of poorly managed change communication, which highlights the changes' drawbacks. The author continues by saying that it is crucial to educate these employees about the change if organisational transformation involves altering the specific activities of certain employees. The activities and plans for transformation should include effective and integrated communication with these personnel.

The organisation's community building is the second objective, which is communication. In keeping with these objectives, we can distinguish between knowledge provided regarding organisational change and the sense of community inside the organisation prior to, during, and following the change. The organization's explanation of the change should include both the justifications for

the move and the initial concerns that employees will have. Employees are the recipients of information provided by the organisation, which is often sent by management. In this regard, the usual theories of communication—sender, message, channel, receiver, and noise—could be applied to this communication. Building a community is the second objective of organisational communication. Communication inside an organisation considered as an important antecedent of the self-categorisation process, which helps to define the identity of a group and to create a community spirit, which fits into organisational requirements.

Feelings of uncertainty and job instability will undoubtedly be impacted by both of the aforementioned organisational communication aims. When a company fails to explain to its employees in a straightforward manner what changes they must make, uncertainty will become apparent. Rumors and other forms of informal communication can result from uncertainty. The amount of informal communication that takes place during the change attempt may be a sign of the level of uncertainty and the calibre (or lack thereof) of the information provided regarding the organisational transformation. Successful organisational change depends on a number of other important factors as well. Of course, effective changes begin with the actual design of the change and the strategic decisions made within it.

Organisational Communication Ethics

Alfikri (2016) asserts that it is typical to employ terms like ethics and morals in conversation.

These phrases are frequently thought to have the same meaning, and occasionally they overlap and are unclear. This consistently occurs as a result of the equal significance of these terms for both the evaluation of human behaviour—whether it is good or bad—and the action itself. These concepts, however, evaluate human behaviour from a different perspective. According to Kapur (2018), an organization's jobs and functions determine its ethics. The ethics of an organisation are determined by its goals, tasks, and job responsibilities for its people resources. Many communication styles exist among numerous groups, including the general public, executives, and the advertising industry reveal a moderately high level of consensus about the appropriate impact of many explicit practices. The individuals within an organisation are required to perform their job duties with morality, decorum and principles.

Truthfulness, honesty, and integrity are considered to be fundamental organisational communication principles. The main factors that should be considered when comprehending organisational communication ethics are those listed above. Being honest in one's work, communicating with others in a pleasant and courteous manner, being completely honest with one's superiors, subordinates, and co-workers, and working with outside parties with integrity are all crucial when one is performing professional obligations (Kapur, 2018).

Individuals from many cultures, backgrounds, nations, faiths, castes, creeds, and ethnicities work together in organisations. They must be given equal opportunity, and discrimination of any type should not be practised based on these considerations. The variations between individuals also exist on the basis of their

educational qualifications, skills, abilities and experiences. Based on these differences, their job duties and positions vary within organisations. According to the hierarchy, people hold different positions based on their credentials, abilities, skills, and aptitude. What's crucial is that people should be free to voice their complaints, offer their opinions and suggestions, and collaborate to achieve shared objectives (Kapur, 2018).

Also, Kapur (2018) notes that it is crucial to support freedom of expression, diversity of viewpoints, and tolerance of conflicts in order to achieve informed and responsible decision-making, which is a core component of civil society and a key organisational communication ethic. The employees shouldn't be put under any form of strain, and tasks should have enough time to be completed. There should be a common language used within an organisation so that people may effectively communicate with one another. When individuals are involved in the making of decisions, major decisions usually require the organization of meetings, and in meetings, all the individuals should be provided with opportunities to express their viewpoints.

A crucial organisational communication ethic is the promotion of the sources that make communication easier to obtain. To maximise human potential and advance the welfare of families, communities, and society as a whole, it is crucial that communication resources and opportunities are readily available. Computers and phones, for instance, are essential in organisations because they let people communicate with one another. As a result, these devices should be well-maintained and accessible to everyone. In order for people to feel motivated and committed to their work, the working environment should be supportive and favourable. Together with motivation and professional expertise, communication provides the secret to organisational efficiency. Often, members of organisations spend a large amount of their time in communicating, therefore, ethics are largely reflected in the communication processes.

When new employees are hired, it is crucial to give them training on a variety of organisational topics, including its history, aims, and objectives; the working environment; the personnel; the performance of job duties; work ethics; and the use of tools and resources. Workers should learn self-sufficiency skills and responsibility awareness. Effective communication is used to carry out these functions, which benefits organisational effectiveness and efficiency. The quality and amount of information provided to employees over the course of work is another factor in organisational communication ethics. It is crucial for managers and leaders to uphold moral principles and to teach staff how to do the same (Kapur, 2018).

Theories of Organisational Communication

According to De Benedicto, Sugahara, Filho, and Sousa (2018), communication in organisations changed after the 1990s. This has begun to take on a substantially strategic role, integrating itself to the decision-making process in all sectors and divisions of an organisation. Up until that point, it was very fragmented and limited to the tactical level. Since then, communication has taken on a systemic dimension that enables the unification of the notion of an organisation, the ability to bring disparate interests together, and the prevention of fragmentation.

To put it another way, effective communication must take into account the unique traits of each public segment, creating channels and vehicles that are tailored to their needs, aspirations, and expectations. Only then will the company be able to establish a dialogue with both its internal and external publics. Through its scope, communication aids in establishing dialogue between an organisation and its internal and external publics through the interaction among several issuers and receivers at the same time. In this sense, communication is a transportation system of an idea, a concept, a philosophical body and the actions undertaken by an organisation.

De Benedicto, et al. (2018) say organisational communication is also considered as a process. It allows members of a group to learn pertinent information about it and any changes that have taken place. According to this viewpoint, organisational communication serves as a data source (source of information) for the organization's members. Information serves as a connecting factor between communication and the organisation. The people that make up the organization's living, open system represent a variety of roles and occupy a variety of positions. According to the author, organisational communication is the flow of information that is processed inside a web of interconnected relationships.

Human Relations

According to De Benedicto, et al. (2018), the human relations school focused on both the person and the social relationships between those individuals. Individuals in companies were no longer exclusively viewed as rational, let alone primarily so, working to achieve the goals of the organization. It was found out that they were just as much driven by feelings, sentiments and their own particular interests – which could be quite different from what classical theory assumed. Furthermore, the new studies also underlined that there was an informal structure in every organization, coming from the unofficial contacts people in the organization had with each other. This informal structure could be just as important as the formal one for predicting the outcome of decision making processes – sometimes even more crucial.

Human Resource Theory

Shafritz, Ott, Jang (2005) cited in De Benedicto, et al. (2018) explain this thus:

- Organisations exist to serve human needs.
- Organisations and people need each other
- When the fit between the individual and the organization is not enough adequate, one or both will suffer. Individuals will be exploited, or will seek to exploit the organisation, or both.
- A good fit between individual and organisation benefits both. Humans find meaningful and satisfying work, and organisations get the human talent and energy that they need.
- Behavioural scientists focus attention on seeking to answer questions such as how organisations could and should allow and encourage their people to grow and develop.
- It is assumed that organizational creativity, flexibility, and prosperity flow naturally from employee growth and development.

- The essence of the relationship between organisations and people is redefined from dependence to co-dependence.
- People are considered to be as important as or more important than the organisation itself.
- Because the organisational behaviour perspective places a very high value on humans as individuals, things typically are done openly, including providing employees with information they need to make informed decisions with free will about their future.
- The organisation is not the independent variable to be manipulated in order to change behaviour, even though organizations pay employees to help them achieve organisational goals. Instead, the organisation must be seen as the context in which behaviour occurs. It is both an independent and dependent variable. The organization influences human behaviour just as behaviour shapes the organisation.

System Analysis

Modern organisational communication theories, according to Önday (2016), concentrate on the many components of system analysis. These are the components, relationships, behaviours, and purposes of systems. The man and the personality structure he contributes to the organisation are the initial fundamental components of the system. A person's motivations and attitudes are fundamental to his or her personality and influences the range of expectations that person wants to fulfil by engaging in the system.

The formal organisation of functions, also known as the formal organisation, is the second component of the system. The formal organisation is the network of tasks that together comprise a system's structure. The informal organisation is the third component of the organisational system. There is a pattern of interaction between the person and the informal group. This interactional arrangement can be conveniently discussed as the mutual modification of expectancies. The informal organisation has demands which it makes on members in terms of anticipated forms of behaviour, and the individual has expectancies of satisfaction he desires to gather from association with people on the job. Both these sets of expectancies interact, resulting in the individual modifying his behaviour to accord with the demands of the group, and the group, perhaps, modifying what it expects from an individual because of the impact of his personality on group norms (Önday, 2016).

The fifth part of system analysis is the physical setting in which the job is accomplished. Although this element of the system may be implicit in what has been said already about the formal organisation and its functions, it is well to separate it. In the physical surroundings of work, interactions are present in complex man machine systems. From this standpoint, work cannot be effectively organised unless the psychological, social, and physiological characteristics of people participating in the work environment are taken into account. Machines and processes should be designed to fit certain generally observed psychological and physiological properties of men, rather than hiring men to fit machines (Önday, 2016).

Communicating Between and among Stakeholders

Communication between and among stakeholders in organisations are of utmost importance to the success of organisations. Condruz-Băcescu (2012) and Cacciattolo (2015) say depending on the direction of communication in organisations, communication can be downward, upward, horizontal and diagonal.

Downward Communication

According to Condruz-Băcescu (2012), Cacciattolo (2015), Nscpolteksby.ac.id (2015), and Winarso (2018), downward communication typically refers to hierarchical relationships that form at the top management level and move down to the levels of performance. Decisions, rules, guidelines, task submission, and information requests all contribute to its substance. The biggest issue with this sort of communication, however, is that it is very likely that the message will be filtered because each level can interpret communications based on their own requirements or goals.

Upward Communication

Upward communication refers to the delivery of messages from direct superiors to successively higher levels of management. They receive reports, requests, views, and complaints. The efficacy of the communication process depends on the role of upward communication since it validates the messages sent by the manager.

Horizontal Communication

According to Condruz-Băcescu (2012), horizontal communication is formed between people or departments that are placed at the same level in the hierarchy. This type's function is to make it easier for activities with similar goals to be coordinated without the involvement of senior managers.

Diagonal Communication

When members of an organisation are unable to connect with one another through other channels, diagonal communication is used. For instance, diagonal connections between the project team and the other compartments of the structure frequently happen when employing project management. The mechanism of transmission can also be used to analyse stakeholder communication. Hence, Condruz-Băcescu (2012) states that communication might be written, spoken, or non-verbal. Written requests and internal messages are frequently sent or requested within organisations, like memos, reports, decisions, and plans, letters addressed to persons inside or outside the organisation.

Written Communication

The benefits of written communication are as follows. More variety of thoughts, brevity, and clarity are provided, and it can be done without interfering with the other communicators. Participants may not need to be present and available at the same time. The use of audiovisual material is permitted. But, it has the following drawbacks as well: it takes a longer time and is more expensive in terms of salaries, paper, printing, and transmitting; it depersonalises communication by removing the direct link between participants (Cacciattolo, 2015; Nscpolteksby.ac.id, 2015; Winarso, 2018).

Verbal Communication

Within organisations, verbal communication is most frequently used. According to experts, 70% of internal communication is verbal. Language is used to generate this kind of communication. Speaking demands the management to do more than just ability to utter signs, but also to listen. Practice show that listening is marked by a number of shortcomings. Just 28% of adults, according to experts, pay attention to what other people have to say (Kunczik, 1998: 56 cited in Condruz-Băcescu, 2012). Verbal communication offers some benefits for management interactions. It creates direct, one-on-one relationships between managers and employees, fostering a sense of inclusion among the workforce. Compared to textual communication, it costs 50% less and offers for more expressive freedom. Verbal communication has a number of drawbacks, including the requirement of simultaneous interlocutors, which increases the time required; difficulty of consecutive transmission across several hierarchical levels; and loss of informative substance.

Nonverbal Communication

On the other hand, nonverbal communication can be a useful tool that, when used correctly, makes it easier to interpret messages. The distinguishing feature of this kind of communication is its competition with verbal communication, which allows transmission of messages even while partners are talking. Meanwhile, Moscovici (1998: 62) cited in Condruz-Băcescu (2012) says almost 90% of a message is transmitted non-verbally. Gestures, facial expressions, posture are the stimulus that can be used successfully to increase the effectiveness of interpersonal communication. The means of transmitting non-verbal messages are:

- Facial expression: due to increased socialisation, people have learned to suppress their mood, controlling their expressions in a remarkable way. Thus, one can speak of a "public face", that people adopt at work, in business, in society, but also a "private face", which arises when they want to relax or when they are alone. Instinctively, we give our sympathy to those with a relaxed facial expression, always smiling; attentive and excited faces quickly attract the attention of others; a sad mimic can stimulate others to comfort; a tough and rough face can incite to aggression.
- Eye contact: through the eyes, people supervise the course of communication to quickly adapt to the interlocutor's reactions. Eye movements, gaze duration and intensity are synchronised, usually with speech rhythm and fluency. One can see that a person who talks quietly has a calm look, and the intervals at which they change the eyes' direction are longer compared to the speaking pace.
- The use of space: it can also provide interesting non-verbal messages. Each individual is surrounded by a comfort zone, which protects him from intruders. If, for undesirable people our reflex is to extend this comfort zone, with friends this distance can shrink up to cancellation. When the zone is violated, a psychological coercion is exerted over the individual, accompanied by unpleasant feelings.

Formal Communication

There are both formal and informal ways for stakeholders in organisations to communicate with one another. Any upstream and downstream signals that travel through organisational relations channels are considered formal communication. It can be expressed verbally or in writing, directly or indirectly, on a multilateral or bilateral basis, etc. Whatever the format, communication is still necessary to

control how the organisations operate. Rumors and gossip are examples of informal communication. This results from a lack of knowledge or knowledge that might be incomplete when it comes to interpersonal connections. According to Condruz-Băcescu (2012) and Nscpolteksby.ac.id (2015), informal communication aims to reduce people's apprehension, curiosity, and uncertainty.

Informal Communication

According to Cacciattolo (2015), informal communication is a different type of mechanism used in organisations. The grapevine, management by strolling around, and non-verbal communication are typical examples of informal communication. The main informal channel for communication is the grapevine, which disseminates rumours (Nscpolteksby.ac.id, 2015). Cacciattolo (2015) advises management to take action to lessen the impact of damaging rumours, such as by openly discussing them in public. The gossip chain and the cluster chain are the two types of grapevine chains that occur most frequently in organisations. Since they don't have access to official information, many employees in an organisation believe word of mouth to be their main source of information about work events. When compared to communications sent through official channels, the grapevine frequently has a greater impact on personnel. A strategy to communication known as "management by wandering around" entails the manager physically moving from place to place and having spontaneous conversations with subordinates, customers and any other stakeholders of the organisation.

This strategy might be a useful technique to find out what is going on in the company and what people are talking about. The oldest area of research into human communication is likely non-verbal communication. According to Cacciattolo (2015), this form of communication typically augments rather than replaces written, spoken, and sign language. Non-verbal communication is used to represent meaning, just like language, but it is especially crucial for disclosing attitudes and feelings, especially towards the person or people being spoken with. It is also the primary source of affect in messages.

Organisational Communication Culture and Globalisation

Somăcescu, Barbu, and Nistorescu (2016), citing Schein (2004), believe that an organisation's organisational culture gives its people a sense of identity and belonging. It provides insight into how issues are resolved within a company. According to Schein, an organization's culture is made up of a number of unspoken traits that influence its outward behaviour.

According to Schein (2004), managing an organisation's culture—that is, comprehending, cooperating with, and transforming it into a creative force—is a leader's most valued skill.

According to University of South Africa (2006), the major purpose of organisational culture is to describe the way things are done in order to give organisational life significance. Organizational culture has a bearing on how meaning is created because organisational members need to benefit from the lessons of previous members. As a result, group members can benefit from any information that has been acquired via others' trials and errors. From the perspective of communication, individuals inside organisations engage with one

another to form culture. Language, storytelling, nonverbal cues, and other types of communication all have a vital role in the development of culture. The organisational culture's broad range of content means that we can only perceive and comprehend a portion of it. According to Omăcescu et al. (2016), organisational culture serves as the glue that holds the organization's members together while also providing consistency and relevance. The University of South Africa (2006) goes on to say that organisational culture also affects organisational behaviour by outlining key objectives, work processes, how members should interact with and address one other, and how to conduct personal relationships.

There are two types of organisational cultures: weak and strong. The organization's essential ideals are firmly held and generally acknowledged in a strong culture (University of South Africa, 2006). Organizations with strong organisational cultures have attitudes and values that are largely consistent across the board. The behaviour of organisational members is greatly influenced by strong organisational cultures. On the other side, organisational members do not adhere to the common beliefs, values, and standards in a weak culture. Employees suffer from weak cultures since they are associated with higher turnover rates (University of South Africa, 2006).

Models of Organisational Culture

Chartered Management Institute (2015) highlights numerous methods for comprehending organisational culture. According to Edgar Schein, culture is the most challenging organisational characteristic to modify and that it can outlast products, services, founders and leaders. **Schein's model** looks at culture from the standpoint of the observer and describes organisational culture at three levels:

Artefacts: organisational attributes that can be seen, felt and heard by the uninitiated observer, including the facilities, offices, décor, furnishings, dress, and how people visibly interact with others and with organisational outsiders

Espoused values: the professed culture of an organisation's members. Company slogans, mission statements and other operational creeds are useful examples

Basic underlying assumptions: which are unseen and not consciously identified in everyday interactions between organisational members. Even people with the experience to understand this deepest level of organisational culture can become accustomed to its attributes, reinforcing the invisibility of its existence.

Geert Hofstede collaborated with Bob Waisfisz to develop an Organisational Culture Model, based on empirical research and featuring six dimensions. These are:

Means oriented versus goal oriented: the extent to which goals or the means of conducting work tasks are prioritised. This may affect attitudes to taking risks or contributing discretionary effort

Internally driven versus externally driven: externally driven cultures will be more pragmatic, focusing primarily on meeting the customer's requirements, while internally driven cultures may exhibit stronger values

Easygoing versus strict: stricter cultures run on a high level of discipline and control, while easygoing cultures tend towards more improvisation

Local versus professional: the extent to which people identify with their immediate colleagues and conform to the norms of this environment, or associate themselves with a wider group of people and practices based on their role

Open system versus closed system: the extent to which newcomers are accepted and the differences they bring are welcomed.

Employee-oriented versus work-oriented: the extent to which the employee's well-being is prioritised at the expense of the task, or vice versa.

Charles Handy links organisational structure to organisational culture, and describes it thus:

Power Culture: power is concentrated among a few with control and communications emanating from the centre. Power cultures have few rules and little bureaucracy; decision making can be swift

Role Culture: authority is clearly delegated within a highly defined structure. Such organisations typically form hierarchical bureaucracies where power derives from a person's position and little opportunity exists for expert power

Task Culture: teams are formed to solve particular problems with power deriving from expertise

Person Culture: all individuals believe themselves superior to the organisation. As the concept of an organisation suggests that a group of like-minded individuals pursues common organisational goals, survival can become difficult for this type of organisation. However, looser networks or contractual relationships may thrive with this culture.

According to Palovaara (2017), globalisation refers to the expanding, deepening, and accelerating of global interconnection and, in its most basic meaning, denotes the formation of an international network of economic systems. An organisation must consider new demands brought about by globalisation in the areas of economics, politics, and culture. In terms of organisational culture, globalisation is understood as a collection of human behaviours that share a common quality and point in the same direction. Organisations must adjust to the market setting in which they operate if they want to compete, communicate, and engage in the global market. The theory attempts to explain the worldwide transformation as a vast measurement reflecting how it has been utilised elsewhere, despite the fact that organisational culture is difficult to quantify. Organisational culture is becoming more global, and it can be seen as a set of human actions that take a similar quality and point in the same direction. It has been predicted that new technologies will make societies more similar because technological modernisation is an important force towards culture change, and it inevitably leads to partly similar developments (Palovaara, 2017).

Organisational Identity and Diversity

According to Lin (2004), an organisation's identity is described as an enduring, distinctive, and core statement that members of the organisation view as providing a response to questions like "Who are we?" Why are we doing this? What do we hope to accomplish in the future?

Organisational identity is a collection of claims that members of an organisation believe to be fundamental, distinctive, and long-lasting to their organisation, according to Albert and Whetten (1985), referenced in Lin (2004). Three important characteristics are made clear by the definition: centrality, distinctiveness, and durability. Being central means that the statement must have elements that are significant and necessary to the organisation. What is significant and necessary to

the organisation is defined by identification as a declaration of central characters, and the distinctiveness criterion emphasises that the identity assertion should be able to distinguish the organisation from others.

Organisational ideology, management philosophy, and culture are typically included in a distinctive identity statement. It aids the organisation in placing itself in a particular category. The trait of durability emphasises how organisational identity endures throughout time. It suggests that beginning an organisational transition is challenging since the organisation would be negatively impacted by the loss of its identity. According to the definition, an identity statement is something that organisation members collectively and cognitively hold in order to respond to inquiries like, "Who are we?" Are we in the right business, and what do we want to do? (Lin, 2004).

According to Terry (2015), the management of diversity at work explains the mechanisms by which group memberships, whether they be ascribed identities or organisationally relevant memberships, affect people's attitudes and behaviour both within and between groups and social categories. This implies that relative group status and beliefs concerning the socio-structural relations between groups, in particular, the perceived permeability of intergroup boundaries, are key factors that need to be considered in any efforts to understand intergroup relations in the workplace.

Organisational membership, as well as membership in certain organisational branches and different employee classes, are likely to play a significant influence in social identification due to the prominence of the job function. Also, in organisational situations, assigned identities like gender and ethnicity are probably to be prominent. So, understanding social ties both within and between organisations requires an understanding of group membership and social identity. Perceptions of relative group status and the permeability of intergroup boundaries are particular constructs that, from the perspective of social identity, should be significant to an understanding of intergroup relations in organisational settings (Terry, 2015).

The status and power inequalities between groups hamper intergroup relations in organisational environments, as they do in other contexts, according to Terry (2015). The power and status distinctions that are frequently inherent in work contexts and deliberately promoted in the pursuit of organisational performance are likely to undermine employees' attempts to develop a positive sense of self through their group memberships at work. Members of low status groups might enhance their identities in one of three ways, per social identity theory, in order to strengthen their social identities. Individual mobility is a sign of a low status comparison group member's attempts to join a relevant high status comparison group. Low status group members may use collective or group-oriented methods as an alternative to this individualistic approach (Terry, 2015).

Teams in the Workplace

According to Marsen (2006), a group develops its own identity when it is founded exists irrespective of the identities or personal characteristics of each individual member. A group has a 'personality' of its own, and at the same time, the group

with which one identifies or is a member of has a great effect in the individual's identity and social potential. Teams are also groups, but it

According to Hogg and Abrams (1988:7), cited in Marsen (2006), a group is made up of several people who believe themselves to be members of the same social category. Hence, members of a group include those who are of the same race, gender, sexual orientation, and other shared characteristics as well as those who enjoy the same kind of music. Teams, on the other hand, are collections of people who have come together for a particular work or purpose. Teams include groups that come together to play a game or to work together on a project in the workplace. Members of various groups, such as those from different racial, gender, and sexual orientations, may make up a team. Teams tend to have clear objectives, and more or less specified roles and duties, usually related to professional concerns (Marsen, 2006).

Team members frequently use reasoning techniques to manage conflict and sway others' opinions when working on collaborative projects or in situations that call for negotiation skills. The trouble with this is that many decisions are not made rationally because, in practice, power dynamics significantly influence interpersonal communication. In actuality, individuals are considerably more likely to react favourably to someone they feel is 'on their side,' protects their interests, and shares their principles than they are to an individual who can present a perfectly sound case. At their finest, teams may achieve great outcomes by fusing the unique skills that each team member brings to the table. Teams can result in delays, miscommunications, and confrontations at their worst. For this reason, the capacity for productive interaction with others, is a highly valued skill that contributes greatly to the smooth and successful management of an organization (Marsen, 2003 cited in Marsen, 2006). Meanwhile, good team dynamics are generally achieved in three main ways, when members are attracted to the team's purpose, when members share similar values, needs and interests and when members fulfil for each other important interpersonal needs, such as affection, inclusion and control.

Individuals participate in teams through the roles they play in them. Researchers have formulated different classifications of the role structure of teams (Marsen, 2006). **Task roles** in groups include:

The information giver: This role entails providing content for discussion. Because the function of a team is most often to discuss or analyse and work with information, this role is the foundation of the team, and usually, all members play this role, unless one member is specifically assigned to present information from sources that s/he has researched.

The information seeker: This role entails asking for more information or clarifications on an issue. Information seekers protect the team from reaching a decision before all sides have been considered, by eliciting more details and explanations on the issue. Again, in many teams, more than one person may assume the role of information seeker.

The expediter: This role entails keeping the team on track. Although digressions are sometimes useful in enlarging the scope of an issue or brainstorming alternative viewpoints, they are just as often a hindrance to the smooth functioning of team dynamics. The expediters help the group stick to the agenda, by asking for relevance.

The analyser: This role entails analysing the issue in depth by probing both information content and line of reasoning. Analysers point out that the group has skipped a point, passed over a point too lightly or not considered pertinent information. Analysers are important in acknowledging and addressing the complexity of an issue. Methods of analysers include asking questions that test the data presented, and asking for definitions and alternative viewpoints.

Maintenance role in groups include:

The supporter: The supporter recognises the contribution of team members and shows appreciation for their input. Supporters' methods are usually encouraging comments, or non-verbal cues, such as a smile or a nod.

The harmoniser: The harmoniser attempts to resolve conflict by reducing tension and straightening out misunderstandings and disagreements. This person tries to cool down high emotions by introducing objectivity in the discussion and mediating between hostile or opposing sides.

The gatekeeper: From the point of view of the consumer or client, gatekeepers generally have a bad reputation as those that prevent access to a desired location, person or object. In meetings, for instance, gatekeepers keep in check those who tend to dominate, and encourage those that are reluctant to contribute to be more forthcoming.

The aggressor: Aggressors produce conflict in a group by constantly or inordinately criticising others' opinions or behaviour, and by making personal attacks when they do not agree on a point. One way to counteract aggressors is to take them aside and describe to them what they are doing, and the effect it is having on team dynamics.

The joker: Jokers produce conflict by ridiculing or playing down others' opinions or behaviour, or by making complex topics look light-hearted when in fact they need to be taken seriously. Humour is a positive factor in team dynamics helping members to keep their spirits up and see the optimistic side of things. However, if humour is inappropriate, inconsiderate or offensive, it needs to be kept in check to avoid irritation or resentment.

The withdrawer: Withdrawers refuse to contribute to the team, usually out of lack of interest, lack of confidence, or inadequate preparation. Some ways to deal with withdrawers include asking them questions, finding out what they are good at and making sure that they are given the opportunity to contribute in that area, and acknowledging their positive contributions.

The monopoliser: Monopolisers dominate discussions by voicing an opinion about everything said, and interrupting or not allowing others to make a contribution. In some cases monopolisers try to impress the team with their skills or knowledge, and in other cases, they try to compensate for a lack of confidence by asking too many questions, or trying to answer every question to prove their competence.

Technology in Organisations

Sheoran (2012) contends that organised communication allows for productive work environments and social interactions. Communication has been significantly impacted by the introduction and advancement of quickly evolving technology in all areas of development that is within the control and management of man. The era of snail mail and delayed business correspondence at the office is over, and the value of rapid business correspondence there has grown significantly (Sheoran, 2012). According to Sheoran (2012), we are living in the digital age of hybrid

information-generation and computer-science technologies, in which messages are transmitted utilising electromagnetic radiations at the speed of an electric current. Those who work in commercial organisations are aware that the development of technology has an impact the development of business communication system.

According to Sheoran (2012), cloud computing is the most recent development that will impact business communication. You may compare cloud computing to an electrical grid. A network of shared servers, or "cloud," gives other computers access to resources and tools they need to execute certain tasks that would otherwise need highly skilled IT and computer specialists. In actuality, cloud computing is a development of the web-based communication technology. It gives non-computer professionals the chance to use the technological infrastructure under the supervision of experts while receiving assistance and support from cloud servers. The adoption of cloud computing for corporate communications will benefit small and medium-sized enterprises for not to purchase, set up and maintain their own costly servers. Another benefit of cloud computing in business is, it decreases the chances of barriers and opportunity for hassle-free entry into the market. With the help of cloud computing technique, manufacture the product and start contacting potential customers through the cloud computing technology of internet.

Another recent trend in business communication is book reading, but it has not yet had a significant impact on the business world. The text-to-speech software used by the book reader computer technology is designed to scan printed language content by recognising the characters and then convert it into an audio version for playback on the user's computer or mobile device. In other words, if a person is not interested in reading a text, they can use computer technology called a book reader and listen to the printed material on an iPod. People in business receive numerous emails and tonnes of documents. A significant and practical tool for customer relationship management is social media networking. utilising social networking tools like wiki, blogs, public forums, and Facebook, business can attract and keep their customers in a better way. Many companies are opting to create interactive websites where their clients can have access for product information and other necessary information whenever they need. This gives opportunity to develop new relationships and dimensions in service quality.

Another helpful method of communication is using PowerPoint presentations; even though they have been around for a while, they remain an important audiovisual tool for successful business communication. With the ability to access the internet, send and receive text messages, and send and receive emails, cell phones have also evolved into essential tools for corporate communication. In the future, adding features like the ability to read books and other new software will make cell phones more conducive to corporate communications (Sheoran, 2012).

According to Furger and Sheoran (2012), organisations can benefit from the new technologies. Technology advancements have accelerated both company operations and communications. Purchase orders can be placed for goods, services, and raw materials can be placed and processed online preventing employees to save their time for other work. Technology has greatly increased accessibility in business communication. Because of things like smart phones, email, text messaging and instant messaging, information can be sent very quickly

to anyone, anywhere. People can work or communicate from anywhere and at any time.

The globe has become smaller thanks to technology, particularly in terms of commerce. Interactions between members of many cultures happen frequently. Global partnerships are now much more viable thanks to innovations like video conferencing, which enable meetings that may be held for a lot less money than they would cost to fly halfway around the world. Social networking platforms have made it possible for businesses to promote to populations who are already interested in their goods and services. Also, organisations can actively engage with their most devoted clients about company and product advancements as well as prospective special offers thanks to the active fan bases and groups that have been created (Sheoran, 2012).

Drawbacks of Technology in Organisations

Despite this, these technologies have drawbacks as well (Sheoran, 2012). They are discussed below:

Knowledge involving cutting-edge technology that is always evolving

Information that is not face-to-face lacks the non-verbal communication and cues that we can get from facial expressions and body language. Information supplied online can be considered out of context, and the sender may not be able to clarify the message quickly, while time zones, telephone static and other technical glitches can create challenges to effective communication.

Financial Constraints of Organisations

New companies or those having budgetary constraints may not be able to struggle with other businesses that can afford more sophisticated methods of communication with various in and out group stakeholders. They need to find economical, traditional and outdated means such as word-of-mouth, advertising, face-to-face meetings, traditional printed newsletters, bulletin boards and telephone conversations etc. to communicate with various organisational groups.

Untrained Employees

Employees who are not well versed with the latest technology are ineffective in the modern-day businesses communication as such employees might not have access to the latest technology, computers or other modern mobile devices. Each business, regardless of its size, scope or number of staff members, must be skilled in the art of communication if business has to succeed and generate profit.

Multiplicity of Technology

At no other period in human history has the business world been as intertwined as it is today. The fact that most employees today use several forms of communication, however, is one of the challenges facing organisational communication today. It might be challenging to communicate crucial information when one employee has a landline, cell phone, BlackBerry, email, Facebook account, and instant chat account. When trying to navigate and continuously check different channels of communication, meeting schedules, shipping orders, report deadlines, and even clients can become misplaced.

Technological Glitches

Messages can be sent and received using modern communication technology with just a few clicks. Although this makes communication more convenient, no

computer is fault-free and reliable. Information transmission can be halted or delayed by network overloads, server failures, and computer crashes. Technology errors can cause serious issues for the parties communicating if the information is time-sensitive and the sender depends only on the technology to transmit it safely.

The Dark Side of Organisational Communication

The dark side of organisational communication, according to Sollitto and Cranmer (2015), results in inappropriate organisational behaviour, has an impact on corporate culture, and promotes dishonesty and power imbalances. Because of this, organisations should reflect the cultural norms and values of the society in which they function, which entails encouraging free speech, dialectical discussions between management and employees, and argumentative behaviour within the workplace as opposed to the passive acceptance of the opinions and ideas of supervisory figures outlined in traditional theories of organisational management. A variety of desirable organisational outcomes, including as dedication, contentment, and productivity, are brought about by the establishment of organisations that promote open communication and employee voice.

Aggression in the Workplace

Johnson, Nguyen, Groth, White (2018) say workplace aggression, that is, abuse, threats or assault towards staff in circumstances related to their work, is a significant problem for organisations worldwide. Globally, the cost of workplace aggression to organisations is enormous, affecting core business and resulting in losses of millions of dollars each year. Workplace aggression also has devastating effects on individuals, families and society as a whole. Studies have also found that individuals affected by workplace aggression experience reduced affective commitment, increased intentions to leave, reduced individual job performance and individual productivity.

Workplaces with high levels of hostility are frequently described as unfriendly or toxic, according to Johnson, et al. (2018). Employees in these settings feel unsafe and unsupported, which is the exact opposite of the kind of atmosphere that is necessary for engagement: one that is unthreatening, predictable, and trustworthy. Employees are prone to put off effort and shift focus from organisational goals to more immediate personal goals of safety and security in such an environment. Also, employees who have a sense of unease are less willing to experiment, more likely to keep quiet, and less likely to learn. One of the main obstacles to knowledge transfer and the dissemination of best practises is poor communication between knowledge holders and recipients. In fact, evidence indicates that the threat and fear of or exposure to others who experience violence is sufficient to produce these negative outcomes (Johnson, et al., 2018).

Argumentativeness, verbal aggression, and indirect interpersonal aggression are three aggressive communication traits that, according to Sollitto and Cranmer (2015), may be related to organisational assimilation because they are crucial communication traits for establishing connections, achieving status, and learning work roles in the organisation. While verbal aggression and covert interpersonal aggression are damaging communication tendencies, argumentativeness is a helpful communication quality. Those who are argumentative present and defend their opinions on touchy subjects while attacking the positions of others.

Argumentativeness is a skilful communication style in which the employment of logical, non-threatening communications is seen to be more acceptable and effective than the use of verbally confrontational ones.

To date, organisational communication scholars have concluded that argumentative employees are at an advantage over their verbally aggressive colleagues. Specifically, argumentativeness is positively related to competent communication in the organisation such as the expression of articulated dissent, constructive organisational disagreements, and compliance-gaining messages in role relationships. Moreover, argumentative employees tend to be evaluated more favourably by their supervisors, report greater levels of small group cohesion, are more likely to emerge as leaders, and influence group decision making (Sollitto and Cranmer, 2015).

According to Sollitto and Cranmer (2015), verbal aggression is characterised by attacks on the other person's self-concept. An ineffective style of communication, verbal aggression is viewed as less appropriate than nonverbal aggression. Verbally aggressive people frequently have low levels of sibling relationship satisfaction, are less liked by others, and are seen as having low social attractiveness. Employee verbal aggression is seen to be harmful to workplace outcomes because it is positively connected with latent dissent, damaging organisational disagreements, whining behaviour, and ongoing conflict. Interpersonal aggression that is not direct harms others by communicating with them face-to-face. Instead, people engage in harmful communication practises such spreading rumours, breaking others' trust, obstructing the dissemination of critical information, and weakening the efforts of others, and destroying the personal property of others (Sollitto and Cranmer, 2015).

Management of Conflicts

Kapur (2018) (2018) Organizational communication teaches people the information and skills necessary to put into practise policies that will help manage conflicts. There are specific actions that must be taken as part of the conflict management process. To start, identify the issue. It can be that the members lack motivation and interest, which could lead to issues. Disputes may arise among the participants because the issue has not been brought up or brought to the group's attention. Investigate the issue next, which entails performing an analysis. The examination considers the scope, root, and measurement standards. It is clear that issues may result in bad outcomes and disputes between parties.

Kapur (2018) Organisational communication teaches people how to put policies into practise that will help in the management of conflicts. Taking specific actions is part of the conflict management approach. Identify the issue first. It can be that the members lack motivation and interest, which might lead to issues. Because the issue has not been addressed or made clear within the group dynamics, conflicts may arise amongst the members. The next stage is to investigate the issue, which requires performing an analysis. The size, cause, and evaluation criteria are all considered in the analysis. It is clear that issues may result in adverse consequences and disagreements between parties.

Although group dynamics and conflict resolution greatly benefit from effective listening. Possessing effective listening abilities in interpersonal communication

helps find solutions to issues and reduces the likelihood of disputes. Typically, the members' opinions, thoughts, and suggestions disagree. They are completely allowed to share their opinions and recommendations, and other people should do the same. Much of the communication that occurs when working with other people happens while recommending, instructing, demanding, criticising, appreciating, dealing with, and bargaining. Conflicts are less likely to arise between people when they listen to each other well and speak to one another respectfully. Contrarily, confrontations typically occur when people fail to properly listen to others, do not provide adequate responses or are unable to complete the jobs on time. Effective listening would enable the subordinates to understand their superiors (Kapur, 2018).

Organisational Behaviour and Employee Behaviour

According to Saravanakumar (2019), organisational behaviour is concerned with people's attitudes, sentiments, and behaviours at work. Understanding an individual's behaviour is difficult enough, but in an organisational setting, comprehending group behaviour is a huge administrative issue. The three dimensions of organisational behaviour are as follows. Individual behaviour comes first, followed by organisational behaviour, and finally the interface between the two. Every person contributes a different set of views, values, attitudes, and other personal traits to an organisation, and these traits of every person must interact with one another in order to establish an organisational context. Organisational behaviour specifically addresses workplace behaviour that occurs within organisations.

Managers need to grasp the fundamental human component of their work in addition to the ongoing behavioural processes engaged in their own positions, according to Saravanakumar (2019). Organizational behaviour offers three key approaches to comprehending this situation. People as groups, people as assets, and people as individuals. People make up organisations, and those organisations wouldn't exist without people. So, in order for managers to comprehend the organisations in which they work, they must first comprehend the individuals that comprise those organisations. In a similar vein, a company's most valuable asset is its people. The organisation is created by people, who also control its direction and give it life. Its decisions, issues, and questions are resolved by people.

It will be more and more crucial for managers and employees to understand the complexity of organisational behaviour as managers increasingly appreciate the potential contributions of their people. Individuals spend a significant portion of their lives in organisational settings, typically as employees, which can be described by the idea of people as people. Individuals have a right to anticipate compensation outside pay and perks. Individuals have a right to anticipate fulfilment and the acquisition of new abilities. The manager can better understand these various individual demands and expectations by having a solid grasp of organisational behaviour (Saravanakumar, 2019).

Human behaviour, on the other hand, is notoriously difficult to characterise in absolute terms because it is such a complex phenomenon. It consists mostly of reactions to both internal and external stimuli. These answers, which may be the consequence of a combination of biological and psychological processes, would represent the psychological makeup of the individual. The individual would

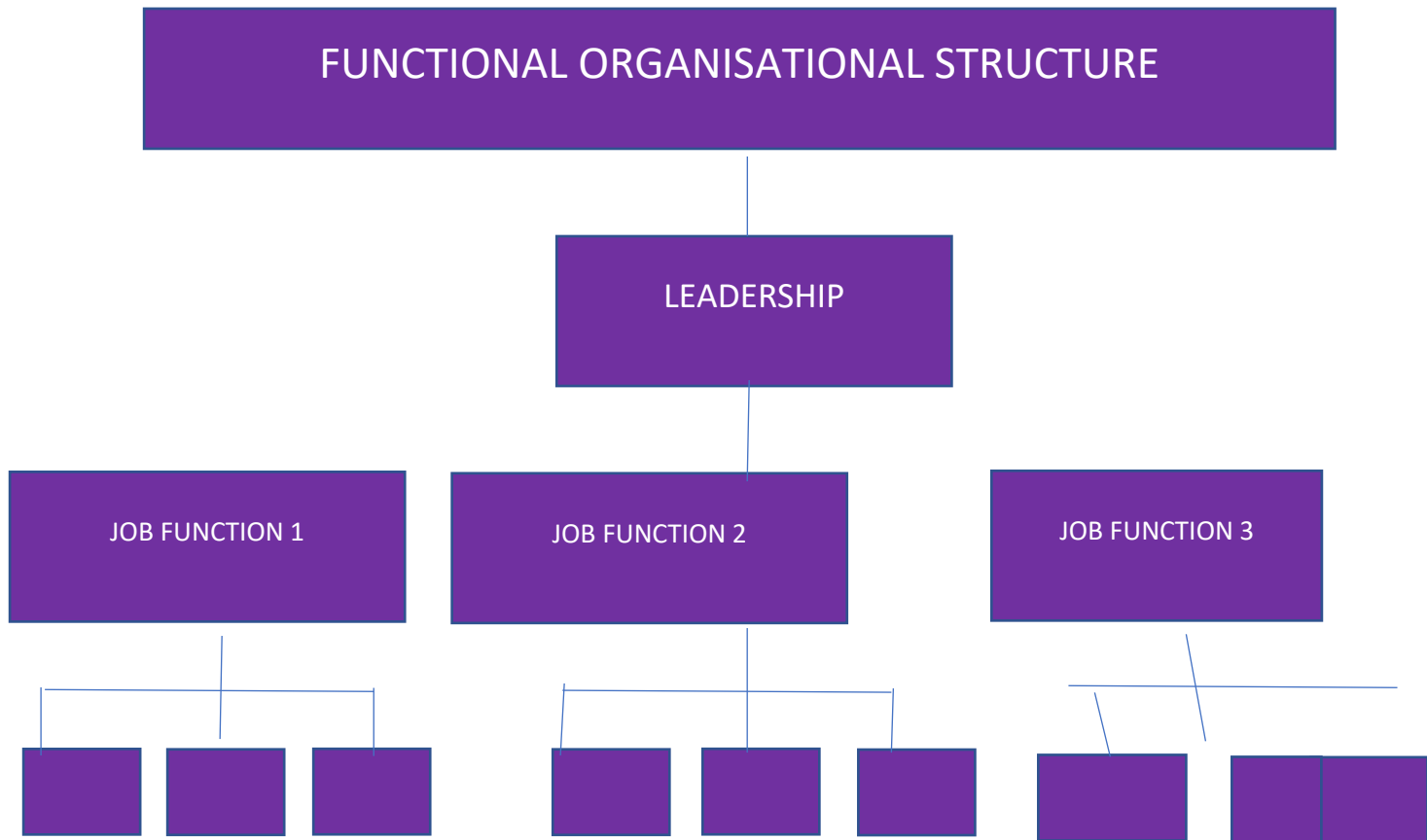
evaluate these responses, react appropriately to them, and draw lessons from them. 2019 (Saravanakumar). According to Saravanakumar (2019), each person contributes differently to an organisation, including effort, skills, ability, time, loyalty, and others. These contributions likely meet the organization's different demands and requirements. The organisation rewards the contributor with incentives including cash, promotions, and job stability in exchange for their services. In the event that the person and the organisation consider the psychological contract fair and equitable, they will be satisfied with the relationship and will likely to continue it. Every party may propose a revision to the contract if it sees an imbalance or unfairness. Hence, managing psychological contracts is a significant task for an organisation.

Managing the person-job fit is one specific facet of managing psychological contracts. The degree to which an individual's contributions meet the incentives provided by the organisation is known as the person-job fit. Each employee, meanwhile, has a unique set of requirements to meet as well as a unique collection of behaviours and skills to bring to the workplace. A perfect person-job fit will be attained if the organisation is able to fully capitalise on those behaviours and abilities and precisely meet the employee's needs (Saravanakumar, 2019).

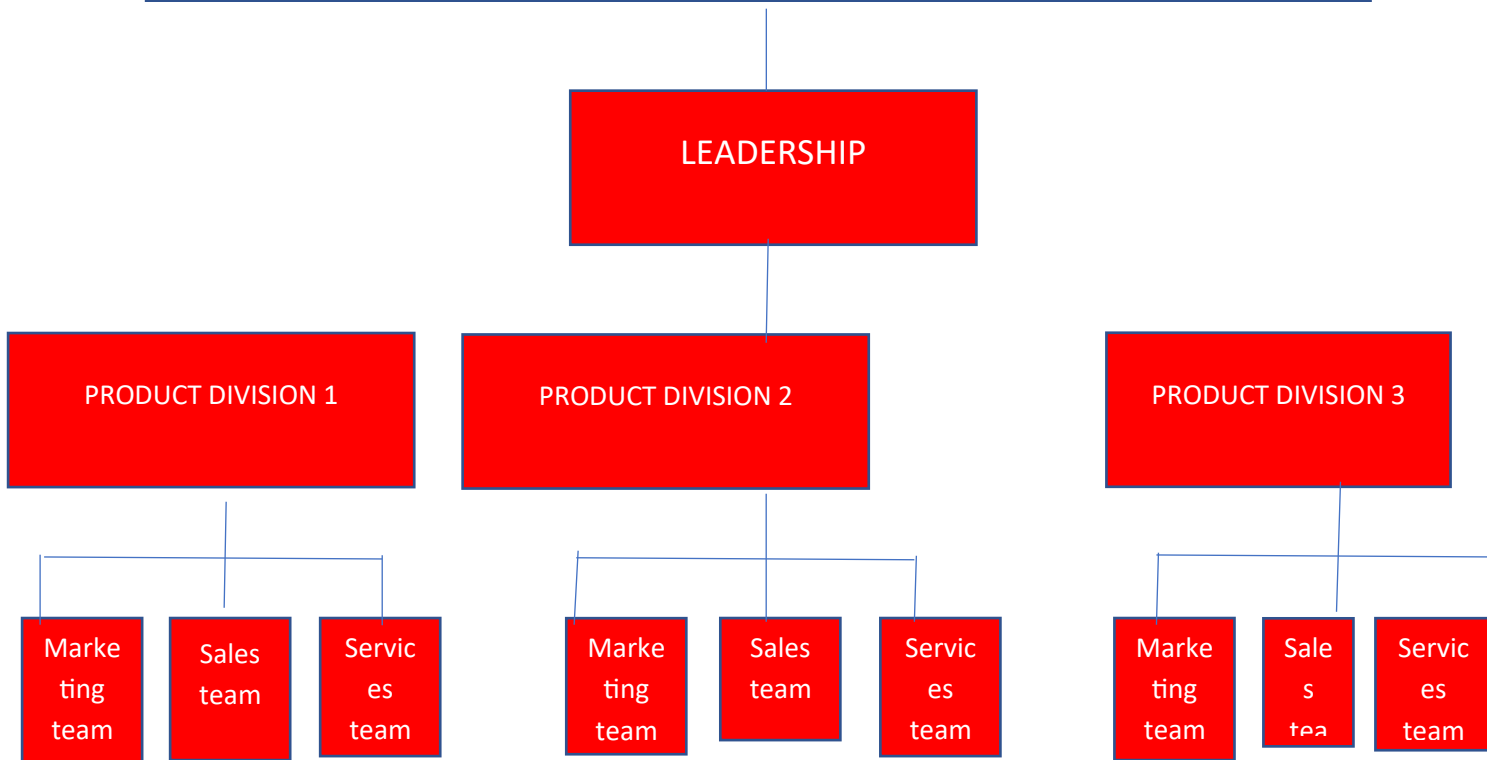
Exercises

1. Briefly explain what organisations are? What is communication in the context of organisations?
2. What are the importance of communication in organisations? Explain the forms communication take in organisations?
3. Briefly describe the ethics that must be considered when communicating in organisations.
4. Explain some of the theories of organisational communication.
5. How do stakeholders communicate between and among themselves in organisations?
6. Describe organisational communication culture in the context of globalisation
7. Identify team roles in organisations
8. Explain the technologies used in organisational communication. What are its drawbacks?
9. What are the dark side of organisational communication? Explain organisational and employee behaviour.

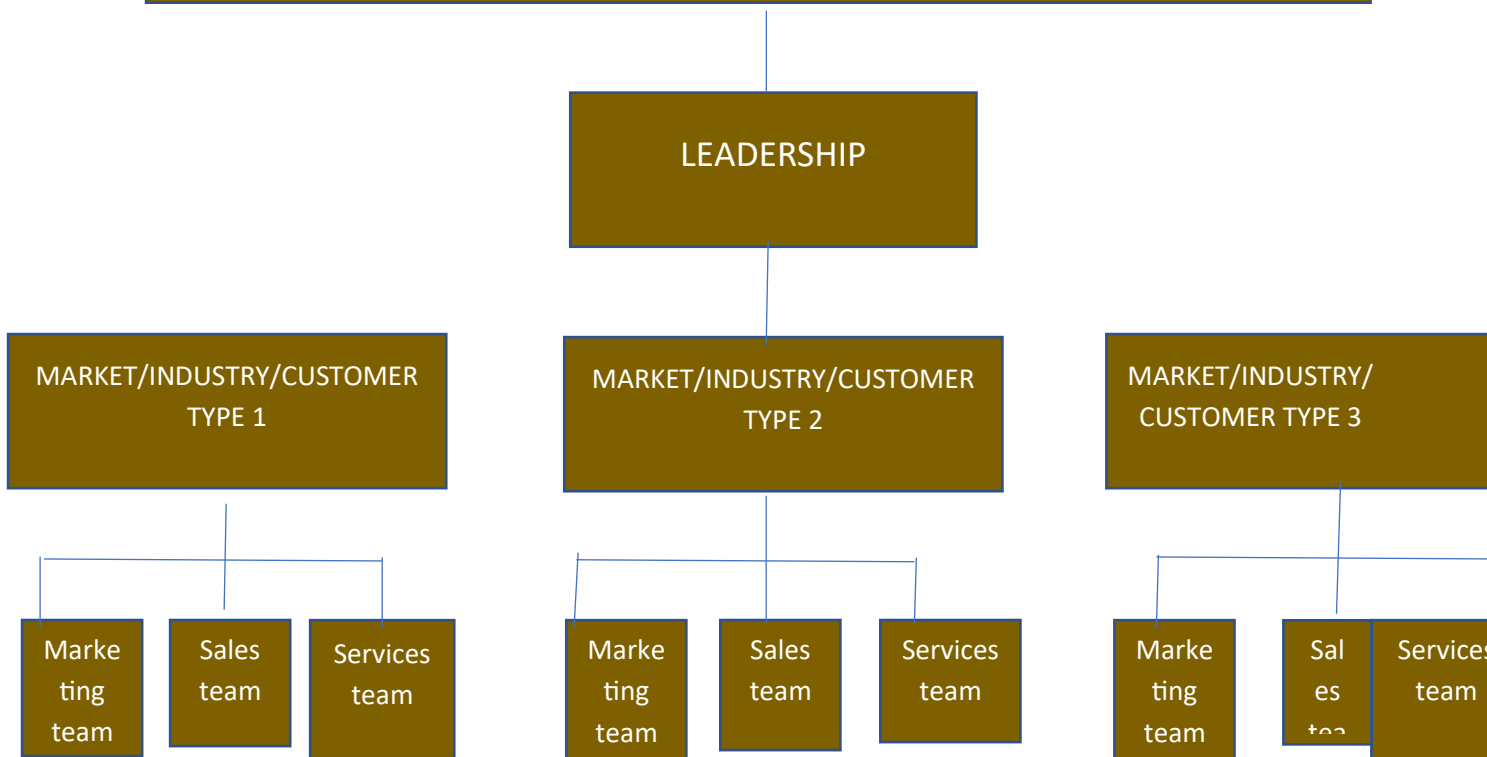
Organisational Charts across the different structure of Organisations:



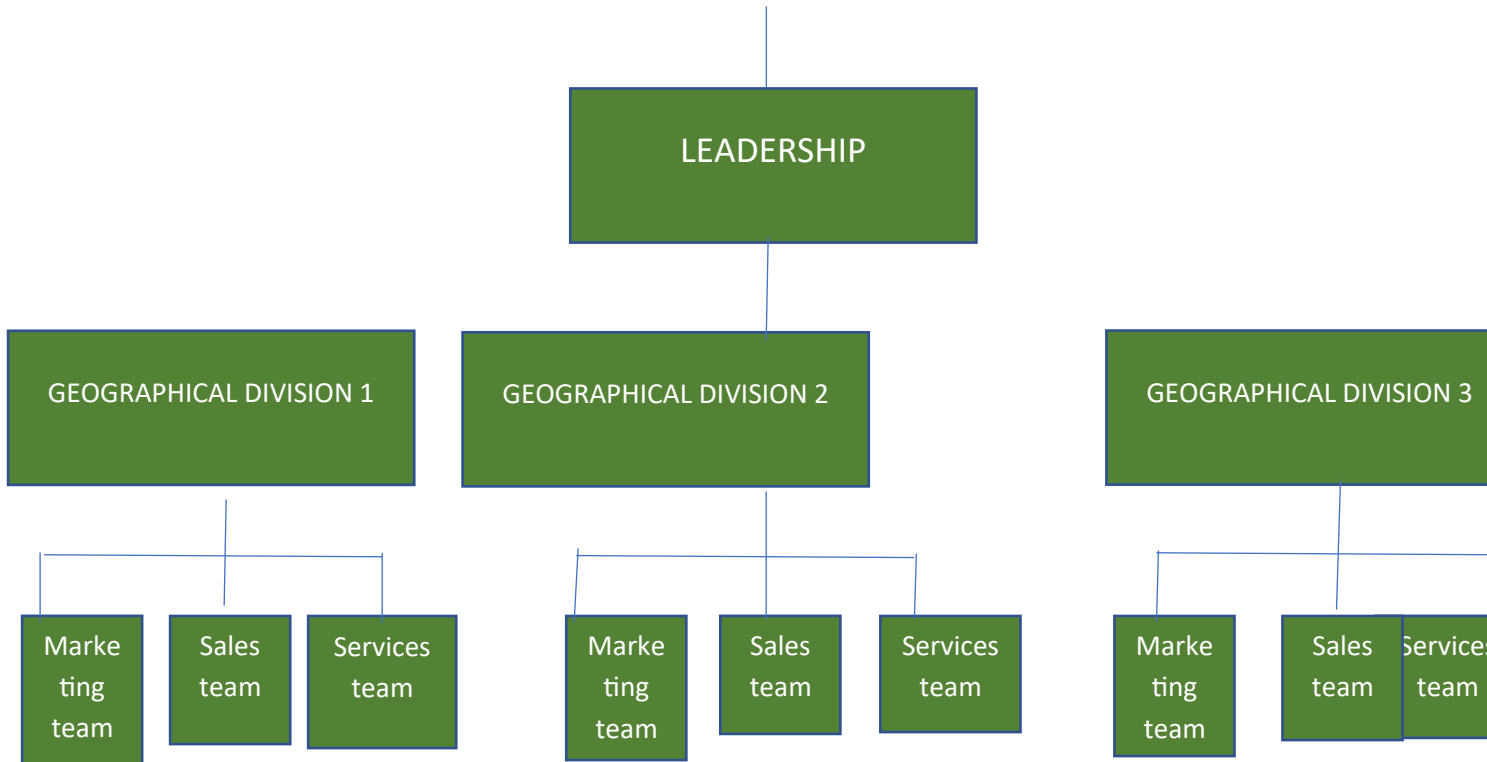
DIVISIONAL: PRODUCT-BASED ORGANISATIONAL STRUCTURE



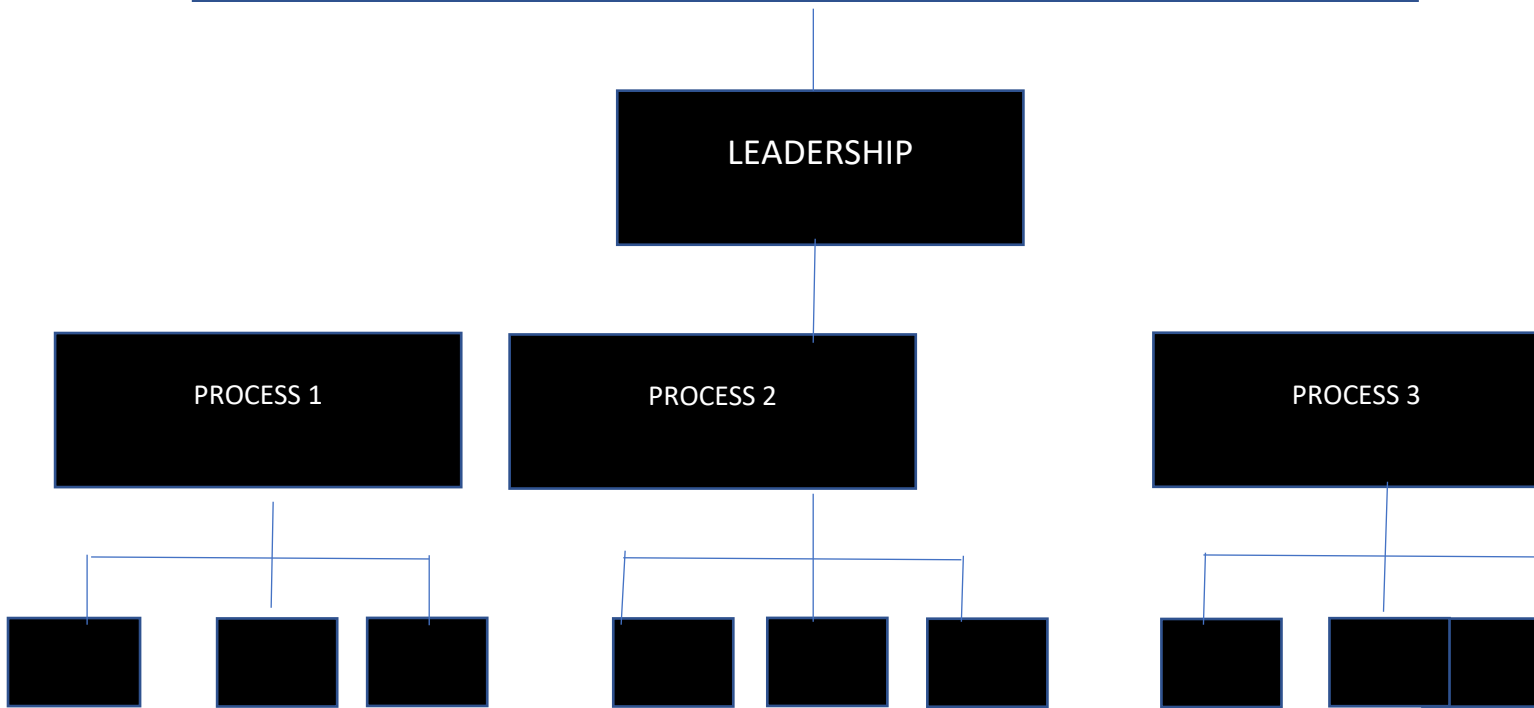
DIVISIONAL: MARKET-BASED ORGANISATIONAL STRUCTURE



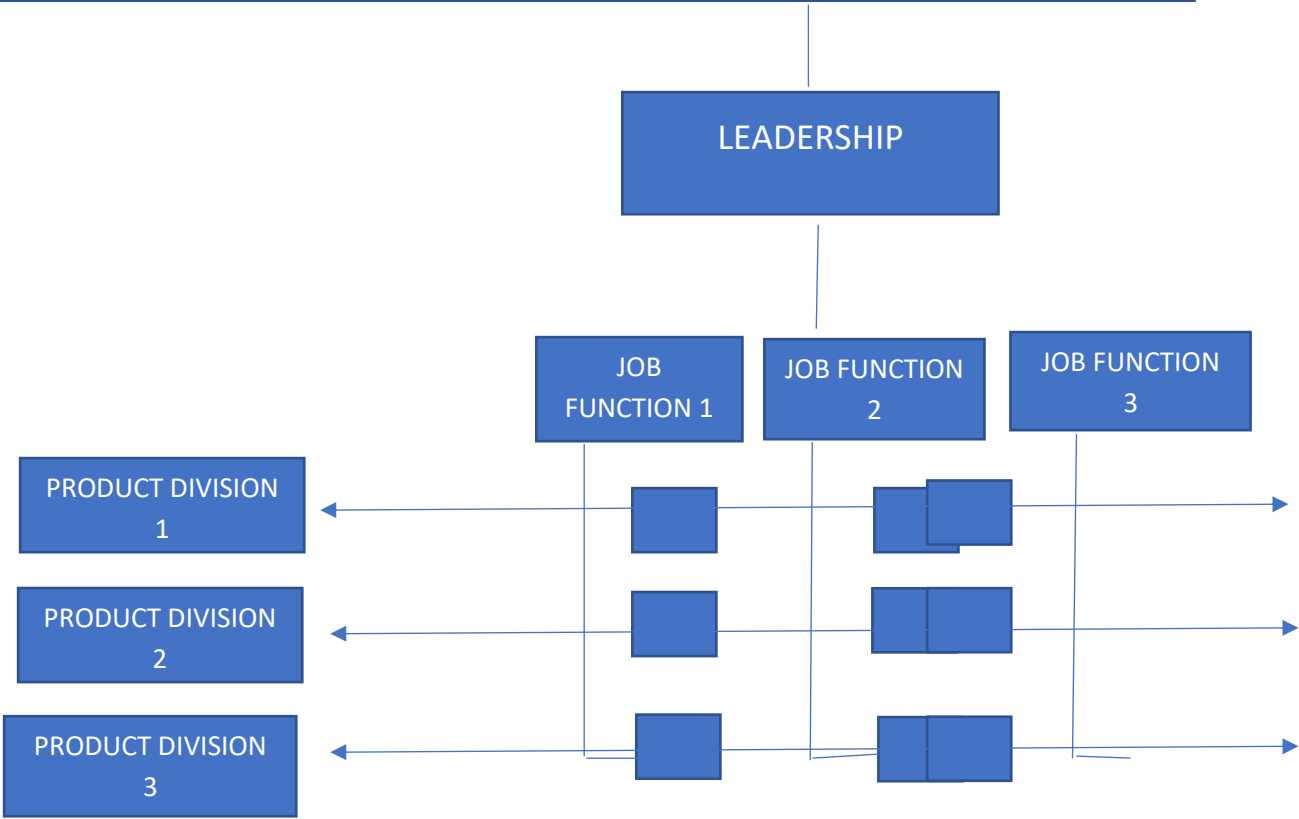
DIVISIONAL: GEOGRAPHICAL ORGANISATIONAL STRUCTURE



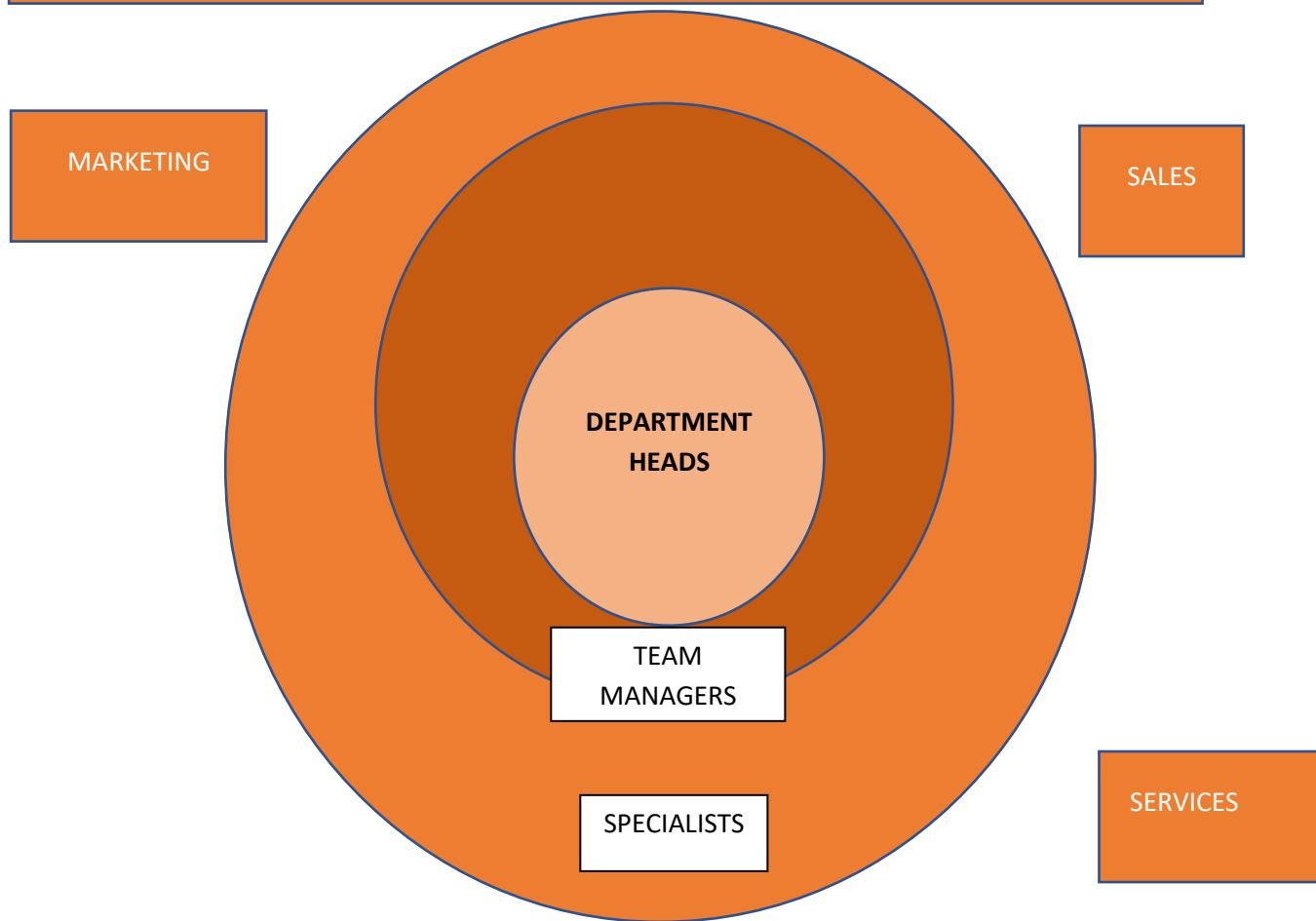
PROCESS-BASED ORGANISATIONAL STRUCTURE



MATRIX ORGANISATIONAL STRUCTURE



CIRCULAR ORGANISATIONAL STRUCTURE



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Chapter 10

Mass Communication

Oladokun Omojola & Doris Ngozi Morah

Overview

The chapter begins with a few definitions of communication, followed by the nature, models, and typical communication process. It zeros in on mass communication, which is clarified to make its aspects and ramifications manifest. The difference between mass communication as an omnibus, a subject, and a discipline is explained. The dominant definitions of mass communication are stated, plus why rethinking them must reflect the current realities, typified by the internet. The elements and process of mass communication are explained. A mention is made of how different it is from other types of communication. The stages of mass communication are elucidated. Following is a discussion of the functions and dysfunctions of mass communication. The relevant communication theories are listed, and the *Mass Communication Stakeholder Nonagon* is introduced.

Objectives

The objectives of this chapter are to:

1. Expose students and learners to the mass communication basics, including the elements, features, processes, theories, and the like.
2. Clarify mass communication as an omnibus, a discipline, and a subject. The mass communication stakeholder nonagonal is introduced.
3. Identify the difference between communication, mass communication, and other forms of communication.
4. Elucidate how functional and dysfunctional mass communication can be.
5. Demonstrate the need for the modification of concepts of mass communication's traditional, and dominant definitions to conform to contemporary times.

Introduction: What Is Communication?

Communication has several definitions. Each definition is influenced by the definer's socio-economic, political, and cultural environments. Psychologists look it up from the stimulus and response perspective and assert communication as a process through which a source transmits or communicates, usually verbal stimuli, to modify the behaviour of other individuals. For example, a politician will define communication as transmitting messages to an electorate, a constituent, or citizens to canvass votes or goodwill.

Communication is the transmission of a message from a source to a receiver to elicit mutual understanding. This perspective is well supported by several scholars (Baran, 2011; Lasswell, 1948). Lasswell explicates this, stating that a helpful way to describe communication is to answer these questions in terms of some essential elements:

- Who?
- Says what?
- Through which channel?

- To whom?
- With what effect?

The Lasswell model of communication, according to Oyero (2010, p. 15), "means there must be an effect if communication takes place" and has helped tremendously to identify two things that are of critical importance, namely:

1. The elements of communication, and
2. The process of communication.

It is essential to note that with appropriate knowledge of the elements and process of communication, it is easier to understand and appreciate the phenomenon called communication.

Elements of Communication

The following are the elements of communication:

- **Incentive or stimulus:** Communication does not just happen. It begins with an incentive which is the stimulus for engaging in communication.
- **Source:** The sender begins the communication process by acting on an incentive. The communication source can be verbal or non-verbal. It can be oral or written.
- **Message:** This means the information in whatever form – information, experience, idea, thought, opinion, knowledge, and the like - to be shared with the receiver.
- **Medium:** All communication is usually carried out through a medium. A medium is a channel or mode of communication. For mass communication, examples are print, broadcast, out-of-home, internet, and so on. There are several channels for each of the media such as magazines and newspapers (for print media), radio and television sets (for broadcast media), and billboards for out-of-home. In the case of the internet, we have blogs and news websites in addition to social media platforms like Facebook, Instagram, Telegram, TikTok, Twitter, and Snapchat.
- **Receiver:** This is the person, group, or organisation at the other end to whom the sender's message is directed. It is an essential element. Often regarded as the king in the communication process, communication will only be successful with the receiver. The receiver sees, hears, or reads the message to understand and make meaning. Providing for the audience's felt needs is a top priority for media houses and forms the basis of every communication intention.
- **Feedback:** Feedback is an essential element because its existence indicates the completeness of the communication process. When the sender receives the feedback, its effect will tell if the response is harmful.
- **Noise:** Noise is interference that keeps a message from being well understood and interpreted. It can be physical, environmental, mechanical, psychological, semantic, or physiological. Mechanical noise is associated with the medium, semantic is associated with the content of the message, and psychological and physiological are associated with mind-body communication issues. In contrast, environmental noise arises from the communication setting.

The Typical Process of Communication

The communication process engaged will depend on the communication type that is involved. For instance, the communication process for interpersonal communication is different from that of group communication and mass communication. Furthermore, the communication involved may be dynamic, cyclical, or recursive. However, the type of communication notwithstanding, there is a dominant logic common to all of them, and it has the following progression:

- **Message origination** – After the source has been incentivized and stimulated, he or she composes the message and originates the communication process.
- **Encoding** - Turrow (2011, p. 9) states that “encoding occurs when a source translates a message in anticipation of its transmission to a receiver.”
- **Transmission:** The message is then transmitted to the receiver through a medium or channel she selects. Transmission is usually a physical activity, and mass communication can be complex due to the many facilities and systems involved.
- **Reception:** The receiver takes delivery of the message that was sent from the source. A message can only be decoded once it has been received.
- **Decoding:** This is the antithesis of encoding. The message is converted to the format the receiver's brain can perceive and process, leading to meaning-making. It means that the receiver can process and interpret the message.
- **Feedback** – The feedback is the response from the receiver. The receiver's reaction is essential to the communication process and provides the platform for assessing the functionality of the communication that has occurred.

Features of Communication

Communication is often regarded as the string holding the globe together. The following are features/characteristics of communication.

1. **Humanity:** Although other living things communicate, human communication is the most systematized and understandable across societies. Communication is an essential attribute of humanity. The communication being discussed here is humanistic. Whether it is about interpersonal, group, organisational, or mass communication, all communication is basically about what humans do, when they do it, where they are, how they fare, and so forth.
2. **Affective:** This is about the emotions that characterize what humans communicate to others.
3. **Personal:** Communication is personal because all that happens in communication is the outward manifestation of innate activities. Therefore, whether you are sending or receiving a message would not make any difference.
4. **Transactional:** Communication is transactional because the source and receiver share something that affects them and leads to the consummation of their relationships.
5. **Dynamic and continuous:** Communication is dynamic. The communication process between the receiver and sender will often

experience changes that may be positive or negative, simple or complex. Besides that, communication is continuous.

6. **Irreversibility owing to technology:** There is a maxim that the "internet never forgets." Technology has made it possible for communications to be put on record for consultation at a later date. So, mind what you say or write!
7. **Non-sequentially:** The progression of communication is not cast in stone. The pattern may change though the basic communication process will still be noticeable.

Levels of Communication

Communication is the process of transferring information, ideas, and attitudes from one person to another. Without it, life will be dull and untrusting (Udeze,2021). The process of communication occurs at the following levels:

a. Intra-personal Communication

Intra-personal communication means you communicate yourself; self-to-self communication. The psychological instinct makes you decide on something after you have thought it up.

b. Interpersonal Communication

The first level of interpersonal communication is called dyadic communication, which involves communication between two persons. At other times, interpersonal communication takes place between two or more persons. Interpersonal communication is often regarded as a conversation in which ideas, information, or messages are exchanged through a given channel. According to Verderber (in Uche, 2020), the main objective of interpersonal communication is to develop, maintain or improve relationships. Okunna and Omenugha (cited in Uche, 2020, p.684) identify dyadic, micro-group, macro-group, and mediated interpersonal communication as the four classifications of interpersonal communication.

c. Group Communication

Group communication occurs when a small group of people, usually more than three, come together to interact because they share a common goal, usually problem-solving. Problem-solving activities characterise the communication process: problematizing, research activity, data analysis, coming up with results, and reporting to the group. Feedback is a crucial component of group communication.

d. Organisational Communication

Organisational communication occurs when information flows from the management to different arms of the organisation. Therefore, emphasis is placed on information flow and the communication networks that aid this flow. Communication networks have been utilised to study social relations, information exchange, and organisational networks for at least half a century, a view supported by the works of Rice (1982), Wingard (1988), and Monge & Contractor (2003). In the organisational communication process, ideas and information diffuse at varying rates in clear patterns through a network of individuals and sections, dependent on the message sent, the network's maturity, and the communication frequency.

e. Public Communication

Public communication happens when a sender communicates to an audience, especially in a structured setting. "Structured" means some structures support communication and make the process possible in a formal setting. For instance, the speaker could use such facilities as projectors and computer programs to display slides (Microsoft PowerPoint). Unfortunately, this type of communication is usually top-to-bottom which undermines feedback from the receivers.

f. Mass Communication

Mass Communication is our target in this chapter. In mass communication, information or a message is transmitted and disseminated to a large but usually anonymous and heterogeneous audience or audiences that may be far or near the message's source. In most cases, technology must be used extensively if mass communication must fulfil its purpose or if the medium must fulfil its mandate. For example, a community newspaper is a mass communicator whose audience may be in its vicinity or neighbourhood. In contrast, the Cable News Network (CNN), a United States-based television network, lays claim to a wide array of worldwide audiences.

Mass Communication has its share of the definitions, elements, and processes of communication listed above. This background concerning communication is essential to gaining knowledge in this work. Mass communication will be explicated to reflect its peculiar features - as an omnibus, a discipline or program, and a subject. Its functions and dysfunctions, the stakeholders of mass communication, and more are also on the card.

Mass Communication as Subject, Discipline, and Omnibus

The conceptual clarification about mass communication as a subject, a discipline, and an omnibus is essential to enable prospective students to understand them.

a. Mass Communication as Omnibus

Mass Communication has been a popular concept in Nigeria since 1966 when the United Nations, through its two arms – the United Nations Development Programme and United Nations Education, Scientific and Cultural Organisation (UNESCO) established a department of the same name at the University of Lagos. For over 50 years, the country's pioneering mass communication department has taught and graduated in several academic denominations or streams, including journalism, broadcasting, public relations, advertising, and development communication. Embedded in each of these are equally essential areas whose curricula are more than enough to make them distinct disciplines but which are not being recognised as so. For instance, broadcasting, apart from radio and television, has a film component whose portfolio of courses is more than enough to make a separate discipline. At the same time, strategic communication has remained embedded in public relations, often without notice.

The University of Lagos omnibus model is duplicated in nearly all higher institutions of learning in Nigeria, especially universities, with an unpleasant result of graduating students who are often labelled 'jack of all trades but masters of none.' The National Universities Commission (NUC), therefore, in 2022, after six

years of efforts, unbundled the omnibus B.Sc. Mass Communication degree programme into eight disciplines or programmes, namely Advertising, Journalism and Media Studies, Broadcasting, Film, and Multimedia, Development Communication Studies, Public Relations, Strategic Communication, Information and Media Studies, although a rebranded B.Sc. Mass Communication is retained to accommodate some universities who may experience delay in wholesale implementation of the new recommended programmes in Communication and Media Studies. Some universities, including Bayero University, Kano; Lagos State University, Ojo and Ajayi Crowther, Oyo have started implementing the unbundled degree programmes.

b. Mass Communication as a Discipline or Programme

Mass Communication still turned out to be a component programme of the unbundling, but this time in a highly restricted and limited form. Unlike before, moderated mass communication now comprises three sequences – Journalism, Public Relations/Advertising (PRAD), and Broadcast/Film. These three sequences define skills to be acquired and competencies to be demonstrated. According to the NUC's Core Curriculum and Minimum Academic Standards (CCMAS), the philosophy of this programme is anchored on the theory and practice of how journalism, public relations, advertising, broadcasting, and film create value, distribute value and earn value in the era of media convergence. A student must have completed no fewer than 120 units of coursework to qualify for graduation. Of the 120 or more units, depending on the university, NUC components account for 70 percent while the university accounts for the rest.

c. Mass Communication as a Subject

The third concept of mass communication is when it comes across as a subject, which is our concern in this work. In this case, knowledge acquisition and retention constitute the primary aim. It is also a course because it has several lecture modules that must be taught and learned to make knowledge acquisition possible. The subject deals with definitions of mass communication, features, processes, and theories. It also deals with functions, dysfunctions, stakeholders, and many more.

What is Mass Communication?

This work subscribes to the perspective of communication scholars in terms of definitions. One prominent communication scholar, Schramm (1965), defines communication as a purposeful or resolute effort to establish a relationship or commonness between a source and a receiver by sharing ideas, thoughts, knowledge, and experience. The inference from this assertion is that communication is a development that involves sharing information between a sender and a receiver. Baran (2011) makes it plain by saying that while communication is the process of creating shared meaning, mass communication is the process of creating shared meaning between the mass media and their audiences. Carey (1975, p. 10) looks through the lens of culture, saying, "Communication is a symbolic process whereby reality is produced, maintained, repaired and transformed." However, Hagen and Schafer-Hock (2022) note that mass communication is the technically mediated transmission and publication of information to a large audience scattered in space and time.

Sambe (2005, p.29) defines it as a system by which a group of people simultaneously transmit information to a large heterogeneous anonymous audience. He adds that it is a process by which information originates from the source, "having been thoroughly filtered and transmitted through a channel." De Fleur and Denis (See De Fleur & Ball-Rokeach, 1995) define mass communication as a process whereby professional communicators use the mass media to disseminate messages widely, rapidly, and continuously to arouse intended meanings in large and diverse audiences in attempts to influence them in variety of ways.

This definition is similar to Baran (2011), who asserts it as a process of creating shared meaning between mass media and their audiences. It is the process by which a complex organisation produces and transmits public messages directed to large, heterogeneous, and scattered audiences with the aid of one or more machines. The message of mass communication can be a voice, verbal or visual message, proceeding from a source - usually, an organisation that uses technology to encode the message. It sends the message through a channel that uses the airwaves or some other technology. Message receivers - usually in their tens, hundreds, thousands, or millions in different locations – decode the message through technology and their gumption. The feedback can be immediate or delayed and generally indirect. In addition, the message is susceptible to semantic, environmental, or mechanical noise that can distort it.

The Mass Communication Process

Figure 1 below is a model of the typical process for all forms of mass communication. The process starts with the sender, who understandably encodes his message for the receiver, and then transmits it to the receiver, who must decode the message, make meaning out of it, and give feedback. The encoding process involves gatekeeping, while noise is possible in the range of the sender to receiver.

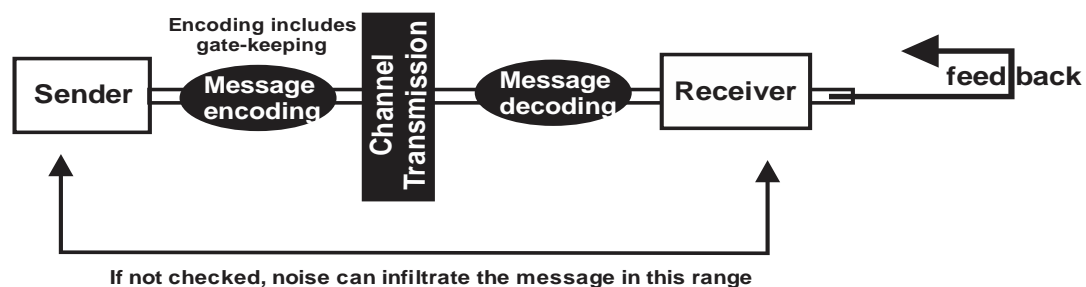


Figure 1: The mass communication process (Source: authors)

Operationalising Mass Communication Process and Elements

Sender - Senders, in the case of mass communication, are journalists who are professional communicators trained and paid to send out a message. They are print and broadcast reporters who go out to beats where news is breaking to report and send the stories to the newsroom and the studio for further processing.

Encoding – This involves the processing and packaging of the stories sent by reporters in a way to be understood by the target senders. This is where the gate-keeping functions are made manifest. For instance, a newspaper newsroom crew,

including the sub desk, will ensure that the stories are edited and sent as text, photographs, and illustrations in the language its readers understand. Without proper encoding, the mass communication process is flawed.

Decoding

Decoding occurs when the audience of the mass communication media or the receiver begins to make meaning out of the messages the sender has sent. Decoding is done by reading messages and texts, listening to the audio, and watching videos. **Noise**, as described above, is a hindrance to proper encoding. An example, in the case of print media, is when the text or image of a newspaper scums.

Transmission

Transmission takes place through a channel peculiar to the type of message involved. (see below CHANNEL AND TRANSMISSION for more explanation)

Receiver

In the case of mass communication, the receivers are audiences which are usually large, anonymous, scattered, and heterogeneous, as noted earlier. The distance between the receiver and the sender is long. However, the internet has debunked some of these assertions (see the Internet, Media Convergence, and Reconfiguration of Mass Communication below).

Feedback

The receiver's response is contained in the feedback sent to the sender. In a typical mass communication process, feedback is inferential because it emerges from the conclusions reached over the message sent. Feedback is also delayed and slow. For instance, letters to the editor are feedback concerning the traditional newspaper. Before the reader composes his reactions and sends them to the editor, it takes days or weeks. However, digitalisation and the internet have changed the slow tradition as reactions can be instant and immediate. Besides that, content creators can connect with their audience at the click of a button. The 'death of distance' (Cairncross, 2000) has made feedback easy and extremely fast.

Channel and Transmission

In this case, the channel is the medium through which the message is sent or transmitted. These are the media of communication, and they include the following:

Print Media – Books, newspapers, magazines, and, to some extent, journals.

Electronic Media – Broadcast media are in two categories: broadcast and narrowcast. The broadcast category comprises radio and television, while the narrowcast includes film and cable television and recorded music (cassettes, compact discs, and digital versatile discs (DVDs)). They are narrowcast because their audience base is smaller than the broadcast media except in some situations.

Internet – The Internet is a game changer as a medium of mass communication. It used to be categorised as a narrowcast medium. However, the advent of social media platforms operating via the internet has made transmission by an

organisation possible to hundreds of thousands, millions, or billions of people. For example, Vyda and UMG, on behalf of Sony Music Publishing and others, published "Calm Down," a soundtrack by the Nigerian singer Rema, on YouTube in February 2022. As of September 2023, it has reached a whopping 527 million viewers and one billion streams on Spotify! Today, the new media has introduced a new audience that is non-traditional, non-passive, participative, and independent (Morah & Okunna, 2020, p.702). It is one of the reasons why the internet is no longer regarded as a narrowcasting channel. Unlike before, when each medium had its trajectory, the paths were agglomerating into a phenomenon called media convergence.

Internet, Media Convergence, and Reconfiguration of Mass Communication

The internet has completely revolutionized every sphere of the world and modified substantially the concept of communication. Consequentially, "in this new media era, communication is evolving back to its origin of communicating **with** people, not **talking** at them (Morah & Okunna, 2020, p.701). Technology is changing mass media management and its operation, mainly social media (Morah, 2021). Unlike before, when readers and TV subscribers had limited options, a general platform has emerged and is evolving where media audiences can voice opinions and spread knowledge globally almost without restrictions. It is comparable to the emergence of television between the 1950s and 1970s and its trouncing of radio to second place and reducing seats in movie houses. The term used to capture this situation is called media convergence. Radio programmes now come in hybrid formats with greater interactivity; every station wants to be included.

Media convergence is driven by the internet and widespread digitalisation, which have enabled the merging of media platforms to the extent that an audience can access the broadcast, print, and narrowcasting media on the same platform at will and at a low cost. The convergence of traditional and new media is made possible by the powerful combination of the 3Cs – communication, computing, and content. These elements have faded the lines between different media platforms. The smartphone is a classic case of media convergence that agglomerates audio, video, textual, and image content that can be accessed easily. You can make and receive calls on the phone, listen to online radio, watch your favourite stations, and read newspapers.

Besides the social media platforms where this convergence is evident, engineers and technologists are perfecting their trade by creating applications (apps) that make the convergence more valuable in different areas. On the other hand, content creators, encouraged by the internet and the heavy Digitalisation and mobility associated with it, are evolving new and exciting ways to deliver content to their respective audiences, thereby creating limitless opportunities. However, Hagen & Schafer-Hock (2022, p.1) say that mass communication will remain valid as even "in the course of the digital revolution, mass communication is converging with telecommunication. Mass communication is changed by this and in particular individualised, but does not disappear."

Features of Mass Communication

Kolomiets (2021) argues that the media in the 21st century are currently in a zone of turbulence due to the overwhelming influence of new media technology. That notwithstanding, every mass communication effort is characterised by the following features as stated below:

- a. **Mass Communication is mediated.** It means the existence of mass media and communication is visible and describable. The medium of communication has to be **mass** for it to be called mass communication. In the mediation process, according to Silke, Philomen, Mats, Kestas and Johan (2020), even journalism provides highly selected and transformed messages disseminated to recipients employing mass media. Therefore, the main features of mass communication are often obtained from comparison with face-to-face communication.
- b. **Public messages.** In most cases, the messages transmitted are impersonal. It is just like saying it is for everyone but one. For instance, the stories published by *The Guardian* newspaper are directed at its audiences scattered around the world, no one in particular.
- c. **Gatekeepers are always in action.** Every responsible mass medium must have gatekeepers who ensure that the stories to be published do not breach the laws or infringe on people's rights. There are different gatekeepers, including:
 - i. Editorial gatekeepers – These are the most popular in a mass medium. They are the newsroom overlords to whom you must submit your stories and who determine if they are fit for publication. The sub desk in the newsroom is the typical gatekeeper.
 - ii. Financial gatekeepers. These ensure that the medium stays within the budget and that the company's purse does not leak.
 - iii. Administrative gatekeepers ensure that only qualified reporters and other staff are hired and that the employees obey instructions and laws.
- d. **Limited sensory channels:** The media of mass communication as a limited medium also limits the number of sensory channels we use to receive messages. While we may hear and see, we may be unable to touch. Besides, what we concentrate on is also determined by what is shown, e.g., on television.
- e. **Delayed feedback:** Feedback is often limited, slow, and indirect. However, this assertion has been demystified with the advent of the internet. Feedback can now be immediate, swift, and direct.
- f. **Technology is involved:** The technology in traditional mass media is always expensive to acquire—likewise, the reception systems. However, the internet and the associated digitalisation have made technology less costly.

Functions of Mass Communication

Some of the functions of mass communication have been redefined in the 21st century. Let us review some of them:

- 1) **Surveillance:** This involves implementing social responsibility involving scouting the environment for news and breaking the same to the people. The news comes in different genres – news, news analysis, features, and the like in different areas such as politics, law, the courts, sport, judiciary, and so forth.

- 2) The **Correlation function/ Editorial/ Opinion function** involves interpreting the information or news to facilitate understanding and enable people to use such information for decision-making.
- 3) The **Culture Transmission function** involves passing on a nation's cultural heritage from generation to generation. Cultures are preserved and transmitted through activities such as drama, songs, dances, story-telling, music, etc.
- 4) In the case of the **Entertainment function**, mass communication makes people relax via all kinds of entertainment programmes – cartoons, crossword puzzles, pranks, blind dating, and so on. Moreover, the internet has made the provision of entertainment almost limitless.
- 5) **Marketplace**: Mass communication provides the platform for buyers and sellers to meet. A classic case of this platform is advertising.
- 6) **Setting agenda**: The mass communication media sets an agenda for society by constantly bringing up issues affecting most people and giving them prominence in media outlets. Through this process, the media can also make an unknown issue popular, as they did during the COVID-19 pandemic. The media achieves this by constantly focusing on such issues through content and continuous reportage.
- 7) **Integration**: Any socially responsible mass medium promotes unity among culturally diverse groups. However, this is a two-way street. Some mass media can be destroyers of unity.
- 8) **Socio-economic Modernisation**: The diffusions of innovation, such as medium-scale agricultural mechanisation and other new methods to bring about desirable change, especially in the economy, make mass communication an ideal form.
- 9) **Cultural Creativity and Transmission**: Mass communication via the mass media tremendously helps to protect cultural heritage through the creation of history via the content published and advocacy of same. Mass communication media disseminate cultural and artistic systems and products for heritage preservation. Publishing stimulates cultural development via the creative and aesthetic abilities of citizens.
- 10) **Status and Name Conferral**: Mass media confer status, especially to individuals and groups, by the frequency of reportage. Such designations or titles as "nationalists," "rebels," "activists," "doyen of Nigerian Cinema," and "Nollywood Bad Boy" are only a few of such conferrals. Interestingly, many who carry these designations (which they did not give themselves ab initio) have to put up with them and, in many cases, live with them till death. According to Lazarsfield & Merton (1948), who came up with the concept, the media are fond of according importance to individuals and groups, which the audience eventually (unknowingly though) adopt. Another classic case of name (appellation) conferral is when the media shortened the revered activist's name Gani Fawehinmin to simply "Gani" and used it in their headlines. There was no record of Chief Fawehinmin ever referring to himself as "Gani" in the media when he was alive.

Dysfunctions of Mass Communication

The functions of mass communication are visible and noteworthy. However, it can also be dysfunctional. The dysfunctions of mass communication are discussed below:

a. The Surveillance function has its negative side.

According to Rabiou (2010, p.171), media surveillance can create anxiety unnecessarily, and this is unfortunate:

Consider the tumult surrounding the Y2K bug that was supposed to turn computers haywire at the beginning of the new millennium (The year 2000). The media carried many stories about what might happen: airplanes flying without radars, banks losing records of customers' deposits, power failures, and generation disruption. However, of course, the scare was bogus.

In contrast to the optimistic perspective, some observers have argued that mass communication media constitute a factor in the breakdown of social control (Janowitz, 1981, cited in Omojola, 2011). They express their reservation about the ability of the press to fulfil its appointed roles as the watchdog, protector, and facilitator of peaceful politics.

b. Status Conferral can be Negative

Rabiou (2010) also noted that status conferral is often negative. Conferrals have abetted terrorism activities as terrorists bask in the euphoria of name-calling that emerges from media reportage. A classic case is the Boko Haram group in northern Nigeria which began as a protest group. As soon as the media began to label them a "terrorist group" and the federal government's mishandling of the situation, the group began attacks that could keep up with their new status of "terrorists" as conferred on them by the media.

c. Over-reliance on the media

People are in danger of judging their lives and making decisions based purely on what the media published, thereby leading to the involuntary and ignorant suspension of one's personality. Moreover, losing one's personality can lead to other things that do not align with good living standards, including allowing others to think for him or her.

d. Invasion of Privacy

The media have been accused of infringing on citizens' privacy, and there are several cases in court in this regard. Journalism ethics frowns at this problem and demands that journalists be accountable.

e. Entertainment Problems

One of the cardinal responsibilities of the media is to entertain its audience. Entertainment is available in all media outlets, but television and the internet offer the most. These two sources have drastically reduced workouts and personal entertainment among the audience. These sources also aid addiction, as in the case of pornography. On the 31st day of December 2019, The Guardian in Lagos reported Nigeria as ranking highest on the list of watchers of pornography-related items on the internet.

Models of Mass Communication

The following are some of the models that apply in mass communication:

a. Lasswell's Model

Harold Lasswell, in 1948 came up with a model of communication that emphasizes who says what through which channel, to whom, and with what effect. This model is historical because it bears some semblance to the postulations of Aristotle, which recognise three elements in speechmaking: speaker, speaker's message, and audience.

b. Shannon and Weaver Model

The Shannon and Weaver Model (1998) looks at communication from the scientific point of view, unlike several other models that recognise the sociological and psychological standpoints. In addition to the essential elements, the model adds the "noise" dimension. Their noise phenomenon can be likened to the scum preventing the newspaper text's visibility.

c. Schramm's Model

The theory of the renowned communication theorist Wilbur Schramm (1949) also has some semblance to Aristotle's postulation. He says communication always requires three elements — the source, the message, and the destination. However, the source and the receiver must be sociologically united, meaning they must have some features in common. For instance, many readers say they read The Guardian newspaper because it publishes the truth, which they also cherish (Okon et al., 2018; Odiboh et al., 2017).

d. The Riley's Model

Riley's model (1959) exemplifies the sociological implications of communication, asserting that both the source and the receiver, in their two-way interaction, communicate within the context of a larger, usually social group. For instance, if a professor communicates with his students over a matter, say, project supervision, they do so in a university context. The larger group is the primary group that influences the communicator and his receiver.

e. Berlo's Model

Berlo's model has six elements: source, message encoding, message, transmission, decoding, and receiver. The theorist, David K. Berlo, looked at communication psychologically. That is why the model is associated with the behavioural postulations of Maslow, McGregor, and Herzberg. For effective communication to take place, according to Berlo, the sender, and receiver have to become emotionally or psychologically attuned to each other.

f. The Osgood's Model

Charles Osgood and Wilbur Schramm created Osgood's Model. The model deviates from the linear model and asserts the cyclical nature of communication. The elements in this model are sender, receiver, message, and feedback which goes back to the sender, and then the process continues, making communication circular and continuous. Along the line, the process can encounter some semantic barriers related to the receiver's values, idiosyncrasies, or experiences, which may distort the decoding of the message.

g. Gerbner's General Model

Gerbner's General Model bears some semblance to Berlo's Model. It underlines the importance and dynamic nature of human communication. The communication process can be influenced or affected by the attitudes, knowledge level, communication skills, culture, and social position of the senders and receivers as they encode and decode messages.

h. Westley-McLean's Model

The Westley-McLean model distinguishes between interpersonal communication and mass communication. Unlike in mass communication, there is an intervening element, the gatekeeper, which modifies the message so that the message sent to the receiver may not be as precise as it originated from the source. In interpersonal communication, as the receiver gets the message from the source, it sends the feedback immediately. In interpersonal communication, the feedback is direct, unlike in mass communication, where the feedback is also indirect, but complex.

i. De Fleur Model

Defleur's model (Defleur & Ball-Rokeach, 1995) is a composite of the Shannon-Weaver and Westley-McLean's models. It asserts the interchangeability of the source/encoder and receiver/decoder roles, indicating a cyclical or helical form of communication. Furthermore, feedback, noise, and the like are democratised as they are no longer confined to a section of the communication process.

The Mass Communication Nonagon: Introducing the List of Mass Communication Stakeholders

Some years ago, a Nigerian professor of journalism, digital humanities, and mass communication, Oladokun Omojola, developed a typology of the stakeholders that makes mass communication what it is (Omojola, 2008). In the typology, some are directly involved in the communication process, while some are not. However, their indirect involvement does not make them less critical, as neglecting them can seriously frustrate the process. According to Ward (2005), coalition-building, for instance, is necessary among these stakeholders – journalists and other interest parties – to make such things as ethics work. Following is Omojola's typology of the nine stakeholders:

- a. *Media scholars/ their students* - They are apparent stakeholders because of their training and detailed technological and media practice knowledge.
- b. *Professional communicators* - these are the journalists who practice what the scholars taught them
- c. *Newsmakers* – These are the people in the news. They are the focus of the mass communication process.
- d. *Communication users* - their disposition influences the communication process. They include advertisers and their agents, public relations officials, etc.
- e. *Communication/Media consumers* - Without subscribers, active readers/users, and free readers/users, the communication process is at risk or invalid. For instance, a newspaper is nothing without readers.
- f. *Government/Regulatory Agencies* – In most countries, governments, through regulatory agencies, are statutorily empowered to regulate the communication process. For example, they regulate broadcast services, register newspapers, and so on.

- g. *Media Owners* - Journalists are in the employ of media owners.
- h. *Communication academic and professional associations* – These are dedicated to promoting a free press and advancing the interests of journalists. The African Council on Communication Education (ACCE) and the Association of Communication Scholars and Professionals in Nigeria (ACSPN) are good examples. Professional associations are the custodians of ethics that guide the communication process.
- i. *Media non-governmental organisations* are usually privately funded, voluntary organisations advancing professional communicators' rights and interests. This list is explicated further into the communication nonagon as illustrated in the diagram below.

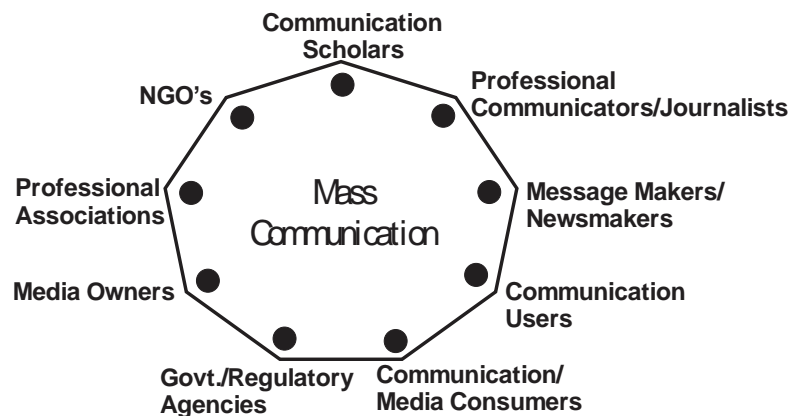


Figure 2: The Mass Communication Nonagon: Stakeholders of Mass Communication (See Omojola, 2008).

Conclusion and Fresh Definition of Mass Communication

Mass Communication is a communication genre that affects hundreds, thousands, and millions of people, unlike interpersonal, organisational, and group communications, whose demography at both the sender and receiver ends is limited. While the fundamentals and universals of communication also apply to mass communication and will remain the same, the dynamic nature of technologies and people's response to this dynamism have established that the popular definitions of mass communication must be revisited and re-crafted to reflect current realities. For instance, to surmount the effect of new media intrusions, traditional print media is converging with digital technology to be permanent and impactful. The high level of digitalisation that makes this possible is aptly demonstrated on the internet (Amodu et al., 2019).

According to Sule & Ridwanullah (2021), media convergence is a development encapsulated in the utilisation of digital technologies to produce and disseminate media content. The convergence is not only in the area of technology. Politics, economics, socialisation, and cultural activities are also converging. The new media environment has become essential for individuals as a new social medium with the popularity and prevalence of internet technology. Satar (in Nazli, Akbulak, & Cat, 2020) says that the Internet enables people to access information easily and quickly and provides interpersonal communication opportunities independent of time and place. The media should quickly leverage the potential of the new media and proactively communicate in the convergence era.

Consequently, the authors now define “mass Communication as the mass media creation of messages and sharing with audiences in a process that technologies, especially digitalisation, and the internet, support and escalate.”

Exercises

1. Describe communication from your perspective.
2. List five elements of communication.
3. Explain the various levels of communication with examples
4. Define mass communication as a discipline and omnibus.
5. Describe the processes of mass communication from ideation to feedback.
6. State four differences between print and electronic media.
7. Explain five impacts of the internet on mass communication.
8. Discuss five functions of mass communication in Nigeria.
9. Do you think that media convergence will erode the traditional mass communication process?
10. Explain Schramm's and Lasswell's Models of communication and their implications in understanding the process of mass communication.

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Chapter 11

International and Intercultural Communication

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Overview

This chapter examines the concepts of international communication and cross-cultural communication. The focus is on the definition, background, issues at stake in international communication and the channels. The chapter also discusses the challenges encountered in international communication and the solutions to the problems of the negative image of the Third World in global media.

Furthermore, the chapter descriptively examines the concept of cross-cultural communication by looking at the notions of culture and communication to streamline cross-cultural communication across varying cultural settings. The impediments or challenges of cross-cultural communication and ways of enhancing effective communication across cultural boundaries assumed central focus. The chapter will focus on the following areas:

- 1) International Communication – Definition/Background.
- 2) Issues at stake in international communication debate.
- 3) A brief discussion on channels of international communication.
- 4) Challenges associated with international communication.
- 5) Solutions to problems of international communication.
- 6) Cross-cultural communication - what it means and its associated challenges including other important subsection like:
 - a. What is culture?
 - b. What is communication?
 - c. What is cross-cultural communication?
 - d. What are the impediments or challenges to effective cross-cultural communication?
 - e. Ways of enhancing cross-cultural communication effectiveness.

Objectives

At the end of this chapter, the following expectations should have been met:

1. Gain knowledge about communication and the progression to International communication.
2. Distinguish between international and cross-cultural communication
3. Understand the Issues at stake in international communication debate.
4. Gain knowledge about the channels of international communication.
5. Get familiar with challenges associated with international communication and possible solutions to problems of international communication.
6. Get imparted about cross-cultural communication and its challenges

Introduction

In the 1970s, there was a surge in international debates on communication issues. Third-world countries particularly protested against the dominant flow of news from the developed countries and the erosion of cultures—varying concepts of news values and the roles, rights and responsibilities of communication to international growth. Nevertheless, communication has remained the string holding the globe together. Moreover, international communication seeks to

provide communication roles among nations to achieve mutual harmony and peace. Therefore, exploring the concepts and principles of international communication is crucial for one to appreciate the challenges in the new communication age.

What is International Communication?

Communication has been defined over time as the interaction of one or more people with a goal that concludes when feedback is received. Communication has always served an important function in allowing people to coexist. A person can only live if he or she can communicate. MacBride *et al* (1981, p.3) posit that communication integrates knowledge, organisation and power and runs as a thread linking the earliest memory of man to its noblest aspirations through constant striving for a better life. There was no evidence for spoken or written communication before the arrival of Man, and in reality, humans existed for a long time before verbal communication emerged (Cingi, 2018, p.90). To understand the meaning of international communication, we must first briefly summarise the concept and types of communication. Communication involves sharing feelings and ideas expressed through signs, words, and symbols. It is the transferring of information, idea, and attitude from one person to another, without which life will be dull and uninteresting. (Udeze,2021). There exist many forms of communication, which include:

- a. Intrapersonal Communication
- b. Interpersonal Communication
- c. Group/Organizational Communication
- d. Mass Communication
- e. International Communication

Intrapersonal communication is the earliest type of communication. It is communication with oneself. Different people interact more and more throughout the interpersonal communication stage. However, the shortcomings of this phase prompted people to think more widely, categorising communication as group, organisational, and mass communication (Mohammadi, as cited in Cingi, 2018). Hagen & Schafer-Hock (2022) defined mass communication as the technically mediated transmission and publication of information to a large audience scattered in space and time. Mass communication in the satellite era offers all people the possibility of simultaneously witnessing the same event, exchanging complete information, understanding one another better, notwithstanding their specific features, and valuing each other while acknowledging their differences (MacBride *et al.*,1981). Furthermore, technology's advancement has continued to reshape the communication process. Today, we see several niche types of communication that are more technologically aided and generate various responses. They include:

- a. Internet Communication
- b. Multimedia Communication
- c. Social Media Communication
- d. Artificial Intelligence AI.

International communication occurs whenever communication occurs across boundaries via media. It is also known as global or transnational communication practice since it occurs across international borders. Globalisation's expanding effects and consequences created a global need for international communication. Udeze (2021) aligns with this view by noting that international communication transfers information, opinion, entertainment, advertisements, and ideas from one

nation to another via appropriately designed channels. According to Thussu (2002), international communication is a discipline of communication studies concerned with the breadth of "government-to-government," "business-to-business," and "people-to-people" interactions on a worldwide scale. The viewpoint above indicates that such communication should serve as a link between nations for good governance and development. Thus, for Nigeria to effectively engage in trade, scientific knowledge exchange, communication, and intelligence with countries such as Ghana, Cameroon, Benin Republic, Niger Republic, South Africa, China, the United States, and the United Kingdom, the process of international communication must be proactive.

International communication also entails the interchange of meanings between and among autonomous countries located all over the world. International and mass communication is symbiotic, as the former survives primarily on mass communication channels. Communicating at a global level means sending and receiving information all around the earth.

History of International Communication

Communication has always been essential for creating and maintaining power across long distances. Furthermore, the pervasiveness of communication ensures its ongoing influence on human affairs (Cingi, 2018). From the Persian, Greek, and Roman empires to the British, effective communication networks were critical for the imposition of imperial authority and the international trade and commerce that they supported.

The advancement of the transportation industry and the creation of global media improved international communication. The impact of the concept of communication also helped the rise of international communication as the importance of communication became more widely recognised in every society. The mechanics of distributed government, military campaigns, and trade relied heavily on communications networks and technologies. Alozie (2023, p.9) categorises the evolution of international communication into the following three stages:

A) **Gutenberg Press Era:** In this era, international communication was incipient, and the traditional communication system helped kick-start the process. Travellers were reportedly forced to carry news sheets from one nation to another after Gutenberg's printing press was invented in 1445. They travelled the world on horses, ships, and trains, carrying newspapers and periodicals. The printing press, created by Johannes Gutenberg, allowed for the mass manufacturing of media, which Friedrich Koenig then industrialised in the early 1800s. These developments resulted in the daily newspaper, which brought together the 19th century's urbanised and industrialised populace.

B) **Telegraph Era:** Another significant development in global communication was the invention of the telegraph. Samuel Morse's electrical telegraph, first patented in the United States in 1837, is the source of today's media era. The telegraph guaranteed secrecy and code protection while enabling quick information transfer. The first group to use this new technology was the corporate world. It can also send news dispatches, revolutionising the newspaper industry

(Fang, 1997). Thussu (2002) contends that telegraph technology also has significant military ramifications while highlighting the telegraph's impact on global communication. For instance, the overhead telegraph, constructed in Algeria in 1842, was a crucial aid to the French during their capture and colonisation of Algeria. During the Crimean War (1854–56), Britain and France exchanged military intelligence via an underwater cable in the Black Sea laid by the British to prevent Russian westward expansion that threatened overland routes to their colonial territories in Asia. The Crimean fight was remarkable for the pioneer war dispatches of Irishman William Howard Russell in *The Times* of London, who became the first 'great name' in international journalism. According to the International Telegraph Union, telegraphic transmissions worldwide increased from 29 million in 1868 to 329 million in 1900 (Thussu, 2002). This technology substantially aided colonial metropolises in acquiring the ability to connect with their most remote colonies very quickly. "As telegraph lines began to stretch across the globe, creating their own World Wide Web, information from distant places became nearly as accessible as local news." In this way, the telegraph foreshadowed much of the subsequent technology, such as the telephone, radio, television, and Internet" (McFadden, 2016, p.14).

C) Mass Media Era: The invention of mass media marked the beginning of the next stage. As an outgrowth of telegraph technology, wireless communication eventually led to the development of radio, television, and other broadcast media. Although numerous 19th-century inventors, including Nikola Tesla, were involved in early wireless experiments, the first functional wireless radio system was invented by Italian-born Guglielmo Marconi. The various medium of mass communication underwent a series of evolution processes before they generally became operational as mass media. So generally, the film was invented in 1889, the radio in 1920, and television in 1940. Early radios were employed for military communication, but the technology quickly spread to people's homes. Television existed before World War II but only became popular in the 1950s. It is vital to popularise new technologies by making them compact and affordable enough to integrate into the home. The mass media blossomed today as a medium of international communication, with almost every country having stations broadcasting internationally under the regulation of the ITU. However, the advent of new media technology is the current stage in the development of international communication.

D) New Media Technology Era: We have seen a phenomenal progression in Information and Communication Technologies (ICTs) during the last 30 years, with the Internet and its services playing a crucial role in this growth. These developments have resulted in the digitisation of information and the transformation of all human activities. The communication infrastructure via which digital media content can be supplied to a wide range of devices, including desktop computers, wireless laptops, social media, smartphones, and other mobile devices, is known as new media technology (Morah& Ekwenchi, 2018). When Licklider envisioned a network of information-sharing computers in the early 1960s, the Internet was born (Waldrop, 2001). This concept was later funded by the United States Defense Advanced Research Projects Agency (DARPA), a branch of the Defense Department devoted to developing innovative military technologies. The proposed decentralised computer network was designed to allow

core US government departments to communicate in the event of a national emergency, such as a nuclear assault. The Advanced Research Projects Agency Network (ARPANET) debuted online in 1969, first connecting only four colleges but eventually connecting over 50 universities and government locations by 1975.

Today's new media technologies altered how people communicate internationally as news organisations have almost completely lost their hold on their subscriber base. A surplus of knowledge, increased engagement, and participatory culture are all present. Global barriers to location and time have been crossed, allowing for real-time communication. New media opportunities have aided in fostering diplomatic links and positive relations between states. The use of hypertext, a method of organising and presenting information on a computer in an order at least partially determined by the electronic links (hyperlinks) the user chooses to follow, has also changed the flow of communication from a linear to a three-dimensional form of information (Bolter & Grusin, 1999). New media technologies also brought about two significant changes in media access. With satellite, social media, and computer networks that provide endless distribution channels without centralised control, time and geographic distance are irrelevant. These technological developments ushered in a new culture, as McLuhan articulated in his global village concept (Morah & Ekwenchi, 2018) and argued that we identify ourselves through media.

However, in the new media age, there is a super information overload, also known as an information explosion or saturation, which Beaudoin (Morah & Ekwenchi, 2018) defines as a situation in which one is unable to process the deluge of information and communication available to the point where the communication effort is rendered irrelevant. Reiner (2009, p.69) also figuratively described information overload as a tsunami of information facing users and citizens from social networks such as Facebook, Twitter, WhatsApp, Instagram, TikTok, YouTube, LinkedIn, websites, and an overabundance of individual reporters. Thatcher (2007) termed the current information environment as chaotic and the result of electronic communication, a flaw of new media. Pye (Morah & Ekwechi, 2018) note that information overload results from the extraordinary rise of mass media, making it difficult for audience members to comprehend meaningful messages from the massive information disseminated by the media.

Issues in International Communication

Globalisation and technology disruptions have a far more significant influence on cross-border communication than the four core problems at stake in the international communication debate (discussed below). Some of the critical determinants of global flows, according to Pednekar-Magal, (2010), are:

- a. increased cross-border transactions of global finance
- b. contingencies of a genuinely global economy involving worldwide business and labour deployment
- c. new political realities produced by new alliances,
- d. conflict, and strife between nations and people.

Recent arguments examine global and regional complications, global media usage of content from new production centres, and the multi-directional flows between wealthy, technologically advanced nations and culturally varied, developing nations (Pednekar-Magal, 2010).

However, according to Udeze (2021), the cacophony that characterised the new information order argument in the international communication debate revolved around four primary problems. Including:

- a. News flow
- b. News imbalance
- c. News distortion
- d. Cultural imperialism

New World Information Order- The UN was at the centre of a controversy about transmitting information that governments did not like across their frontiers. UNESCO, the United Nations Educational, Scientific, and Cultural Organization, was the forum of bitter debates about the worldwide flow of information. The argument of many Third World countries, according to Pednekar-Magal(2010), is that:

- 1) Focusing on tyranny, government corruption, and backwardness, the prominent news organisations controlled in the industrialised West skewed what was happening in developing countries. It was suggested that the dissemination of such stories around the globe did little other than degrade developing nations and undermine their efforts to advance.
- 2) It was also argued that the spread of communication tools, such as inexpensive shortwave portable radios in peasant huts, had increased the power of Western-based media, with their Western culture and biases poking into and undermining the countries under scrutiny. As a result, the flow of information between First and Third World countries was severely distorted. In addition, direct broadcast satellites constituted a more significant threat because their signals carried televised entertainment into many countries, bringing information and culture that national governments could not counter.

However, because of developments in new media technology, the debate of the new world order is steadily fading. Information is now being posted in real-time from many sources, and even the most sensitive information may be accessed with the click of a keyboard. Censorship is becoming increasingly complex, and citizen journalists and content providers are abundant. Unlike in the days of dominant news organisations, media literacy has expanded in society, and many people now have access to media content.

Cultural Imperialism

Another issue of international communication is cultural imperialism, sometimes called cultural and media imperialism. Cultural imperialism, according to Herbert Schiller, is the process by which emerging nations are persuaded to shape social institutions to correspond to, or even promote, the values and structures of the dominating centre of the system employing attraction, pressure, force, and sometimes bribery (Lugmayr & Dal Zotto, 2016). Cultural imperialism can take the shape of a formal policy or manifest itself covertly, as with the diffusion of foreign influence through media like television, cinema, and other creative endeavours. Cultural and media imperialism is simply the imposition of another people's culture on another country through the media or culture. Udeze (2021) added that it is different from colonialism in that while imperialism is subtle control from outside by western multinational corporations, their agencies and

governments; colonialism involves physical occupation and governance of the colonised country by the colonial powers.

However, in modern times, the concept of imperialism has shifted paradigm with the evolution of new media technology. Today, media convergence significantly impacts cultural imperialism. In fact, the miniaturised converging new media technologies has brought varieties of media contents closer to the people and made for easier transmission of culture among different societies which might have positive or negative effect. Cultural imperialism idea is pushed toward globalisation by new media technology. Media culture in the twenty-first century is increasingly characterised by convergence, or the blending of formerly separate technologies, as in a smartphone phone that enables users to capture movies and check email. According to Jenkins (Lugmayr & Dal Zotto, 2016), convergence is a process that alters how media is received and created rather than an outcome (as is the case with the hypothetical black box). However, Jenkins (Montpetit, 2016, p.29) lists the five types of convergence as economic, social, organic, cultural, global and technological.

Moreover, media convergence significantly impacts intercultural and international communication, particularly cultural and global convergence. Global convergence is the process through which geographically disparate civilisations influence one another despite their physical distance. A typical example is Nigeria's Nollywood film industry, which draws inspiration from India's Bollywood. It is worth noting that Hollywood inspired Bollywood in the United States and has since become a trend in Nigeria with the Televista, Starlife and Zeeworld channels. Such content in the film business reflects what is happening in their particular societies and foreign cultures. As a result, we get Nollywood films with themes based on American culture but with local performers that are immensely popular globally. Similarly, SpongeBob-SquarePeg and Tom and Jerry cartoons are well-known on Arab satellite television stations. Successful American horror films such as *The Ring* and *The Grudge* are remakes of Japanese blockbusters. The benefit of global convergence is access to a plethora of cultural influence; the disadvantage is the threat of cultural imperialism.

According to Lugmayr & Dal Zotto (2016, p.21), "Today's teenagers are not passively sitting in front of screens, quietly absorbing information." Instead, they send text messages to pals, share news stories on Facebook, leave comments on YouTube videos, write reviews of TV shows to put online, and generally participate in the culture they consume. Convergence has also greatly simplified multitasking. Users can surf the Internet, listen to music, view movies, play games, and simultaneously respond to emails on many devices.

Globalisation and International Communication

The evolving digital ecosystem and its pervasiveness have undoubtedly aided in the global mobility and distribution of information. Globalisation is one factor that is assumed to be propelling international communication and cultural and media imperialism. Cingi (2018, p.90) defined globalisation as a condition in which areas of the world, even those far apart, are interconnected and affect each other, resulting in a change in the structure of the world's economy, varied cultures and societies. It has been prevalent throughout the last half-century. He argues that the media have participated in at least two phases in the realisation of globalisation.

The first phase depended on the arrival of television and other electronic media. The second phase grew from the development of telematics networks and the Internet - the beginnings of an era of digitalised media. Other scholars have explained globalisation from a different angle; Pednekar-Magal's review (2010, pp. 14-24) highlights several points of view:

1. Wallerstein popularised the concept of a world system and contended that capitalism was the driving force behind globalisation. Rosenau, Gilpin, and Held have been more interested in foreign politics. They question the nation-state paradigm by emphasising the significance of both technological global science and information society) and political-military elements and perspectives (power politics) (p.14).
2. According to Rosenau, globalisation signifies the end of an era in which national states controlled or monopolised the international stage. As a result, a new era of post-international politics dawned. As a result, international organisations, global concerns, and transnational social and political movements share the global stage and power (p.18).
3. Gilpin believes that national states are more interconnected than ever before. He contends that globalisation occurs only under particular international political conditions and results from a 'permissive' global order. He implies an order among states that allows for establishing and maintaining reliance and relationship networks beyond and among national authorities (p.19).
4. Rosenau also saw globalisation's technological dimension and dynamic as the source of the transition from national-state-dominated politics to polycentric politics. His theoretical political studies have taught him that international dependent links have grown in density and significance. He argues that the massive and ongoing advancement of information and communication technologies is influencing globalisation (p.18).

Channels of International Communication

Advances in information technology, as mentioned before, have radically altered communication media and the function of communicators. Human communication has grown across time, place, geographic region, culture, and nation, because of the evolution of technologies like print, telephone, radio, telegraph, television, satellites, email, the Internet, Facebook, Twitter, and blogs. When media theorist Marshall McLuhan popularised the statement "the medium is the message" in the 1960s, he emphasised the importance of the medium in the success of communication (McLuhan, in Morah&Ekwenchi, 2018). McLuhan meant that each medium transmits information differently and that the transmission channel fundamentally changes that content. For example, while television news has the advantage of providing video and live coverage, which brings a story to life, it is also a faster-paced medium. It means that more stories will be covered in less depth. At this juncture, we examine the media of international communication and their features:

Book: The book is considered the oldest print media form of communication. Most historians trace the book's origins to the ancient Egyptians, whose papyrus scrolls differed from today's books. Papyrus scrolls were the first forms of books, but the codex took place in the sixth century. Egyptians wrote on a variety of surfaces, including metal, leather, clay, stone, and bone, from the moment they created a

written script around 3000 BCE. The most notable was using reed pens to write on papyrus scrolls. Papyrus was the most prevalent writing surface throughout the Mediterranean by the sixth century BCE, utilised by the Greeks and Romans.

Many ancient civilisations kept their scrolls in enormous libraries, which served as both information repositories and exhibitions of political and economic might. (McFadden, 2016, p.19). Block printing on paper, the next great invention in the history of books, began approximately 700 CE in Tang Dynasty China. Papermaking occurred concurrently with Johannes Gutenberg's development of mechanical movable type in 1448, another significant stride forward in the history of books. Book is the foundation of print media and has remained relevant. The Gutenberg Revolution altered the way information spread around the world. The invention of the mechanical moveable type made books much cheaper and faster to create, resulting in speedier dissemination of ideas, making the book a pioneering medium of international communication. Gutenberg's innovation undeniably impacted the globe, ushering in an era of democratised knowledge and emerging mass culture. It also changed the act of authorship, making it a potentially profitable business. The book is portable, permanent, and contains a complete outline. It permits cross-border information and communication sharing. It does not, however, have the aural or visual effects of electronic media.

E-Books: Today, however, we have the invention of the E-book. E-books are the digital media equivalent of printed books. They are also known as electronic or digital books. They are books read on the screen of an electronic device, such as a cell phone, a personal computer, or a dedicated e-book reader. E-books differ from their print counterparts in numerous ways.

For one thing, there are no physical production costs. Therefore, e-books are often less expensive than traditional books. E-books are also free to store and move. Because the publisher of an e-book is not required to order a specific print run, a work published as an e-book is always in print. E-books also appeal to readers who need immediate pleasure. Instead of going to a physical bookstore or waiting for a delivery, a reader can download an e-book in minutes. A critical issue with e-books is the risk of digital deterioration. After all, an e-book is simply a collection of data saved on a disk. It has been discovered that digital formats degrade much faster than their physical counterparts (Bollacker, 2010). With an e-book, detailed information is shared online in greater detail across boundaries, which can be stored on CDs, Emails, Flash drives or cloud technology.

Newspaper: Another medium of international communication in print media categories is newspapers and magazines. Scholars typically attribute the first newspaper, *Acta Diurna*, or daily doings, to the ancient Romans in 59 BCE. Although newspapers have existed in some form since ancient Roman times, the contemporary newspaper is derived from German publications created with Gutenberg's printing press in the early 1600s. The first newspaper in Nigeria was *Iwe Irohin*, published in 1859 (Udeze, 2021). Early European newspapers were divided into two types: small, dense Dutch corantos and more extensive, more expansive German weeklies. As newspapers gained prominence, several publishers adopted the German style. Newspaper may be taken around quickly due to its portability, but it is an exceptional medium. It takes literacy to read and

comprehend its contents. However, we now have online newspapers, many internet journalists and citizen journalists. Online media, mainly amateur blogs and professional online news organisations, pose rising challenges to print newspapers. There is a boom in online newspapering as almost every Nigeria newspaper, including Punch, This Day, Vanguard, Daily Times, and Telegraph, have websites and social media pages. Today anyone can read any online newspaper without much stress, which is cost-effective. It has helped further to advance the spread of information and international communication.

Magazine: Brochures, pamphlets, and calendars were the forerunners of the recognisable modern magazine in the 17th century. The first magazine was published in Germany during the 17th century (Udeze, 2021). Unlike newspapers, magazines are more durable, visually appealing, and provide in-depth content. In general, magazine formats offer more space for coverage than newspapers. This increased space permits excellent coverage and can give readers more in-depth information about events. Magazine operates similarly to newspapers. The online magazine is trendy now though the print media industry continues to battle with citizen reporters in the social media age.

Radio: This electronic medium crosses borders and breaks down language barriers. Radio frequencies and communications could be received even in the most remote parts of the earth. MacBride et al. (1981, p.60) posit that radio is the most ubiquitous mass media worldwide. Guglielmo Marconi is often credited as the inventor of the radio. Radio started in Nigeria in 1932 and has expanded to many channels now. Today, radio has been miniaturised and comes in various shapes and sizes. It has audio capabilities and can speak in a variety of voices. Notable among international radio stations are the BBC, VOA, Radio Moscow, Radio Deutch Welle, Radio Australia, Vatican Radio, and Voice of Nigeria

Television: Globally, television started in 1959 with WNTV Ibadan as the first television in Nigeria. Television has the added advantage of having video and audio features. Televisions like CNN, BBC, CCTV News of China, Al Jazeera, France 24, Sky News, Fox News and NTA international covers the international scene. They are also received globally through satellite dishes and cable television.

Music and Film

Because the music and film industries face unique business opportunities and challenges, each operates on an economic model, unlike print or broadcast media. Just like those forms of media, however, music and film have undergone significant changes due to consolidation and technological and consumer shifts in recent years. The music and film content is transported across nations in CDs, DVDs, Emails, MP3s, MP4s, Netflix, television, and radio. As a result, it is the most popular medium for cultural transmission and imperialism.

Satellite Technology: Satellite technology is another medium of international communication. It has dramatically enhanced global television broadcasting. The technology has further enhanced television and radio broadcasting across the globe. Stations like CNN, BBC, and NTA, among so many others, rely on satellite technology to remain in operation.

The New Media Technology: The internet advent of 1969 and digitalisation after that led to the introduction of mobile technologies, social media and recently, new media technologies, which ultimately turned around the news media (Morah& Ekwenchi, 2018). The new media technologies are technologies of the new media that offer users a different experience incomparable to the analogue system. The advent of the Internet has brought about globalisation, social media, blogging, online journalism, Internet broadcasting, webcasting, content creation, content sharing, media convergence and a general superabundance of information. Its pervasive effect has completely changed the concept of international communication and brought the media closer to the people. The Internet has eroded some of the taste-making power of traditional media outlets. Traditional mass media is no longer the only dominant force in creating and promoting trends. Instead, information spreads globally without the involvement of conventional mass media or news agencies. Websites made by nonprofessionals can reach more people daily than the mainstream media. The recent democratisation of the media has helped freedom of the press and expression blossom, as everyone is now reporting. The consequences are that International and traditional news agencies are gradually losing their grip on subscribers, and the debate issues on international communication require revisiting.

Challenges Associated with International Communication

The challenges of international communication are peculiar to particular societies. Today the globe faces digital divide issues as the pervasiveness of new media technology continues. In Nigeria today, we face cashless economy issues, and people who need to be Internet and smart banking savvy are included. Likewise, some nations still need to be fully ICT compliant in international communication and are left behind, causing more harm than good. McFadden (2016) corroborates that as information and media move online, those who need more ready access to the Internet need to be included. The digital divide is readily apparent even in developed countries like the United States. Older and less educated workers often need computer skills or home Internet access. The assertion portrays the extent of technological challenges affecting the development of international communication. However, Alozie (2013) highlighted some of the challenges facing international communication as:

- a. Cultural differences problem
- b. The media system in various countries
- c. The problem of cultural imperialism
- d. Westernisation of media strategy
- e. The problem of illiteracy among third-world countries
- f. Reckless terrorism and disaster

Solutions to Problems of International Communication

The problems of international communication could only be solved with proactive measures. The acclaimed issues at stake should not be made to remain like the bark of a toothless bulldog. Third-world countries should understand the African media terrain regarding technology and political and economic status to quicken an immediate solution. We, therefore, adopt Udeze's (2021) recommendations as possible solutions to challenges of international communication, including:

- a. Acquiring needed skills and equipment
- b. Motivating staff of international media outfits properly
- c. Ensuring good governance and democracy
- d. Having a well-defined communication policy

Understanding Intercultural Communication

Intercultural communication by common sense implies communication across cultural frontiers. In a vivid sense, it can also refer to a communication encounter among people of different cultures and orientations. Through the mass communication glossary, cross-cultural and intercultural communication can be used interchangeably. It invariably means that both concepts can address the same situations/scenario.

Interestingly, the bedrock of intercultural communication is anchored on the notion of communication as a cultural phenomenon. Communication, when viewed from a cultural perspective, situates it as receiver dependent. It means that the receiver is the one to accord meaning to a message, and the receiver ironically is a product of his cultural environment, inadvertently bound by his cultural practices. Meaning in this context is therefore seen from the lens of cultural norms and values. A further stretch of the context will naturally play up subjectivism as a common denominator.

By simple progression, as marked by the scenario above, each individual (sender/receiver) comes into every communication encounter with a frame of reference rigidly shaped by culture. Since cultural traits are endogenous, striking a balance (meaning) in the ensuing interactions becomes practically elusive. Empathy must therefore hold sway for meaning to be shared. Herein lies the essence of intercultural communication bearing in mind the tendency to shed light on meaning as a shared value in communication encounters that bear cultural traits. Szeluga (2012) notes that intercultural communication refers to a "transactional, symbolic process involving the attribution of meaning between people from different cultures" (para 2). Hurn and Tomalin (2013) see intercultural communication as a "multi-faceted subject which looks at the way people from different cultures communicate when they deal with each other either at a distance or face to face" (p. 6).

The remarkable thing about intercultural communication is the "concept of the stranger" (Gudykunst & Kim, 2003: para 3). Their example shows that the stranger is at the unfamiliar end of the stick with a relatively common knowledge of his communication environment. Conversely, the man at the tight end of the stick equally knows very little about the stranger. Contentions and uncertainties will characterise communication among individuals from the two ends of the stick.

The Northeastern University Graduate curriculum describes intercultural communication as "the process of recognising both differences and similarities among cultural groups to effectively engage within a given context" (para. 2). It has also been observed that intercultural communication may not always be external but internal since it sometimes encompasses more than just speakers of different countries to include speakers from the same country of varying class, region, age, and even gender.

It is also viewed as a field of study that looks at how people from differing cultural backgrounds communicate, in similar and different ways, among themselves and how they endeavour to communicate across cultures (Anuja, Simon, Priya, Pryanka & Thomas, 2016). The imputation is that people must communicate because humanity draws essence from communication. Because of dynamism and human migration, situations that necessitate the coming together of culturally and ideologically different people abound. Intercultural communication takes centre stage when such scenarios play up, and its necessity becomes unarguable. The above is the true meaning of intercultural communication as contextualised in the social practices of man.

The Essence

Intercultural communication has become central to the functioning of man in societies. Since communication for man is necessary, adapting to communication encounters across varying norms becomes most important. This is where culture shock draws its significance. *Merriam-Webster's Dictionary* defines culture shock as “a sense of confusion and uncertainty that may affect people exposed to an alien culture or environment without adequate preparation.”

The watchword here is preparation. Again, intercultural communication indisputably prepares one for cultural uncertainties such that when they play up, disorientation would be dislocated. However, again, a straightforward example may suffice:

In Abua ethnic nationality of Rivers State, the word – *Oga* – means goat. In Pidgin English, that same word means Boss. Imagine a typical native of Abua, without a foreknowledge of this semantic disparity, comes into an inner city settlement only to be confronted with the common place greeting of “*Oga*, you are welcome.” Confusion may be a mild word to describe the man's reaction. Nevertheless, this is the danger of intercultural challenge as enhanced by culture shock.

For those in multinational companies, intercultural communication draws its essence. Travelling from one country to another comes with its attendant surprises. In light of this, understanding intercultural communication and its complementary skills can be described as the ultimate preparatory. Vongsopha (2021) notes that intercultural communication is essential for international business circles. According to him, “multinationals will always have to communicate across the globe with dispersed workers and teams” (p. 2). In a descriptive sense, therefore, intercultural communication draws its ideals from truisms such as:

- i. Intercultural communication engenders global peace and understanding.
- ii. Intercultural communication is the lubricant that oils international businesses.
- iii. Intercultural communication opens up the beauty in cultural diversities and learning.

Therefore, the drive is to learn how to communicate effectively across cultures since destiny can thrust people into multi-racial settings like transnational companies, international conferences, tourism, and many more.

Communication and Culture

Culture is so crucial that Smith & Bond (2019) opine that "an understanding of the relationship between culture and persons requires an adequate conceptualisation of the many contexts within which individuals work and live" (p. 1).

In an elementary sense, culture refers to the way of life of a people. Causadias (2020) sees "culture as a system of people, places, and practices for a purpose such as enacting, justifying or resisting power" (p.310). Viewed from a broader perspective, Causadias (2020) further notes that culture is "a system, a dynamic whole that creates and is created by people, places, and practices" (p.31). The imputation here is the issue of evolution with the supposition that culture not only evolves but creates people who develop it. Culture finds expression in the social system parameters and manifests in such acts/practices. Culture is dynamic with each generation according to levelling and sharpening to practices peculiar to a people so as to enable them flow together on those practices.

Exploring the nature of communication and culture is fascinating for scholars because the body of literature is a minefield. Culture encompasses the overall social exertions of a people, while communication serves as the conveyor belt for such social expressions. The marriage between these concepts is tight. Giri (2006) demonstrates that "communication and culture reciprocally influence each other. According to him, "the culture in which individuals are socialised influences the way they communicate and the way individuals communicate can change their culture" (p. 124). Abebaw (2016) notes that the remarkable thing about culture is that it is learned and shared. Interestingly, learning and sharing come to nothing in the absence of communication.

The Lasswellian model highlights that one cardinal function of the mass media is transmitting cultural heritage from one generation to another. It becomes clearer here that communication is the staying power of culture with the former according character to the latter. In descriptive terms, this is a two-way street. Observations from man, his activities, and society reveal the inevitability of intercultural communication. In contrast, deductions from the literature show that intercultural communication can only become smooth when placed at the altar of "preparatory." Therefore, a good understanding of the impediments to effective cross-cultural communication is needed with a corresponding journey into their possible remedies.

Impediments to Intercultural Communication

a. Ethnocentrism

This is a superiority complex that is culture-specific. It stems from the tendency to see one's culture as superior to others. The tendency to use one's cultural setting as a unit of analysis usually pans out in scenarios like this. The closer other cultures are, the more favourable their perception and vice versa. Unfortunately, the frame of reference that emanates from ethnocentrism denies the existence of other frames, which hides intercultural communication in a web of subjectivism. Barger (2022) opines that:

Ethnocentrism leads to misunderstanding others. We falsely distort what is meaningful and functional to other people through the tinted lens of our own experience. We see their ways in terms of our experience, not their context. We do not understand that their ways have their meanings and functions in life, just as our ways have for us (para. 12).

Ethnocentrism plays out in scenarios such as our assessments of delicacies (cuisines), dressing, dance, festivals, and lots more. For example, when people return from work/leisure-related visits to cultural environments different from theirs, a typical place report is "their food is terrible." When reports like this become the norm, ethnocentrism is at work.

b. World View

How people perceive the world and the event around them is a function of their cultural environment. Some view the world from a rigid perspective, while others view the world from a flexible angle. One's view of the world is undoubtedly a frame upon which other people's activities are assessed.

Sartini and Ahimsa-Putra (2017) see world view "as an important part of human life which illustrates the way people think and act (para. 1). Going by their classification, as drawn from literature, they outlined synonyms that fall within the framework of categorisation. According to them, the synonyms include primitive categories, cognitive maps, ultimate cosmology, pattern, world hypothesis, and climate of opinion (Sartini & Ahimsa-Putra, 2017, p.266). World views are often aligned with the perception of a people concerning God, nature, environment, space and time. *Totemism* (natural objects or living creatures that serve as cultural emblems) finds expression here. A visit to Ihiala, a place in Anambra State, would leave many unprepared and in awe. There, pythons are revered, hence the expression "the great pythons of Ihiala."

c. Absolute Values

Closely related to worldview is the notion of absolute values. Absolute values derive from ethical ideas of right and wrong, good and bad, beautiful and ugly and lots more. For example, Hanel et al. (2018) observe that "the value of equality may be linked to comparisons between men and women in countries where gender equality is promoted but not in countries where gender equality is not part of the political agenda" (para. 6).

In South-South Nigeria, among the Efiks and Okrika, the concept of feminine beauty using the lens of absolute value becomes quite pronounced. This even becomes more glaring when compared to western opinions. In the western world, feminine beauty is assessed against the backdrop of being slim and trim. However, among the Efiks and Okirikas, feminine beauty is seen as being heavy on the waistline – this explains the concept of "fattening room" in those climes. Absolute values also play out in religion as depicted in the "true and only way." Unfortunately, many religions differ, and these values serve as rigid frames that impede intercultural/ideological understanding.

d. Behavioural Notions and Impediments

Non-verbal communication, as routed in kinesics (body movement), plays a key role here. Meaning in communication encounters is often drawn from verbal and non-verbal cues but more from the latter than the former. Some cultural practices allow for an open display of emotions, while others allow non-display. For example, the widowhood rites in south-south and south-east Nigeria leave a lot for consideration. By cursory projections, if a woman does not cry at the passing on of the husband, she would be accused of having killed the husband. On the other hand, wickedness and callousness are ascribed to the non-display of emotions during burials. The concept of "professional mourners" finds expression here.

In another instance, the issue of leg crossing in a sitting position when discussing with someone higher in age, rank, and status falls within the behavioural context. In the Western clime, this behavioural cue is not seen in a harsh light, while in Africa, especially Nigeria, the reverse is the case. Maintaining direct eye contact during face-to-face discussions is a second dimension in the preceding context. Adler and Aycan (2018, p.323), in this regard, threw up a poser. They raised the question, "what happens when a counterpart's behaviour does not fit the expected intercultural negotiations schema?" The imaginations emanating here are indisputably far-reaching.

Enhancing Intercultural Communication Effectiveness

Surmounting intercultural impediments is a sure way to attaining global peace and understanding with assurances of sustainable development. The way forward is predominantly self-driven. A few approaches, in light of the preceding, may suffice:

a. Unfreezing Cognitive Frames

Since ethnocentrism is borne out of rigid frames of ethnic/cultural superiority, one sure way to overcome it is to stretch mental pictures to accommodate alien cultures, values and norms. The beauty of this is that one would end up seeing theirs as one out of many cultures, with each having unique features and salience. In light of this, Tagle (2021) suggests that there should be a willingness to be open-minded about other cultures to create room for modifications and changes in attitude, as needed while understanding the need for change. This is one sure way of seeing and accepting others as people of like passion.

b. Cultural Rebirth/Reorientation

This approach allows for converse actions which in everyday parlance is referred to as "unlearning to relearn". Not minding how abstract it may sound, the truth remains that the only way the bottleneck of world views and absolute values can be overcome safely is to purge oneself of those attitudes that instigate rigid frames while allowing the integration of other schemas into the web of dispositions and perception. Haller, Naegele and Barger (2019) point out that "deepening one's intercultural knowledge and awareness makes one a winner" (para. 1). The catchphrase here is to discard rigidity while upholding flexibility in attitude and ideological posture.

c. The Ask–Seek–Knock Principle

This model is an adaptation from *Matthew 7:7* and was developed by Moseley (2009). The argument here is that one sure way of overcoming roadblocks in intercultural communication is by making inquiries about the next person's culture. Moseley (2009), citing Gudykunst and Kim (2003), notes that the "A" component in the model mandates one to "acquire cultural knowledge by studying national cultures." It means that a great deal of reading and listening concerning knowledge acquisition is an essential step to "preparatory", which allows for a safe landing pad.

b. Internalising Cultural differences in Non-verbal Communication

The way forward is to acknowledge that non-verbal cues are culture-specific. With this understanding, isolating non-verbal cues from verbal cues becomes a no-no option. Interestingly, everything comes calling at this point with the guarantee that a platform for convergence has been created. With this act of assimilation, behavioural traits assume greater appreciation and application.

Summary

This chapter focused on the concept of international and cross-cultural communication. It started with explaining the processes and forms of communication to the concept of international communication. It also examined the issues at stake and challenges in the international communication debates and the various international communication channels. Cross-cultural communication was examined, as well as issues and challenges of effective communication at that level. Solutions were suggested to issues raised amidst related matters like globalisation and media convergence.

Exercises

1. What is international communication?
2. What are the issues at stake in the international communication debate?
3. What are the media of international communication?
4. What are the suggested solutions to the problems of international communication?
5. Differentiate between international and intercultural communication?
6. What do you understand by ethnocentrism?
7. What are the approaches to enhance cross-cultural effectiveness?
8. From the chapter, what, in your opinion, are the imperatives of good intercultural communication?
9. Which of these is not an area of contention in International Communication?
a) News flow (b) news imbalance (c) news distortion (d) cultural imperialism e) 5G network
10. List three channels of International communication
a) _____
b) _____
c) _____
11. Identify three benefits associated with the study of Intercultural Communication
a) _____
b) _____

- c) _____
12. Which of these is not an example of world view?
 (a) Great pythons of Ihiala (b) The healing properties of Azumin
 river
 (c) Reincarnation (d) Female football

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Chapter 12

Digital Communication

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Overview

Digital communication using modern technologies of communication is a continuation age-old human communication combining both old and new means of human communication like voice, image, sound, signs, etc. processed and conveyed by newer technologies like computers, mobile phones, network technologies, software, etc. It is most likely that you may have been using internet-enabled mobile phone to communicate (call, texts, browse, transact business, download and play music, etc.). Millions of people all over the world are now using digital technologies in many ways. Even though digital communication is increasingly being used but many aspects: their history, their effects and influence on personal, professional and social spheres of lives are still emerging. While there are general patterns in the spread of digital technologies, every society has its own unique ways it is affected by and interact with digital communication. This chapter shall therefore, focus on examining the various aspects of Nigeria digital communication experience and how it is impacting the Nigerian environment at the level of personal, professional and cultural communications. The chapter particularly examines the concepts and technology of digital communication, types of digital technology, and digital journalism.

Objectives

At the end of this chapter, you should be able to:

- Identify two definitions of digital communications
- Narrate how digital technology emerged from analogue communication technologies.
- Illustrate Media convergence
- Identify and illustrate digital journalism
- List four variants of digital journalism
- Identify tools of digital journalism
- Identify and explain emerging digital culture in Nigeria.

Definition of digital communication

In earlier chapters of this book, you must have read what communication is. Communication could be about exchange of information, processing messages, or culture of producing messages or what to do with messages or information depending on which perspective you take. The word digital, on the other hand is related to the type of technology or tool that is used in communicating. In African communication system, you read how old communication tools like drum, gong, trumpet, flutes, etc. were predominantly used for communication by the people then (Nwanmuo, Ezeonyejiaku and Ekwugha, 2020). These tools, which were basic or elementary, were made from woods, stones, ropes, leaves, skeletons, etc. These basic communication tools were later overtaken by relatively modern communication tools or equipment that were invented from the period of industrial revolution (17th to 18th Century). The modern communication tools include

printing press which enabled newspapers, magazines, billboards, posters, etc. public address system, radio, cameras, television, sound record systems like gramophone, cassettes, telegraph, old telephone, among others. These then relatively 'new' communication tools or equipment were analogue in configuration, some mechanical and others electrical. That is, technologies that capture and process information in varying intensities between high and low, light and dark, etc. and therefore cannot be exact (Polyushkin *et al.*, 2020). Feldman (2005) gave example with old fashioned wristwatch which is analogue. According to him, the small dials keep moving at different speeds to indicate hour, minute and second. You know the time by determining where the three dials are at that point in time. There is no gap as the information (as represented by the dials) continues to move.

In contrast to analogue, digital technologies are the ones that instead being continuous, are characterized as presenting information in two distinct states; either it is there or it is not there (Feldman, 2005). Digital technologies are computer and computer-based technologies which communicate using a language called binary code. According to Feldman (2005) binary code "consists of just two symbols, the digits 0 and 1. Everything a computer does, it does in this starkly simple language. Significance in the information is created by placing the symbols in different orders. In other words, the sequence 00011000 means something different from 00010100. A rich and powerful language is built up in this way. In computer jargon, each of these binary symbols, either 0 or 1, is known as a bit (a contraction of 'binary digit')" p2. Coming back to wristwatch example, a digital clock will show 11:45 which is different from 11:46. In their earlier stages, even computers were analogue in nature but were later transformed to digital technology and interestingly many communication tools or equipment are now either a mix of analogue and digital or fully digitalized. What makes digital technologies advantageous are the fidelity, speed, miniaturisation, less cost, ease of duplication, and other advantages it has over analog technology (Nguyen and Schwedyk, 2009). That is why digital communication is increasingly becoming popular among users and producers. Have you watched programmes on the old analogue black and white television that used to be in most Nigerian homes then? It is likely you are now using coloured digital TV in your home. How can you compare them?

Digital communication therefore is the use of digital technologies to communicate between people and electronic equipment. Digital communication presupposes the use of digital technology devices like mobile phone, computer, or other digital devices to communicate over a digital network with other people or another computer/digital machine. The message can be in form of voice/sound, image, video, text, 3D animation, and others. Thus, Epitech (n.d.) defines digital communication as 'the transfer of data or information using digital signals over a point-to-point (P2P) channel. A P2P connection is a mode of communication between two communication endpoints.' This definition of digital communications focuses on the technical or engineering point of view (who also call it data communication or data transmission). However, this book is from the human communication perspective. Thus, in another definition, Tagg (2015) defines digital communication as the interaction between people that are mediated by digital communication technology (tools which transmit information in

different forms). She added that digital communication as a human process is not defined solely by technology but by practice; that such communication takes place in a network (Internet, Global System for Mobile Communications: GSM, Code-Division Multiple Access: CDMA, and others); it shift emphasis from content generation to interaction, networking and relationship; and is increasingly difficult to isolate media (Tagg, 2015).

While some focus of digital media can be the hardware (the mobile phone, tablet, server, router, external drive, etc). The focus of this chapter is on the platforms where digital communication takes place and their impacts. Examples of digital media platforms include the following:

- Web pages and websites
- Apps
- Email, SMS, MMS
- Online radio and TV
- Blogs
- Mobile apps
- Social media like Facebook, Instagram, TikTok, Telegram, Snapchat, etc.
- Games like Minecraft, Fortnite Battle Royale, Heartstone, etc.
- 3D or Augmented Reality

To communicate digitally one need digital skills to allow users to interact with the technologies and contents. To understand the scale of digitization in Nigeria, Nigerian Communications Commission (NCC) data as at February 2023 show that there 156, 987, 433 internet subscribers in the country (NCC, 2023). Because of the popularity of digital technologies, many organisations especially in the communication industry including journalism and media are digitizing their services and technologies in a process called digitization. Government, private organisations and even individuals are doing a lot to empower citizens with digital skills and access to technologies so that there will be less ‘digital divide’ between those who have or can use digital technology and those who don’t. Thus, making digital inclusion (ensuring that everyone is included in using digital technologies) and digital safety (protecting people from harms they might face while using digital technologies) priority issues.

Media convergence

The concept of convergence has been used for centuries by various academic disciplines to describe manifold processes of change toward homogeneity or uniformity. The term was first used in the natural sciences and then introduced to the humanities and social sciences. In the social sciences, the concept of convergence is used in various disciplines to describe different phenomena. The term is applied, for example, in political science to refer to the convergence of political systems, for example, of the western capitalist and the eastern socialist system. In technology research, the approximation and merging of nano-, bio- and information technologies (Nanobiotechnology) with the cognitive sciences is called NBIC-convergence, or converging technologies.

Media convergence in communications sector, also referred to as ‘cross-platform’ or ‘cross media’ journalism is the way media contents are delivered in a

multimedia format, combining images, texts, video, audio, podcasts, blogs, slideshows, infographs, etc., blurring the boundaries that hitherto characterised the various forms of media. Before the adoption of digital technologies radio is distinct from television which is distinct from print, new agency, advertising, etc. The simple way to describe media convergence is to define it as a technological breakthrough where media content and its distribution have been digitised, thereby giving the audiences ability to access and consume multiple contents on multiple platforms. Media which were hitherto made distinct by their tools and technology of delivery have converged. This development has prompted changes in the way audience access and use content; their expectations across media; and the way in which content producers and distributors make money and operate more generally. As described by Lara Fielden, cited in House of Lords Select Committee on Communications (2013 p.7):

Newspapers are not just printed but online and carry video packages with the look and feel of traditional TV; broadcasters publish websites including text-based articles similar to online print offerings; scheduled programmes are broadcast but also available on-demand, on digital channels and a variety of websites; user-generated material vies for online audiences alongside professionally produced content; professional and amateur bloggers share the same debates.

With the proliferation of different channels and the flexibility and portability of new computing and telecommunications technologies, we have entered an era where media is available everywhere and one has the option to use all kinds of media in relation to each other. Our mobile phones are not merely telecommunications gadgets; they also allow us to download information from the internet, play games, and receive and send text messages photographs. Any of these functions can also be performed through other media appliances. For instance, one can listen to Tiwa Savage, Kizz Daniel, Hamisu Breaker or Flavour through a DVD player, computer MP3 files, car radio, a web radio station, ear pod, or a music channel. Driving this technological convergence is a change in media ownership. As a result, media convergence influences the way audience consume media. As you do assignments you may juggle around, surfing the net, chatting friends, listening to and downloading music, word-processing the assignment paper and responding to SMS and email, rapidly multitasking.

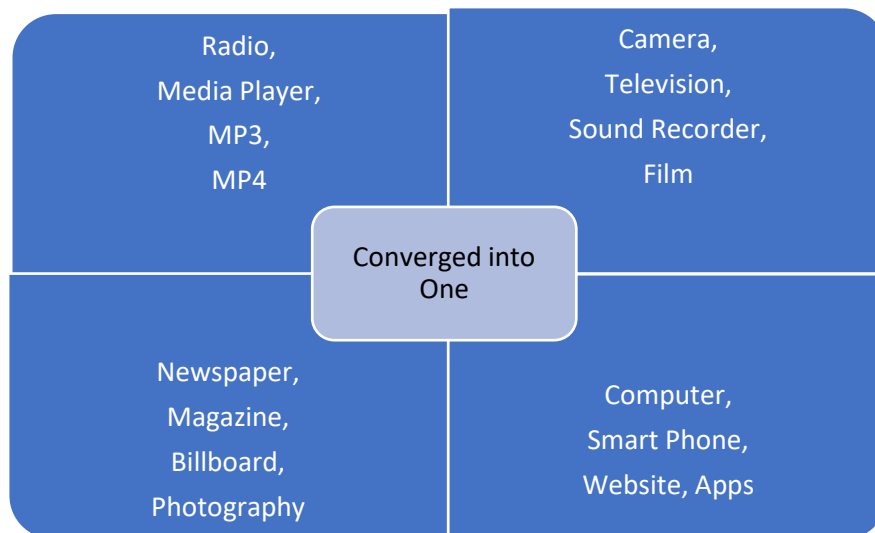


Fig.1 depicting how communication hardware can converge into one. For example the modern mobile phones are examples of hardware that is converge to be used to perform many functions

According to Harrower (2023), media convergence takes three different forms: newsroom convergence, newsgathering convergence and content convergence. In a converged newsroom, one may find journalists from different media outfits (newspaper, radio, TV, online) sharing the same workspace instead of working in separate offices of separate buildings. Sharing a newsroom will encourage a fusion of platforms and cooperation, whereby editors of different media outfits will attend the same meeting, plan coverage together, and at the end distribute each story to the various media format that tells it the best.

According to Harrower (2023), in newsgathering convergence, reporters, photographers and editors collaborate on story production. In its simplest form, a television reporter might cover an event for broadcast, and then write a longer story for the website. With requisite training, print journalists learn to deliver TV news reports; photojournalists snap photographs, shoot video and conduct interviews. In other words, journalists multitask in multimedia, whether it's one story produced by a team of TV, print and online journalists, or one reporter preparing variants of one story for several different media outlet.

Content convergence on the other hand is where the final story is presented in multimedia form, combining text, video, audio, images, podcasts, blogs, slide-shows; the options keep expanding. Editors and reporters have become content producers, trained to choose the most effective, entertaining storytelling techniques from a vast menu of multimedia options (Harrower, 2023).

Implications of Media Convergence

Today, courtesy of convergence, one organization may now own many forms of media— newspaper and magazine organization, book publishing, radio stations, television stations, movie studios, Internet network provider, and Internet news site, for instance. That is, one of the main implication of media convergence is the backward integration of the media industry. For example, Media Trust Limited, a company that was known for publishing *Daily Trust*, and three other newspaper

titles now operates three major mainstream media both electronic and print that include a television and recently, a radio station. Similarly, *The Guardian* newspaper, has Guardian TV and Radio which broadcast on You Tube. Many other erstwhile sole newspapers, radio and TV stations in Nigeria are now providing contents in converged formats.

Secondly, new media technologies have reduced content production and distribution costs, expanded the delivery channels and allowed media users to actively contribute, store, comment and recirculate media content in such powerful new ways not recorded before.

A third common characteristic of media convergence is that it has change the work roles and division of labour of journalists such that journalists now have to have multitasking capabilities in such a way as to generate contents that can fit into different platforms.

The simplest way to understand media convergence is to consider how distinct media types, like print, broadcast, and online, have merged. Media that were once distinguished by their distribution systems have converged. Nowadays, newspapers aren't just written on sizable sheets of thin paper; they also have websites with the most recent news, including videos that remind you of television. Broadcasters don't just send signals to your TV aerial or satellite dish; they also post articles on websites that may make you think more of a printed newspaper or magazine. Although families can still watch TV together at a specified time, you can also watch programs online at a later time, completely at your own convenience (House of Lords, 2013).

Though convergence brought about changes with immense benefits for all, such as increased competition, innovation and choice; economic opportunities and value to citizens, it is not without challenges. Among the challenges of media convergence is the problem of regulation as the current form of media regulation in Nigeria is designed to fit analogue media instead of digital converged media but more of analogue media (Bashir, 2020). Another challenge is the issue of digital divide between those who have digital technology and those who don't which will affect access to journalist sources and audiences (Ukonu, Okoro and Agbo, 2013). Also, according to House of Lords Select Committee on Communications (2013) such challenges are: potential erosion of trust and confidence in the content we consume; challenges to the future of public service content; and outmoded regulation, which is slow to adapt to changing markets and audience expectations.

Digital Journalism

As stated in previous sections of this chapter, journalism is experiencing changes that is radically altering the way we knew the profession before the advent of digital media. According to Ayedum-Aluma (2017) changes in communication technology are somehow accompanied by changes in structure and practice. As a confirmation of this, Bashir (2019) stated that conventional mass media organisations (radio, TV, newspapers, magazines, etc.) have taken advantage of digital media in many ways. Citing the Open Society Foundations (2002) he stated that digitization brings opportunities for Nigerian media in terms of the following

- increased efficiency and additional skills for journalists;

- improved and speedy publishing and broadcasting;
- increased access to news sources;
- more roles and responsibilities;
- plethora of channels for information dissemination;
- reduced cost of information due to convergence; and
- more opportunities for investigative reporting.

Apart from conventional media, new media organisations that are completely online sprung up to compete with the conventional media that are both online and offline.

Generally, one of the significant changes digital media has enabled is the creation of new genre of journalism practice which has different names ranging from new media, digital journalism, online journalism and also as multimedia, convergence, networked journalism, social media journalism, algorithm journalism, etc. The following are some of the definitions that new variants of journalism (which is called Digital Journalism in this chapter) which share a lot of commonalities:

- *New Media* refers to newer variants of media that emerged from digital media largely online and vary from traditional or legacy media organisation which are either completely analogue or combine analogue technology with digital ones. Example include online newspapers, online TV, online magazines, social media journalism sites, etc.
- *Online or Networked Journalism*: journalism is a journalism produced for online consumption distributed over the internet. Online or network journalism can synchronous (presented live in real-time) or asynchronous (recorded) or both.
- *Multimedia or Convergence Journalism* is a journalism where combined multimedia formats are used in the production, dissemination and consumption of media contents in a multimodal way. It also online.
- *Social media journalism* is a journalism practice using social media platform to practice journalism whether by professional or amateur journalists
- *Algorithm Journalism* (also called software generated journalism, robot journalism, artificial intelligence news, software generated news, bot driven journalism) is a journalism whereby a specifically designed computer software composes media contents (stories) with or without human input to be consumed by media audience.

The key to digital journalism is three aspects: *multimediality* (combination of text, voice/audio/sound, video, pictures, infographs, virtual reality, etc.), *interactivity* (shared over the internet), and *hypertextuality* (content connected to one another through links) (Deuze, 2003). In Nigeria, the first newspaper to transfer its content online is the defunct *Post Express* in 1996 (Kperogi, 2011 in Kperogi, 2012). Since then, virtually all the legacy newspapers in the country have online presence in various forms from website to social media. Also, online only mediums like

Premium Times newspaper, *Sahara Reporters* and others have also become active in the Nigerian media environment. This is in addition to many amateur and professional social media pages and blogs where journalistic contents abound.

Tools of Digital Journalism

Digital journalism relies on a variety of tools to help journalists create and publish stories in the digital age. Here are some of the most common tools used in digital journalism:

1. Content Management Systems (CMS): CMS tools help journalists manage and publish content on their websites. Examples of popular CMS tools include Word Press, Drupal, and Joomla.
2. Social Media: Social media platforms like Twitter, Facebook, Instagram, and LinkedIn allow journalists to promote their stories, interact with readers, and gather news tips.
3. Analytics: Analytics tools, such as Google Analytics, are used to track website traffic, measure reader engagement, and analyse audience behaviour.
4. Multimedia Tools: Digital journalism often require multimedia elements like photos, videos, and audio clips. Multimedia tools like Adobe Photoshop, Premiere Pro, and Audition allow journalists to create and edit these elements.
5. Mobile Tools: Mobile devices like smartphones and tablets have become essential tools for journalists. Mobile apps like Twitter, Instagram, and Periscope allow journalists to report live from the field.
6. Collaboration Tools: Collaboration tools like Slack, Trello, and Asana help journalists work together on projects, track progress, and communicate with one another.
7. Data Visualization Tools: Data visualization tools like Tableau, Infogram, and Datawrapper allow journalists to create interactive charts, graphs, and maps to help illustrate complex stories.

These are just a few of the many tools available to digital journalists. As technology continues to evolve, journalists will continue to adapt and utilize new tools to better tell stories in the digital age.

Digital Culture

Due to pervasive and massive use of digital means of communication in different facets of life like entertainment and leisure, media, arts, education, business, language, religion, and many other social settings, a sub-culture called digital culture has emerged and is now consolidating. Have you noticed how people attach a lot of importance to images of their birthday, wedding, child naming/dedications, and other celebrations on social media? Have you noticed that for many millions of social media users, friendship is now more than face-to-face connection? Have you noticed how different apps are now used for many things from watching movies to learning, transacting business, relating, applying for jobs, etc.? The practice of using digital technologies has changed the way Nigerian society does

it things. Digital culture was initially viewed as part of youth sub-culture but it has now spread beyond the young and is diffusing to all strata of the population (Akinpelu, 2021). Some relationships actually exist more online through digital communication especially social media than through any other means of communication. Therefore, digital culture has become part of everyday culture in many societies including Nigeria.

Therefore, digital culture is brought about by the changes due to massive presence of digital, networked and personalized media that are changing rapidly within our society (Yusuf and Yusuf, 2018). For those who grow up through different phases of communication, it comes as normal, changing from one mode into another. We have experienced the change from communication phases that were centered on print and broadcasting media, to a more personalized network media. Furthermore, digital culture can also be defined as a concept that describes the idea that technology and the internet has significantly shaped the way we interact, behave, think, and communicate as human beings in a societal setting. It is the product of pervasive technology and limitless access to information (Li, 2012).

Additionally, the way that people consume and create media has been significantly impacted by digital society. The entertainment industry has undergone a radical transformation, thanks to the emergence of digital distribution channels like streaming services and online marketplaces, while user-generated content platforms and social media have given birth to new forms of self-expression and creativity.

In addition, digital culture has played a significant role in shaping political discourse and activism. Social media platforms have become powerful tools or mobilising social movements and spreading political messages, while online communities have enabled people to organise around shared interests and causes.

However, digital culture is not without its challenges and controversies. The widespread use of digital technologies has raised concerns about privacy, security, and the spread of misinformation and harmful content. In addition, the dominance of certain platforms and technologies has raised questions about the concentration of power and the potential for digital monopolies. Despite these challenges, digital culture continues to shape and influence contemporary society in profound ways. As the pace of technological change continues to accelerate, it is likely that digital culture will continue to evolve and transform the way people interact with each other and the world around them.

Summary

The chapter explained the concept of digital communication and what makes it important in today's communication environment. Digital technology is a continuation of the impact of technology in human process of communication. Among the aspects of digital communication that has changed how we communicate is the process of convergence which is enabled by digital technologies. The chapter also discussed how digital communication is reshaping journalism by redefining it and enabling new tools and practices. However, it is not only journalism that is reshaped by digital communication but also the culture of the people in general.

Exercise

After reading this unit, now do the following exercises:

1. Identify the difference between traditional/legacy journalism and online journalism.
2. Use your mobile phone to identify one news that was shared by video, text, info-graphics and audio.
3. Visit the home page of a Nigerian radio station, a TV station, an online newspaper and a magazine. Compare and contrast the differences and similarities of the website contents.

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Chapter 13

African Communication Systems

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Overview

African is the second largest continent on the planet with an estimated population of over 1.216 billion people as at 2021. It is sometimes nicknamed “The Mother Continent” due to its being the oldest inhabited continent on earth. (<https://www.nationalgeographic.org,2022>). Olowere (2019 cited in Nsude and Ogbodo, 2021) posits that African has a rich diversity of language and ethnicities with an estimated 1,250-3000 languages spoken across the continent. “Within each [ethnic nationality and] cultural setting, there existed well established systems of information sharing, opinion formation and cultural values (Ogwezzy, 2008a/2022, p. 23). Buttressing this assertion, Opubor (1975) cited in Ogwezzy (2008a/2022, p.23) stated that” a far-flung network of communication existed in ‘less-developed’ countries before the introduction of the print and electronic media”. So, before the advent of modern means of communication, there were traditional means used in Africa. According to Egwu, (2022) before the coming of the colonialists, Africa had developed some kinds of indigenous modes of communication. However, when the colonialists arrived, African Communication Systems (ACS) was relegated to the background. Nevertheless, African societies still upheld some of their cultural and traditional communication systems till date (Hogan & Ohain, 2019). Therefore, African communication systems focus on communication systems before the era of colonialism i.e., from the pre-colonial era till date.

Thus, this chapter discusses African Communication Systems, delving into and their relevance in contemporary society. In particular, Nigeria the giant of Africa (made up of six geographical zones which include South-South, South-East, South- West, North-East, North-West and North-Central with Igbo, Hausa and Yoruba as the major tribes) has language history and oral tradition as the origins of her over two hundred and fifty (250) ethnic groups; and forms the entry point for this chapter as most examples would be drawn from the country.

Objectives

The objectives of this chapter are to define African Communication Systems (ACS), discuss the reasons for studying ACS, identify the characteristics of ACS, outline the uniqueness of ACS, compare indigenous and exogenous communication, classify African Communication Systems, discuss the uses and communication functions of the classes of ACS, describe African Channels of Communication, identify formal and indigenous communication system, explain the general functions of African Communication Systems.

Origin and Definition of African Communication Systems (ACS)

Osho (2010) as cited in Egwu, (2022), observed that all the means of communication originated from the earliest Africans in the old Egypt. The originality, creativity, traditions and cultures of the people are all factors that contribute to the uniqueness of African means of communication. These

communication systems long existed among Africans before the era of colonialism. The civilisation later spread to China, India, Greece and Rome.

Looking at the concept of African Communication Systems, Akpabio (2003, p.2) citing Ansu-Kyereme (1998, pp. 2&3) states that: “it is also known as “man media”, “Oramedia”, “Informal Media”, “Informal Channel of communication” and “Communal media”. Furthermore, Akpabio (2003, p.2) citing Wang & Dissanayake, (1984, p. 27) says that African Communication Systems is traditional communication systems, indigenous communication systems; and “... encapsulate folk that is ingrained in the culture of the community.” In essence, it is rooted in African culture and tradition and served the communication needs of the people.

Again, Wilson (1987) in Ogwezzy (2008a/2022, p. 22) from a functional perspective defined African Communication Systems as “a continuous process of information dissemination, entertainment and education used in societies which have not been seriously dislocated by Western culture or any other external influence”. He stressed that the ownership lies within the society. Furthermore, Ansu-Kyereme (1998, pp. 2&3) cited in Akpabio (2003, p.2) states that African Communication Systems is “Any form of endogenous communication system, which by virtue of its origin, form, and integration into a specific culture, serves as a channel for messages in a way and manner that requires the utilization of the values, symbolism, institution and ethos of the host culture through its unique qualities and attributes”. Summing it up, Ogwezzy (2008a/2022, p.22) describes African Communication Systems as that form of communication that has its root in the African environment, culture and tradition; and original to the natives.

Reasons for Studying African Communication Systems

According to Ogwezzy (2008a/2022, pp. 24-26) a look into the reality of the existence of indigenous communication systems in Nigeria shows that before the advent of modern means of communication, there were traditional means in Nigeria by which information is made to reach its recipient. There were also means of propagating the collective knowledge of the recognised custodians of the people’s oral traditions. Some of these are still being used. Capturing it, Hatchen (1971, p. 15) stated that: “African people in spite of their great linguistic and ethnic diversity have been communicating among themselves in a variety of ways for a long time. The sheer range of a variety of human and inter-personal communication on that immense continent offers challenge to contemporary communication scholars”

From the above, it is obvious that a variety of traditional communication channels existed in Africa, particularly Nigeria before the introduction of the modern mass media systems. So, it should be noted that a communication system which does not take into account the traditional, social and cultural dynamics of society will only succeed in alienating the highly placed from the majority of the people in the rural areas (Wilson, 1982). This statement summarises the effect of the negligence in the study of our indigenous sources of communication, opinion formation, processes of decision and actions. What is responsible? According to Ibagere (1994), Western education is the bane of these, as it has made people to continue regarding African communication systems with contempt. The question at this

juncture is: should this be allowed to continue? Again, Ibagere (1994, p. 96) stated that: “The modern mass media, however, cannot serve, fully, the communication needs of Africa, unless they are combined with the traditional modes of communication. Therefore, rather than supplanting these traditional modes, efforts should be geared towards harnessing and developing them to serve our information needs in general.”

Therefore, there is the need to increase studies on our traditional communication systems not just to add to knowledge but also to find alternative systems of information dissemination; fully understand the dynamics and systems of delivering information and receiving feedback among the various ethnic groups in indigenous Africa who live mostly in the rural areas, and who are currently outside the effective reach of the westernised mass media (Opubor, 1975). Furthermore, Ugboajah (1972) cited in Wilson and Unoh (1991:28) stated, “The most important thing about Africa’s traditional communication is that the audience has learnt to attach great significance to it. Traditional media has (sic) force and credibility. They put stability into African’s indigenous institutions.”

So, from all that has been discussed so far, one can argue like Opubor (1975) that African traditional channels of communication represent the most potent mechanism for communication among the various peoples of Africa. Furthermore, notwithstanding the flaws that may be inherent in the traditional channels of communication in Africa, the fact remains as Hatchen (1971, p.15) pointed out, “the sheer range and variety of traditional communication offer a challenge to contemporary [African] communication scholars”. This underscores the need to stimulate scholarship in this area of communication studies. Hence, we should study it to educate ourselves on the culture and heritage of Africa. Put succinctly, we should study African communication systems for knowledge and because of its relevance and acceptance in Africa. Looking at knowledge studying African communication systems will help us to understand our cultures, idiosyncrasies and peculiarities. Again, it relates to African culture, values and beliefs which engenders acceptance. On relevance, it is still relevant for communicating with some people in Africa.

Characteristics of African Communication Systems (ACS)

According to Ogwezzy (2008/2022a, pp. 20-21 and 30-32) it has varied characteristics, which include dynamism and the fact of its being a multi-media and multi-channel system. It is perhaps the most important way by which the ruralites communicate among themselves and with others. So, despite the advent of the modern-day media in Africa, the use of traditional cues and materials is still very much common; and adaptable, acceptable and recognisable by the people. Below are some of the characteristics of African communication systems:

Value: Values in communication deal with effectiveness of communication. Effectiveness means that messages are received by intended audience, interpreted as conceived by the sender; message is remembered over a reasonably extended period of time, and message is used appropriately. Again, African communication systems have value, and it is an important aspect of our culture. It is the agency, by which culture is preserved and handed down. It responds to new situations and adapts. However, the influx and explosion of exogenous media, endangers the

survival of and may even lead to the erosion, which might threaten cultural transmission and the survival of indigenous technical knowledge (ITK).

Reach: African media are ubiquitous because they reach many rural people who are not reached by even the most widespread exogenous channels. So, it should always be realised in designing communication strategies and in choosing channels of communication that television, newspapers and magazines are largely confined to the urban areas in the developing countries. African communication systems are useful in conveying messages to people out of the reach of exogenous channels.

Channel Credibility: Traditional channels are familiar to Africans and controlled locally, so they see and believe the channels are quite credible. Some rural African perceive and receive messages transmitted through the exogenous (i.e., externally controlled) mass media with scepticism, hence more often than not, they are greeted with hostility. Africans are

Channels of Change: Researches into the diffusion of innovations have shown the importance of informal and inter-personal contacts in persuading people to adopt, or reject innovations (Opubor, 1975). Opubor (1975) argued that mass media are strong in creating awareness but weak in persuading people to adopt change. So, such contacts are more commonly made through the traditional channels. Hence, traditional channels of communication are important conduits of change. Therefore, it is necessary to integrate indigenous and exogenous communication systems to enhance outcomes in development. Although some development intervention programmes depend on information diffusion processes to take innovations and development messages to their target audiences, many have made explicit use of traditional channels to reach their intended participant groups.

Useful for the Collections and Dissemination of Development Information: Development programmes can utilise traditional communication channels for the collection and sharing of development information. Data on the local situation and response to outside initiatives can be gathered by attending village or social groups meetings and interviewing local people. At some time, participants in a communication system act as a recipient-disseminator. So, recipient-disseminators who are linked to outside societies are important conduits for lateral exchange of both indigenous and exogenous innovations. This means that there is an interface between knowledge and communication types (Chambers, 1997).

Promotes Participatory Development and Sustainability of Programmes: Contemporary development experts such as (Chambers, 1997; Cornwall and welbourn, 2000) argue that exogenous communication transfers knowledge, while indigenous communication promotes indigenous based development. To diffuse innovation, exogenous media need to co-opt traditional media, because traditional media enhance cultural continuity and hence sustainable change. They further argued that traditional channels of communication give the local people the opportunity to participate in development programmes. The local people should be involved in the choice of channel, messages development, design and dissemination; and they should communicate with themselves, decision makers and development experts in reaching a decision on their development programmes.

This they believe would enhance the retention and control of the indigenous programmes, which will enhance sustainability. These might account for why Chambers (1997) and Cornwall and Welbourn (2000) argued that those outside the indigenous areas are not in a position to package development programmes for the indigenous areas without first-hand information and experience about the indigenous people.

These support the school of thought that is promoting a bottom-up approach to development. Indigenous communication offers opportunity for participation and fosters a sense of belonging required for sustainable development. Ignoring traditional communication could result in inappropriate development. So, development programmes can use indigenous communication, which encourages people-oriented development and hence effectiveness and efficiency in outcome.

Uniqueness of African Communication Systems

According to Ogwezzu (2008a/2022, P. 21) African Communication Systems have some peculiarities among which are:

- It is understood by members of a community
- It readily appeals and connects with the people's language, culture, belief, myth, legend and customs which enhances effectiveness of communication (relates to values, norms, ethos and culture of Africans)
- Derived from the culture, beliefs, and the way of life of Africans
- Rooted among the local people and respected by the people, especially the ruralites
- Embedded in the culture of the people, which is the driving force
- Relies on indigenous technology, employs values and symbols that the people identify with

Table 1: Comparison of Indigenous and Exogenous Communication

Differences	
Indigenous Communication	Exogenous Communication
Organisation: Indigenous communication systems are developed locally; controlled by the local people; use local technology; and especially those that are not under institutional communication, are not bureaucratically organised.	Organisation: Exogenous channels are the mass media (radio, television, newspapers, magazines and others) and such bureaucratically organised networks. So, exogenous systems are institutionally organised communication.
Structure: “African [communication] system is essentially owned by the society whose leadership only acts as the chief gate keeper. The channel or medium, then, is open to use by anybody to reach anybody. It has always operated under a clear-cut dynamic policy which serves the interest and need of the rural people” (Ibagere, 1994, p.83).	Structure: “The structure of the media is determined by the ownership (which is [ostensibly] not the society) which eventually determines the method of operation” and may influence messages (Ibagere, 1994, p. 83).
Reach and Influence: Can reach few people but with a great deal of influence within the network. Information can only reach a few people at a time, for example the town announcer goes round the community unlike using the modern mass media which will reach wider audience.	Reach and Influence: Can reach more people with little influence.
Similarities: There is sometimes no sharp dividing line between indigenous and exogenous communication. They overlap in that all the four elements of the SMCR model of communication: source, messages, channel, and receiver.	
Interpersonal: Uses interpersonal communication	Interpersonal: Also, uses interpersonal communication, as in extension activities and telephones and other mediated forms (for further reading, see the chapter on Interpersonal communication).
Sources: Have sources – derives from the local people. E.g. indigenous experts (opinion leaders in their specialities); indigenous professionals (healers, sorcerers, shamans, scribes, traditional birth attendants, blacksmiths, and irrigation systems among others); innovators (seen as deviants in the communities, they experiment and try new	Sources: Also have sources - originated by outside institutions such as newspaper/magazine houses; and television/radio houses. The similarity is that a television programme may show a local source who has benefited or adopted an innovation. Furthermore, folk media have been widely used to communicate

things and ideas); intermediaries (do not originate but merely report information e.g. town announcers [Doob, 1966]); and recipient-disseminators (are informal intermediaries in the information chain and may receive an information and react to it [for instance by testing a new crop variety or animal species] before passing it on. Indigenous source is individualistic.	development messages. Exogenous source is mediated.
Message and Channel: Messages conveyed by the two systems are sometimes similar. For instance, news and entertainment. The only difference is that the indigenous media uses local channels (Wang and Dissanayake (1984:22).	Message and Channel: News and entertainment messages are also conveyed through the exogenous media. The only difference is that the exogenous media uses modern channels (Wang and Dissanayake (1984:22).
Receiver: Have receivers i.e., audience/destination; though reach small number of people. Although, most educated elites rely on exogenous media for information, they still rely on indigenous communication for a lot of information (Wang and Dissanayake (1984:22).	Receiver: Have receivers i.e., audience/destination; though reach mass audience (larger audience than the indigenous. Radios are common in the rural and even remote villages (Wang and Dissanayake (1984:22).
Feedback: The obedience through the transformation into deeds and actions or not of the announced messages informs the village authority of the effectiveness or ineffectiveness of their messages. People respond favourably when they turn up enmasse in support of the disseminated information. But they show apathy and indifference to the unfavourable and undesirable information.	Feedback: The exogenous media also has a feedback mechanism. It is mainly through letters to the editor for the print media and call-in/text messages to live programmes on the broadcast media.

Source: Ogwezzy (2008a/2022, pp. 33-35)

Classification of African Communication Systems

What are these modes of communication in Africa? How are they classified? How do they work? What are their functions? For the purpose of a fair guide, it is necessary to explain meanings of African Communication Systems and channel. African Communication Systems as used in this text refer to cultural institutions, ceremonies, events, and arts of African ancestors observed, practised and perpetuated by successors from generation to generations; while Channels are link up ways and means by which ideas, messages information, orders, instructions, secretes and movements are carried out, contacted and contracted.

Similarly, another Nigerian scholar, examining the different methods in which communication is most notably carried out in the African traditional social system,

noted that communication “modes are determined by the biological senses of man, and employed in view of the face-to-face relationship, they are, therefore classified into three main group, the verbal mode, the non-verbal mode, and esoteric mode” (Ibagere, 1994, p. 83)

Verbal mode according to Ibagere (1994) include spoken language; songs; and poetry, chant and incantations. The non-verbal mode, include body language; symbology; dance; music including its hardwares (idiophone, membranophone, chordophone, aerophone, and xylophone). Finally, the esoteric mode incorporates all other modes. They include dreams; divination and telepathy.

Wrapping up the classification of these scholars - Doob (1966); Ore (1980); Ibagere (1994); Wilson (1998); Ansu-Kyeremeh (1998); and Akpabio (2003) in this area of communication, Ogwezzy (2008a) adopted Akpabio (2003) classification with slight modifications to folktales and proverbs as a category and include two more classes - verbal and non-verbal based on Ibagere (1994) and retained only those channels in the verbal and non-verbal classes that Akpabio (2003) did not include in other modes under his classification i.e. spoken and body language. Also, Ibagere (1994) esoteric modes would be discussed under Akpabio (2003) Extra-Mundane mode. She also added natural phenomena based on her observation as a class of African communication modes. So, her classifications are verbal and non-verbal, visual, iconographic, instrumental, demonstrative, extramundane (exoteric), institutional, venue-oriented, myths and legends, names, folk media and natural phenomena. For further reading, please see Ogwezzy (2008a/2022 and 2008b/2013)

Table 2: Classification, Use and Communication Functions of African Communication System

S/N	Class	Channels and examples	Use, Communication Functions and Patterns
1	Verbal and Non-Verbal	Verbal communication refers to direct contacts and actions or word of mouth. Divided into three main groups: spoken communication (simple statements, spoken language, song, poetry, chant and incantations, proverbs and riddles and narrative); second group	Facial Communication - The eyes and face are the most immediate cues used to form first impressions; communicates emotional states. E.g., a smile signals happiness and a frown signals sadness. The universal emotions identified by all cultures from specific expressions are fear, anger, surprise, contempt, disgust, happiness and sadness. Eye contact regulates controversial turn taking, communicates involvement and interest, manifests warmth, and establishes connection with others. It can also command attention, or look cold and intimidating.” It should be noted however, that the appropriateness of eye contact differs from culture to culture. Touch is essential to the expression of love, warmth, intimacy, and concern for others. Misuse of touch can repel, frighten, or anger others. Touch communicates power. Sexual harassment is often an issue of inappropriate, unwanted touch communication, while

	<p>narratives (folktales); and the third, mythology, and legends (Ogwezzy 2008a/2022, pp.48-50)</p> <p>Non-verbal mode into the following groups: body language, symbology, dance, music and the hardware of music (idiophone, membranophone, chordophone, aerophone and xylophone). Symbology would be discussed under visuals; dance and music and music hardwares under instrumental. So, the main types of non-verbal communication used during transactions include physical appearance, hair; facial expression; and gestural communication. However, some of them (physical appearance, and hair) are</p>	<p>handshake is most often wanted touch communication and a sign of friendship.</p> <p>Voice Communication - Voice is second only to face in communicating emotions. Voice communicates information about age, sex, socio-economic status, ethnicity, and regional background. Vocal cues (paralanguage) are divided into three. They are vocal characteristics (laughing, yelling, moaning, crying, whining, belching); vocal qualifiers (Volume, tone, pitch, resonance, rhythm, rate); and vocal segregates (uh-hum, uh, mm-hmm, ooh, shh). Groaning, coughing or croaking the voice is generally a warning against a person or his utterances and or actions; and sometimes a sign of slight. On voice speech, a whispering soft voice may indicate speech anxiety when it occurs in front of a large audience, a flat, monotone voice can induce sleep in listeners, while speaking at hyper speed may communicate nervousness and excitement. Listeners prefer a speaking rate that approximates their own speech pattern. However, there are cultural differences regarding vocal communication. In Africa, ladies are expected to speak in soft tones, while men are to speak in a commanding tone to projects authority and self-confidence. Again, when people are angry, they speak in very high tone, and when someone is in danger, the voice could also disseminate such information.</p> <p>On gestures, in Africa, producing some odd sounds from the nose or block it shyly is to slight an issue or a person or his speech while gathering the lips and protruding them out or abnormally spreading them out is contempt. Also, genuflect and bow to greet as show of respect</p> <p>There are three main categories of gestures (manipulators, illustrators and emblems). Sometimes when communicating with others, we often wriggle, fidget, finger-tap, hand-wave, toe tap, and arm flail body in motion. These are gestures and they come naturally to us. Manipulators are gestures made with one part of the body, usually the hands, rubbing, picking, squeezing, cleaning, or grooming another part of the body. They have no specific meaning, although people observing such manipulators may perceive nervousness, discomfort, or deceit from such gestures. Illustrators are gestures that help explain what a person says to another person. E.g., placing the finger vertically across the two lips means or tells the other persons not</p>
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	<p>discussed under visual communication while the rest are communicating with parts of the human body. Essentially, non-verbal communication is multi channelled but only body language (facial, touch, eye, voice, gestural, [manipulators, illustrators and emblems]). Body language involves actions, such as facial contortions, walking and other movements which are used to communicate messages. The particular movements of a person or a people and particular facial expressions and other gestures are used to communicate different messages depending on the circumstance (Ibagere 1994, p. 87; and (Ogwezzy 2008a/2022, pp.52-57)</p>	<p>to talk or to maintain silence. They have no independent meaning of their own. Telling a person to go to the left, then pointing in the appropriate direction, is an example of an illustrator. Describing how to “zig-zag”, while drawing the movement in the air, is another example. Many of the gestures we make that emphasise what we are saying are illustrators). Emblems are gestures that have precise meanings separate from verbal communication. Nodding your head up and down signals “yes” in Africa. Also, to nod, wave or shake the head in particular way tells a story and also directs the recipient on what to do.</p> <p>Note - Most are far more ambiguous and require sophisticated interpretation tied specifically to the context in which they occur. Folding your arms across your chest may mean that you are closing yourself off others in a defensive gesture, or it may simply be a comfortable way for you to rest your arms. Be cautious when interpreting the meaning of non-verbal codes. When you interpret the meaning of non-verbal codes, match them with other non-verbal codes, context and look for consistency of meaning.</p>
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2	Visual	<p>Colour (e.g., white, red, green and black)</p> <p>Appearance (e.g., physical appearance [physic] costume [clothing and accessories])</p> <p>Records are formal or informal are found in museums, village centres, palaces and homes are other visual forms of indigenous communication. Perhaps a study of indigenous librarianship would reveal many examples of such in Africa are local works of art such as paintings, sculpture, carvings, excavations, and other art pieces</p>	<p>Visual communication is used for different purposes and communicates different messages. Each has its own peculiar meaning.</p> <p>Black for instance communicates mourning; red, signifies danger, fire, war; green, conveys life; black, gloom and abundance; white, purity, simplicity, innocence, purity and gaiety; yellow, lightness; brown, blightness; and parched environment, communicates famine.</p> <p>Even in the contemporary business world, organisations use visuals, mainly logo for their brand identity. The logo is created to enhance brand identity and normally defined with a particular colour.</p> <p>Appearance communicates. It might communicate “about ethnic origin and to some extent disposition and attitude to life”</p> <p>The mere sight of someone’s tribal marks, hairdo, tattoos, and incisions communicates. Some warn people or signify sundry things.</p> <p>In Nigeria, people who are tall, light skinned and have a pointed nose commonly identified as Fulanis; while the short and stocky are mostly south easterners and people from Calabar (a city in Cross Rivers State of Nigeria) and so on. Again, short people are said to be aggressive and try to assert themselves, while tall people are more amiable, accommodating and tolerant (Akpabio, 2003).</p> <p>Looking at Africa, people from Congo especially the pigmies are easy to identify mainly by their physical look, while Ghanaian are mostly very dark in complexion.</p> <p>Clothes communicate class, social grouping, associations, age, profession and other demographic variables</p> <p>Accessories are channels of communication in Africa as various accessories such as neck/wrist/ and waist beads talk about places of origin, show royal status/title in the society, ethnic nationality and occasion amongst others. They are worn to complement clothing and enhance beauty and dignity.</p> <p>Facial marks are usually on the face and are used as a means of identification, particularly during the periods of inter-tribal wars and slave trade. The marks are</p>
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			<p>sometimes associated with aesthetics, a concept that varies from tribe to tribe.</p> <p>According to Doob (1966, p. 83), facial marks and scars communicate personal satisfaction, achievements, status, or ranks and bravery</p>
3	Iconographic	<p>Objectified – examples are charcoal (treated as black colour under visual communication), White dove, Kola-nut, cowtail, white clay (treated under native chalk. See visual communication), egg, feather, cam-wood (treated as red colour under visual communication), calabash, beads (treated as accessories under visual communication), limb bones, drinking gourds, flag</p> <p>Floral – examples, young unopened palm frond, Okono tree, Nsei, Nyama, Mimosa (These are found in Akwa-Ibom and Cross Rivers States of Nigeria), plantain stems.</p>	<p>Every group of people in Africa has iconographic communication devices that are peculiar to their setting that perform different communication functions. Such devices may be totally different from those used by other people or they have special meanings as used by people in other cultures. As such meanings are attached to parts of objects and that the devices in the group are endless</p> <p>Marks on trees or grasses and leaves tied in certain ways are also used to send messages. [Also] for instance, among the Isokos of ... Delta State of Nigeria, cutting plantain stems and planting them upside down signifies the declaration of war by one community on another.” Also, Akpabio (2003, pp. 26-27) stated that:</p> <p>To show that a visitor is welcomed, drinking water is presented first specifically for people in the northern part of Nigeria. Among the Igbos, it is the presentation of kolanut that represents this sentiment. White egg, white he-goat, white clothes depending on the culture represent ritual objects or connection with the occult. Feathers are used in coronation as well as to indicate titled chiefs. Cowries and kolanuts are used in divination to determine the will of deities. Alligator pepper indicates long lasting relationship as in marriage.</p> <p>Objectified is where part of an object is used to convey messages. E.g., Kola-nut, cam wood, used by women who are circumcised or gave birth to a new baby as cosmetics and a mark of regeneration of life; the pigeon, as an object of peace; the owl and vulture, objects of bad omen.</p> <p>In northern Nigeria, presentation of drinking water to a visitor signifies that the visitor is welcomed (Akpabio, 2003).</p> <p>Staffs (Cow Tail, Metallic Staff, Hand Fan and Horse Tail): These communicate chieftaincy ranks and titles</p>

4	Instrumental	<p>Hardware of music</p> <p>Idiophones e.g., Wooden drum, woodblock (Such as Ekele, Oponda and Uneh found in Delta State of Nigeria), ritual rattles, bell, metal gong (such as akankang and ekere found in Akwa-Ibom and Cross River States of Nigeria), xylophone, hand shakers and pot drum</p> <p>Membranephones e.g., skin drums</p> <p>Aerophones e.g., whistle, deer horn, ivory tusk, reed pipe etc</p>	<p>Bells are used as communication instruments mostly by modern institutions especially the Christian churches and schools. In schools, they are used to get attention, opening as well as to announce, change teaching of subject, break-time and closing; and in churches during service too, bells are manipulated to provide melodious tunes to songs, silence the congregation, and to signify the end of a particular prayer session, thereby informing the congregation of the time to open their eyes.</p> <p>Town Announcers or Gongmen (<i>Otiokwe; Hausa, Sankira; and Yorubas; Gbohunbohun</i>) are invariably used as the all-purpose general information disseminator. They are the traditional announcers of communities' news, decisions, instructions and laws and many other issues of the community to the whole people. They act as 'broadcasting stations' of our modern time. They system is still in use in rural African societies.</p> <p>Drums (all varieties of skin or leather drums) generally function to summon villagers to village square meetings and other meetings of village importance; summon the villagers for communal labour; remind the people of planned work; communal celebrations; public launching; farm harvest; and for entertainment. When people do not understand the specific messages of the drums, they seek clarification. Drums are used for installation of kings and royal celebrations; announcement of the passing away of kings; alerting citizens of grave danger; and ushering in various masquerade group. Sometimes canon shots and drums are used either separately or combined to announce the death of notable people.</p> <p>Generally, aerophones are used in entertainment during social occasions such as installation of kings, festivals and funerals to comfort the bereaved. They speak the languages that suit occasions - used for information dissemination as well as entertainment. They raise and/or lower people's spirits for specific occasions; used in summoning the Council of Elders' meeting - the council of the community; show the presence of a herbalist or a physician.</p>
5	Demonstrative	<p>Music and Dance e.g., music, dance, songs/ coral and</p>	<p>In Africa, music is used for different occasions and purposes - it is used during religious worship/festivals, wars, peace time, celebrations/ceremonies (marriage, christening, house warming, chieftaincy, burial, etc)</p>

	<p>entertainment music, poetry, chant and incantations</p> <p>Signal and Signs e.g., canon/Gun shots, whistle call, camp fire, road blocks, mark on roads</p> <p>Symbology e.g., smoke, flame, ashes, knots, marks on trees, grasses and leaves tied in certain ways, plantain sucker planted upside down, destruction of growing crops, palm filled with sand</p> <p>Note: Although dance and music can be used to symbolise things and events, symbology is different from dance because dance is human construct, done by human beings. Similarly, it is different from music in that music is instantaneous, but symbology sometimes might register the message at a later period after</p>	<p>and as an instrument of vengeance by ways of sarcasm or euphemism. Music entertains, educates, instructs, rebukes, and celebrates life at birth and death. It can be used to praise or as satire. It can be combined with other media such as poetry. It is used to pass on messages that could have easily been forgotten if given by words of mouth; and used communicate to negative and positive messages - encourage people to work; lull children to sleep; praise the living and the dead; and even as it is believed in Africa, aids the passage of the dead. Music can be used as a double edged sword to promote peace and war; forge a link between past and present; forge national unity; and sensitise the society and mobilise people for development. Music could take the form of grapevine stories to alert the people on development planned for them. Summing it, Wilson (1998, p.41) further stated that itinerant music entertainment groups use satire, criticism, moralisation, praise, symbolism, didacticism, suggestion and labelling to communicate with individuals, groups and society at large. Such groups might include the Akata, Ekpo, and age grades in Akwa-Ibom and Cross River States. Also, gossips about the rich and proud are presented in the lucid details in music.</p> <p>Dance as a mode of communication in African societies is culture specific. So, one has to be literate in the culture of the source of dance for proper understanding of the movements as well as grasp what the dance symbolizes. Otherwise, one could misinterpret the dance and use its message to serve another purpose. While, then, a particular dance may be meant to symbolize a particular attribute of people (say, bravery), an ignorant observer might contemplate such a dance as purely for entertainment. Social units like age groups as well as different guilds express their identity and cohesion in dance. Such dances are seen at occasions of social significance and celebration...There are, thus, dances, done to symbolize preparations for war, to celebrate the birth of a baby, to bury the dead, to celebrate victory over an enemy as well as to signify failure [other successes and seasons]. Thus, dance can be likened to modern mass media which have different uses and gratification to different media audiences. Furthermore, dance as a mode of communication, helps to promote and emphasise the cultural identity of a people. It is usually combined with music which dictates pace and regularity of the movement, and also directs change to another movement.</p>
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		<p>it has been conveyed (Ibagere, 1994).</p>	<p>Song is an important mode of communication in Africa. Song can provide information on social and economic problems and advice on ways of solving such problems. Essentially, various songs are used to express different experiences. Hence there are songs to express sorrow, joy, welcome, rejection, and so on. There are also those that are meant for mobilising people either for war or communal works; even there are abusive ones which are the stock in trade of people in dispute or women rivals. Since different types of songs are used to communicate different messages at different times. Generally, songs in Africa are meant to express the inner feeling of the singer – joy, sorrow, reflections of the past and entertainment amongst others. The types of songs are derived from what they express. In some traditional societies, grapevine stories are presented in songs by cultural groups and other social groups. Songs can teach, can reinforce the norms of the society and can often provide reassurance of order and continuity in confused and troubled times. So, songs communicate a nexus of messages, some communicate general philosophies and principles of life while some pass specific messages to specific people. Majority of the songs, however, are for entertainment. A song is usually functional in the social context of communication i.e., most important songs relate to occasions of traditional significance. It can be used for mourning, warring, birth and death. They also serve to commemorate, encourage, praise and worship. For instance, anybody approaching a funeral party does not need to be told that somebody had died as funeral songs convey a motif of sorrow, loss, search, anger and grief. Song as part of culture emphasises social organisations depending on how it is used as a particular social group can express its identity by its communication through particular songs. Also, songs and dances communicate the birth of a new born baby. They communicate initiations, marriages and deaths. They also express, impart and store traditions. In them culture is accentuated. Singing and dancing are also expressions of joy, happiness, achievements, cohesion and valour. In this way the culture of a people is preserved. So, in African communication, songs have inherent meaning in them. This might account for why different types of songs are sung at different occasions. Thus, songs for social ceremonies like marriage, chieftaincy and christening differ from those that are peculiar to traditional festivals.</p> <p>In Africa, poetry is used at different occasions, especially those of social significance. Poetry is mostly</p>
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			<p>used for entertainment. It could be rendered in form of praise singing as in Hausa/Fulani culture. Among the Yorubas Ewi (oral poetry) is often used to inform, eulogise achievements, guide individuals through the murky waters of the world's hazardous terrain, to celebrate the inexorable link between life and death and to satirise unacceptable behaviours and practices. Again, because of its entertainment, intellectual and instructional values, oral poetry can be laden with and used to convey development information.</p> <p>Chants and Incantations are closely related to poetry – they are special kinds of songs. The difference between a song and a chant is that while a song is usually done articulately in musical succession, a chant may not. Chants and incantations could be used at occasions of social significance, like occasions designed to provide entertainment, praise and during worship. In religious worship, it could be used as an inducement to get into character or used to commune with extra-terrestrial forces. In this regard, it falls under the esoteric mode of communication (Ibagere, 1994, p. 86)</p> <p>The use of canon shots for communication purposes in Africa is three-fold. First, canon shots are used in welcoming important guest into town (used to announce the arrival of an important guest into a community). This practice is reminiscent of the modern day 21-gun salute to visiting Heads of State and other important statesmen to another country. Canon shots used this way are marks of respect or esteem for the visiting guest. However, unlike the 21-shots protocol among states, there is no conventional limit to the number of shots to be fired in traditional setting. Also, canon shots are fired to announce the death of important personalities in the town, especially those that traditionally belong to the family of valiant hunters, and important traditional chiefs. During the burial ceremonies of such people too, canon shots are fired as a mark of respect for the dead person and to tell people that burial rites are in progress. It is used to announce when to meet or assemble, depart at a particular time and place during funerals and chieftaincy installations. Canon shots are also used during social ceremonies, especially at the conferment of traditional chieftaincy titles on eminent sons and daughters of the town. The significance of firing canon shots at such ceremonies portrays the dignity and eminence of the person being conferred with the chieftaincy title. They are also used</p>
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			<p>to warn or draw attention to some danger in the forest. However, in some communities, the use of canon shots is not strictly confined to any particular person or family</p> <p>Signs mainly include marking of objects to give instructions, warnings and guides on the right ways to follow etc. Sometimes, roads are marked with signs on the way to follow or avoid. So, signs are used to convey messages. Such signs are usually arrow () and X indicating road to follow and road to avoid respectively</p> <p>Symbolography are also used in sending different messages. Some are used to scare people away from something, protect something from being tampered with and they are culture specific. So, the impact depends on the target audience ability to understand and have the belief. Essentially, they are also used to inform (educate) through the shape of objects used and colour of materials used.</p>
6	Extramundane (Exoteric i.e. supernatural communication operated in the metaphysical plane),	<p>Bottom-Up Communication e.g., festival, ceremonies (marriages, christening, house warming, chieftaincy, turbaning, etc involve pouring of libation, sprinkling native chalk on the floor and blowing some into the air as a mark of respect for the gods and ancestors; and to invite them to partake in the events), divination (Isehor IKpehen in Tiv and Ifa divination among the</p>	<p>Bottom-up approach has a feedback mechanism. Those who believe in Amadioha expect to receive more blessings as feedback for acknowledging that Amadioha has been good to them. Festivals signal times of planting and harvesting crops. May also give hints on crops tending. They provide occasion for disseminating information. For instance, modern techniques for yam propagation and storage to minimise post-harvest losses. So, modern development issues can be incorporated into traditional festivals and ceremonies particularly for as long as the ideas to be injected will not depart basically from the inherent ideas of such festivals.</p> <p>Through divination, diviners receive the messages that are mysterious to the ordinary man. The essence of the mode is in “its enforcement of social control as whatever message is received is believed to come from the gods or ancestors of the land. The information, philosophical ideas and messages as well as predictions of those diviners help in regulating the behaviour of certain ...communities and the people hold tenaciously to the diviner’s predictions; and reveal information such as projection into the future to know what will happen.</p> <p>In top-down, supernatural beings through its priests/agents or signs communicates his/her</p>

		<p>Yoruba people) and ancestral worship</p> <p>Top-down Communication e.g., potent speech, dreams and telepathy</p>	<p>“pleasure/displeasure, directives, orders etc to its adherents and priests. Through dreams supernatural beings, the most High God, or even the departed members of the family communicate with the living beings. Telepathy shows that a person is spiritually alert and can easily be where he is supposed to be at any point in time. Through telepathy, people receive ideas and messages through the use of their inner and outer spiritual, human and material powers or forces depending on the relationship and understanding of the individuals involved in the communication process. For, instance the sudden appearance of a person or loved one being talked about and those talking about the person who suddenly appeared will simply say “you the true son of your father”.</p>
7	Institutional	<p>Traditional Authorities (Emir, Sultan, Oba, Ooni, Alaafin, Eze, Chiefs/village/ward Heads, Council of Elders, etc)</p> <p>Social/Political Organisations e.g., Community Based Organisations E.g. Age Grade Groups and other indigenous groups (village meetings, mothers club, Men’s group and women’s group). While age-grade groups, market men/women associations, etc are part of social institutional structures of one society, in others, they are part of the</p>	<p>Information from these sources is disseminated both horizontally and vertically. Such information is relayed through the town announcer to the villagers (audience) publicly and simultaneously or indirect to the compound heads who in turn deliver the message vertically to the people through the family heads. Messages that originate from these sources are of diverse nature. They range from developmental messages like school building to social, economic, political and the traditional one, which communicate the dates of certain festivals (cultural). The developmental messages like building, cutting and clearing use the general group dialogue and, or individual discretion of the town announcer. Similarly, social messages like proclamation, banning certain domestic animals from wandering round the village use various communication modalities but exclusively these use the masquerade for communication and enforcement.</p> <p>Masquerades/Cults emerge and operate in the night to gossip and expose scandals like modern columnists except that the masquerade’s freedom of expression knew no laws of libel and sedition. They are used as channels of communication for the maintenance of village security or discipline in some parts of southern Nigeria. Specifically, Hogan (2022) stated that masquerades play important social, political, institutional, governmental, entertainment, sacred and law enforcement roles in rural African society. They generally cover the use of revered, feared or idolised masquerades as alternative state’s control instruments or regulatory body. African ancestors used war masquerades to fight wars. Others were used to appease</p>

	<p>political or traditional structures. For instance, among the Ibos of Eastern Nigeria, the age-grades are part of the traditional authorities. So, proper knowledge of social institutions is very important in effective institutional communication.</p> <p>Kinship Groupings e.g., Arewa Consultative forum, Afenifere, Ohaneze N’digbo, Movement for the Survival of Ogoni People (MOSOP)</p> <p>Religious/Grass Root Organisation & Associations e.g., Co-operatives associations, loan associations and youth associations; artisans E.g., Fishermen, hunters, and farmers; religious E.g., NASFAT, Christian Association of</p>	<p>society, represent the gods in human affairs and maintain peace, law and order,</p> <p>Ekpe summons, injunctions, penalties, visual and verbal warnings were highly feared and respected by everyone in the society. The Western Cameroonians’ <i>Mboko</i>, Ibibios’ <i>Ekpo</i>, Yoruba’s <i>Eyo</i> and Igbos <i>Igele</i> enjoyed equal prominence and respect as traditional decision makers, in their respective ancient African communities (Hogan, 2022).</p>
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		<p>Nigeria (CAN) Full Gospel Business Men's Fellowship.</p> <p>Masquerades/Cults e.g., Yoruba 'Oro' and Igbo 'Isato'. They are essentially impersonation of ancestors, the masquerades in some societies like Igboland.</p>	
8	Venue-Oriented	<p>Unstructured communication is not organised or orchestrated but spontaneous and informal. Unstructured channels in indigenous communication occur in many other settings: home; well; river; road; tea house; coffee shop; chief's house; village square, clubs, market; beer parlour; and wherever else people meet and talk (social gatherings - town or village festivals, marriage and circumcision feasts, public meetings and trials,</p>	<p>Market generates soft news. The only hard news generated internally by the market is the trade statistics and price index of that particular market, the neighbouring markets, and the largest market nearest to the reference village or town. In market place communication, the traders are the news bearer and the market is the final phase of funeral ceremonies, the heat of traditional dances and plays, which also communicate in Africa.</p> <p>Exchange of information was also promoted by means of the organised and social gatherings which are fairly frequent in the Nigerian society. Since some ceremonies often lasted quite long, the intervening period within such social gatherings were usually occupied with gossiping, storytelling and general exchange of information</p> <p>While travel along roads people exchange information as such the road function as a venue for communication; and some people fix appointments to meet at a point on a road on their way to the farm, market, river, etcetera to exchange information - hold discussions and deliver messages, information and receive same if necessary.</p> <p>Rivers are physical channels of communication in Africa, they are also venues as people plan and meet at a particular river side to wash clothes and other domestic items as well as to exchange information</p>

		propitiatory assemblies, open quarrels and disputes and several other aggregatory events)	
9	Myths and Legends	<p>Myth - sacred story from the past; ancient traditional story of gods - the subject is a saint, a king, a hero, a famous person, or a war.</p> <p>Legend - story from ancient times about people and events that may or may not be true.</p>	<p>Myths explain the unexplainable such as the creation of the earth, the moon and sun, the sky and people. It may explain the origin of the universe and of life, or it may express its culture's moral values in human terms. Myths concern the powers who control the human world and the relationship between those powers and human beings. Although myths are religious in their origin and function, they may also be the earliest form of history, science, or philosophy.</p> <p>A legend is set in the real world, and the story comes out of a collective history that people remember – which lends credence of truth to the stories. They are used to accounts of the exploits of heroes.</p>
10	Names	<p>personal names – first name, the name a person is commonly called; and second/other name(s), name(s) other than the first name.</p> <p>surname or last name. It serves as family identity. Some women drop their family names when they get married</p> <p>Creative Name: This is neither the first nor the</p>	<p>Apart from serving as identity, it communicates the bearer's position in the family; circumstances surrounding the birth of the bearer; parental /family situation; family hopes, desires, expectations and aspirations; financial situation; links with departed family members and a way of keeping records (i.e. historical accounts); evidence of the place of origin of a person; the type of trade the family is known for; serve as links with departed members of the family and a system of record keeping; etc</p>

		family name, but the name the individual is popularly called. However, it may be coined from the first and/or the family names; exploits and/or character, etc.	
11	Folk media	<p>Folklores (also in Yoruba and Inu in Ukwuani)</p> <p>Proverbs (Anzaakan in Tiv; Atutu-Inu in Ukwuani; and Ilu in Ibo)</p> <p>Parables</p>	<p>Folk media comprises of a broad range of art forms, is used primarily for entertainment, but it is also used to promote education, values and cultural identity and continuity (used to transmit information from one generation to another in a ritualised fashion).</p> <p>Folklores are basically meant for entertainment but they are more importantly, a part of education (especially in early life), as the didactic morals implied by them are inculcated as wisdom and discipline. They are vehicles for instruction, socialisation and education (used to teach morals and values as expected in any given society). Folklore medium plays a very important role in the socialisation of children in African communities because the medium is primarily used to educate and inculcate the traditional social values into the children.</p> <p>They carry distinct meanings depending on the context that it is used. Proverbs communicate time tested truths about human endeavours, life situations, morals and values. They are also used to substitute words that are regarded as too big/deep to be expressed in simple terms. Proverbs are used to “bring out clearly, the meaning of obscure points in conversations and arguments” - Proverbs are mainly used to express feelings or thoughts whose meanings cannot be adequately expressed through simple words. Proverbs are used to convey some types of information in the village – information on social values, cultural practices, environment of the other town and other miscellaneous information. Thus, in African, it is generally regarded as a powerful tool for correction or advice instead of as whips. It is used as a means of correcting someone or people, a tool for advice, especially during ceremonies such as marriage, burial and so on. Proverbs are also used to buttress points and</p>

			<p>to draw analogy to past, present and future events. This is because proverbs are believed to have their origin from specific past events or particular circumstances that are very significant.</p> <p>Parables are used <i>to transmit a society's morals or values</i>; provide guidance and suggestions for proper action in life, teach morals, motivate people, communicate age long concepts, and used for sending warning signals.</p>
12	Natural Phenomena	<p>Natural phenomena e.g., wind, heartbeat, decomposing matter, flowing rivers and streams, appearance of a strange or rear breeds of animals and birds, itching of the palm and cock - crow (especially at odd hour)</p>	<p>Natural phenomena are channels through which our creator contact and contract activities and intentions to the children of men. God the creator, uses them to inform, alert, direct and protect us on coming events to enable us to be prepared and know what to do in our own interest. They are fair, free and easily identified by people without class prejudice. Rather, they are kinder to the physically challenged who by them are informed, warned and directed on what to do at a particular time in their respective interests and time. Messages are transmitted through direct observation.</p>

Source: Adapted from Ogwezzy (2008a/2022 and Ogwezzy 2008b/2013)

African Channels of Communication

So, traditional channels of communication are numerous as some of them tend to serve specific or secret purposes and others serve the interests of all in general. Though some appear to be obsolete, their uses still linger on today in rural societies. They are commonly used to advice, inform, warn, encourage, and incite people on what, how, when and where to act. They are of different types. Akpan (1977) mentioned bells, canon shots, drums, arti-factual communication, folksongs and proverbs, which made him conclude that traditional media are more visual than audio. Again, Modum (1980) mentioned music and rituals as media of communication in indigenous Nigeria. Another scholar Ugboajah (1979) also noted that traditional societies of Nigeria communicate more of informal than formal mechanism. He cited songs, dances, symbols, cult scripts, iconography, linguistic and market place dialogue as channels. Another similar but more encompassing view is that the informal channels are rooted in the people's governments, social structures, titles and secret societies, marriage structures,

cultures and in their laws and customs. Ugboajah (1979, p.43) asserted, “the most significant thing about Africa’s traditional communication is that the audience has learnt to attach great significance to it. Local media are also said to have force and credibility and that puts stability into the African indigenous institutions”. An attempt has been made below to classify them.

Furthermore, a Nigerian communication scholar Nwuneli (1983) asserted that the traditional channels of communication in the rural areas of Nigeria (and other parts of Africa) are well organised and purpose oriented. In addition to these, differentiation could be made between the process of information dissemination and the channels through which information are disseminated in the rural communities of Nigeria. In order to justify this assertion of the possibility of differentiating between the process of information dissemination and the traditional channels through which information are disseminated, he presented a model for traditional media of communication in which he made distinctions between the hardware and the software of communication in the traditional communication process.

Table 3: African Channels of Communication

Source	Channels	Destination	Feedback
Emirs	Speeches	Audience	Feedback
Chiefs	Town crier (announcer)		
Obas	Horseman		
Elders	Bells		
Other Authorities	Gong (town announcer), Drums etc.		

Specifically, on channels, Wilson and Agbusimelo (2022) classified formal and informal channels of indigenous communication into nine and the channel types used were lumped together. Thus, these authors distilled the channel types used in two (pre-colonial and post-colonial) as shown in the table below.

Table 4: Formal and Indigenous Communication System

S/N	Formal and Informal Channels	Channel Types Used Pre-colonial	Channel Types Used Post-Colonial
1	Economic Interest Group	Markets, Esusu, traders' associations, trade groups	trade fairs, bazaars, cooperative societies, development unions, chambers of commerce
2	Political Interest Group	Village/ town unions, ethnic unions	political parties, youth vanguards, solidarity movements
3	Voluntary Organisations	Zonta International, Nka Nkaiso, Nkalkemesit,	Rotary, Lions, Inner wheel, Lioness, Environmental Rights Action (ERA), Friends of the Needy, Friends of the Earth
4	Educational Institutions		Schools, museums, libraries, cultural centres, art galleries, television viewing centres
5	Social Clubs		Drinking clubs, fan clubs, television viewers associations, staff clubs, social clubs (such as Uyo Club & Peoples Club)
6	Spiritual Group	Shrines, witchcraft societies, cults (e.g., Oro in Lagos), religious rituals, etc.	Churches, mosques, AMORC, bethels, temples, lodges,
7	Social Class Group	Men-only clubs, women-only clubs, age grades,	Professional (e.g., ASUU)/labour groups (NLC)
8	Recreational Clubs		Ikoy Club, Uyo Sports Club, Eket Tennis Club, sports supporters' clubs, sports festivals, sport arena
9	Cultural Groups	Masquerade group (Ekpo, Ekpe, Akata, etc), choral groups, Ekid People's Union,	
	marriage ceremonies, cultural festivals, traveling theatres,		

Source: Adapted from Wilson and Agbasimelo (2022)

General Functions of African Communication Systems

Throughout history, communication has been a vital tool for society to function effectively (Aruma, 2018; Oyesomi & Okorie, 2013); and Wilson (1990), Ebeze (2002) cited in Nsude and Ogbodo (2021) summarised some of the functions African Communication Systems below:

Socialisation: This simply means interacting with others in order to learn the acceptable way of behaviour by the society. Methods used for socialisation in Africa included folk tales (moon light stories) that parents told their children to teach them good morals, hard work and honesty. Age groups can also be used because each group interacted with other groups within their community or beyond

and learn acceptable ways of doing things in the community. Through these, knowledge about cultures, values and beliefs are shared. Other methods include use of proverbs, riddles, singing, dancing, festivals among others.

Information: This comes as news or public service announcement (PSA). The news function shares information on occurrences and events such as death, particularly when a prominent person dies. It could also be health or other development campaigns. It could also be public announcements about upcoming events which may come as directives i.e., specific instructions given to individuals to carry out certain decisions of the traditional authorities like Ezes', Igwes', or Emirs', cabinets.

Advertising: This is done through the display of products in various forms. For example, if a bottle or keg of palm wine is hung in front of a shop, it is quickly understood there is a 'palm wine' joint there. Hawkers and food vendors can also advertise products by using oral (verbal) communication. Example in Ibo Language akara *di oku*, which means hot bean cake.

Public Relations: This can be done on person-to-person or person-to-organisation basis where an individual wants to develop the image of his/her organisation. For instance, when an individual pays homage or cutesy call and also presents gift to the traditional leader in a community or donates to support activities of a group in a community.

Entertainment: This is done through various ways such as music/dance, drama, wrestling, masquerade, festival, etc. . These types of entertainment are very enjoyable and they also promote the people's culture.

Education/Fashion: Informal education starts from the home where mothers teach their daughters how to dress and what they signify. According to Ogwezzy (2008a/2022, pp. 63-78), this is the domain of visual communication. Informally, people are taught that clothes communicate class, social grouping, associations, age, profession and other demographic variables. Based on this informal education, it is easy to identify a person from the kind of cloth the person is putting on. Again, in Nigeria, velvet material (Akwa-Oche) is associated with the south-south and south-east geographical zones; plain George wrapper with the people from Rivers and Bayelsa States; George Wrapper, especially Intorica and Supermint (mainly used for occasions) brands are common among Delta State people; Ankara (Hollandis Dutch wax) with people from the Delta and Edo States, South Eastern and Northern Nigeria. However, the single yards variant of Hollandis Ankara is more common with Delta State women, while the double yards are more common with the other parts mentioned. Lace materials of various brands, quality and colours are more commonly used in Western Nigeria. Also, accessories are channels of communication in Africa as various accessories such as neck/wrist/ and waist beads talk about places of origin, show royal status/title in the society, ethnic nationality and occasion amongst others. They are worn to complement clothing and enhance beauty and dignity. The type of dress worn by an old man or woman, whether adorned with beads or not, shows that he or she is a chief or not. Beads and in some cases, caps distinguish a chief while the man with the crown must be the king. In addition, the mere sight of someone's tribal

marks, hairdo, tattoos, and incisions communicates. Visual communication is used for different purposes and communicates different messages. Each has its own peculiar meaning. Some warn people or signify sundry things. Black for instance communicates mourning; red, signifies danger, fire, war; green, conveys life; black, gloom and abundance; white, purity, simplicity, innocence, purity and gaiety; yellow, lightness; brown, blightness; and parched environment, communicates famine.

Mobilisation: African Communication Systems are essential elements of the socio cultural tradition of Africans; and they have been used to promote co-operation, mobilisation, and participation among African people (Oyesomi, Okorie, Ahmadu & Itsekor. 2014). Also, When the gong man, for instance, conveys urgent message that concerns the entire community like issues of land dispute, preparation for war or related issues the community gathers immediately. At times the ikoro is used to depict the magnitude of the issue at stake.

Also, songs are used to boost the morale of young men while working as a group on general farm land owned by the community. For example, in Akaeze, a town in Ebonyi State of Nigeria, one of such songs goes this way:

Chukwu Ichielu jere ozi ogu
Hai haya (twice)
Ya were ikpakpa takotalaku
Hai haya
Ya si likpakpa kakpa mma laku
Hai haya
Eh! oziogu
Hai haya etc

With this type of song, they accomplish a lot for the community within a few hours

Cultural Preservation and promotion: History and culture are closely related by nature. Culture defines society's general lifestyle that broadly covers customs, tradition, heritage, history, institutions, techniques, arts, crafts, religion, language, fashion, trade, architecture and values. History draws life from culture and society to serve as "the memory of the past, the inspiration for today and seer of tomorrow". Thus, since culture and history relate, it follows that African communication systems sustain culture in history, (Hogan and Effium, 2022) as it is projects African historical past (traditions), because it is handed down from one generation to another. It can also be used for cultural promotion. An example could be a situation where a dance or drama group performs to promote the image and culture of Nigeria or Africa internationally.

Economic: Economically, African traditional communication system generates incomes through its buying and selling in village/rural markets (venue-oriented Communication). Again, the involvement in the production of such modes as wooden/metal gongs, masquerades, age grade/coming of age costumes, talking drums and masks etc. offers gainful self-employment and specialisation opportunities that could lead to the establishment of rural cottage arts, crafts and fashion industries. These can also be advertised, to attract local, regional and international tourists' patronage. Examples are "Ikot Ekpene Raffia City," Benin-Edo bronze works and Ushafa crafts industry in Nigeria and Africa at large.

Ornamental: This mainly has to do with the ornamental roles played by traditional African communication modes used to adorn palaces, shrines, masquerades or village/rural meeting halls. They include insignia, earthen pots with designs, ornamental/monumental trees, cowries, idols, wooden gongs, drums, native water pots and colours etc.

Summary

This chapter defined African Communication Systems (ACS), discussed the reasons for studying ACS, identified the characteristics of ACS, outlined the uniqueness of ACS, compared indigenous and exogenous communication, classified African Communication Systems, discussed the uses and communication functions of the classes of ACS, described African Channels of Communication, identified formal and indigenous communication system, explained the general functions of African Communication Systems.

Exercises

What is African Communication Systems (ACS)?

Why study ACS?

Identify the characteristics of ACS

Outline the uniqueness of ACS

Compare indigenous and exogenous communication

Classify African Communication Systems,

Discuss the uses and communication functions of the classes of ACS

Describe African Channels of Communication, identify formal and indigenous communication system

Explain the general functions of African Communication Systems.

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Appendix: Gallery of African Communication Classes and Channels

Gong



A town Crier. Source: Facebook



Masquerade



Nnabọ War [Deity] Masquerade
Source: Christly Holyns



Ekwe (Wooden Drum)

Masquerades play important social, political, institutional, governmental, entertainment, sacred and law enforcement roles in rural African society. They generally cover the use of revered, feared or idolised masquerades as alternative state's control instruments or regulatory body. African ancestors used war masquerades to fight wars. Others were used to appease society, represent the gods in human affairs and maintain peace, law and order, (Hogan, 2022).

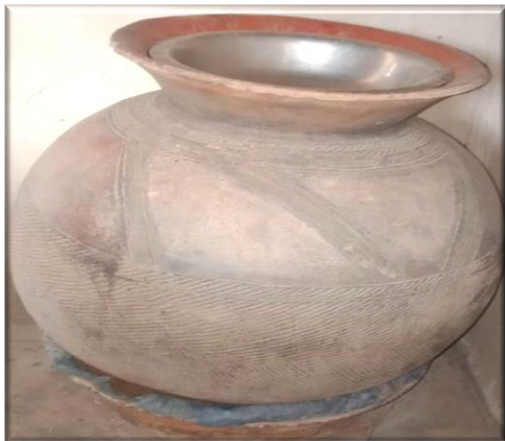
Symbols in traditional African communication are often used to express identity and social status. For example, in West Africa, the use of kente cloth is a symbol of prestige and social status. The cloth is often worn during important ceremonies and events, such as weddings and funerals, and it is associated with wealth, power, and cultural heritage.



Ekpe Sacred Symbol in most part of Nigeria and Western Cameroun

The picture above is part of the institutional sacred symbols used for indigenous communication during grand Ekpe outing in Southern Nigeria and Western Cameroon. Its meanings and interpretations are best known to Ekpe initiates, hence restricted as a top-secret symbol. It is ordinarily seen as a type of *Ekete*, a special native sacrifice basket found mainly in shrines, by monumental trees, at village squares or major road junctions as the gods' dinner plate. It symbolised the gods' dinner plate, presence, appeasement or set dining table.

- **Earthen Water Pot and Cut Mature Calabash Bowl**





**Abañ and IkoBowitz
(Earthen Water pot and Cut Mature Calabash Bowl)
Source: Chief Dr E. O. Emeaba**

The pictures above were respectively used by African ancestors to symbolise earliest African civilisations, creative ingenuity, wealth, worldviews, beliefs, arts, crafts and industry as naturally and culturally endowed race. African ancestors used the earthen water pot above to store natural clean water. Logically, it is from this perspective of African “pot water” that the West coined “potable water” for stored, clean and safe drinking water. It is equally thinkable that the idea led to the invention of refrigerator by the West. This self-proven truth is because everything native [earthen] water pot is originally African. Furthermore, people in disputes were made to drink from the same earthen pot with one cup to calm their mind/purge their spirit of evil thoughts against one and other.

Chapter 14

Ethics of Communication in the Digital Age

Nuhu D. Gapsiso & Aondover Eric Msughter

Overview

Ethics of communication is very critical in the digital age because of its central role in ensuring that all communication that is directed at the public is done with no malicious intent and not designed to malign and deceive the recipients. Digital platforms are replete with half-truths and fake communication which are sometimes not subjected to fact check. This is partly because of the popularity of social media which is used by most people who are often not bothered about ethics. In addition, the advent of digital media appears to have increased the flow of information which has led to increase in the number of ethical violations. This chapter therefore discusses the ethics of communication to enable us come out with communication that are ethically compliant to reduce the spate of fake news, half-truths, misrepresentation and safeguard the lives of people that often fall prey to fraudsters, ritual killers on the digital platforms.

Objectives of the Chapter

- i. expose students to the ethics of communication;
- ii. know the ethics of communication in the digital age;
- iii. know the ethical codes that will guide communication in the digital age;
- iv. explain how non adherence to ethics can undermine credibility of communication; and
- v. expose students to the importance of adherence to ethics in their communication.

Introduction

The twenty-first century is one that is increasingly shaped by communications and media innovations. Societies and economies are now highly mediatised and digitised, like never before. There are phenomenal changes in ways global citizens communicate and interact. The era is one in which the mass media industries are highly disrupted. With mediatisation, digitalisation and audience participation in public sphere, old theories, concepts, curricula and pedagogy of communication and media studies are increasingly put to the test. Resultantly, there is a paradigm shift from the Mass Communication as a discipline to Communication and Media Studies, along with other highly specialised yet interrelated disciplines, taking into consideration the on-going digital revolution harbingered by globalisation and contemporary Information Communication Technologies (ICTs) (Gapsiso, 2020).

In this contestation, Mr. Bumble's riposte - "the law is a (an) ass", in Charles Dickens' 1838 classic, *Oliver Twist*, wasn't the origin, but popularised the evergreen saying which rings loud in any reference to law. Centuries later, law has continued to spawn dynamics, hovering between its foundational and contextual character in society and governance, and as a harbinger of hope and ironies rooted in its interpretations. Apart from the people, institutions provide testing grounds

for the sanctity of the law. The media is one of such institution. In Nigeria, the evolution of the media has been marked by developments and contradictions. At stake often are rights, freedoms and responsibilities which are related to the practice of journalism. While there are often conflicts between media professionals and other interest groups, the Constitution has provided opportunities for examining how these elements mix, in a way which provides perspective on the media as moderators and transmitters, and as the Fourth Estate of the Realm (Owens-Ibie in Aondover et al., 2021).

How well the media are functioning, is a subject of contestations, with variable assessments, ranging from acknowledgements of the media's centrality to development processes right from the colony, to questions about what may be the progressive erosion of the capacities and relevance of the media, due to debilitating dysfunctions. At the heart of the debate is ethics, which is as universal as it is local in application, with Codes at the core of the professionalism undergirding journalism practice. A symbiosis is implicit or assumed in the relationship between law and ethics. Law therefore, is supposed to strengthen the frames for the ethical anchor of media operations and practice, and Nigeria has laws specifically targeted at the media and its practitioners. As time has demonstrated, legislations although critical for societies and governance systems, also have issues of interpretation.

From the colonial to the civilian to the military to the civilian administrations, the law has provided a credible platform for a justice system from which the media have benefited, either through express provisions in specific Acts, or through rulings by courts of law that have aligned with expectations in Section 2 of the 1999 Constitution - on Fundamental Objectives and Directive Principles of State Policy, which assigns to the media the responsibility of holding government accountable to its primary mandate of good governance. The flip side has been suggestions of the subversion of the same legal space for questionable and duplicitous interpretations (or implied manipulation), which, combined with policy flips and actions in a convoluted public sphere, signpost unresolved challenges, with clear implications for the media (Owens-Ibie in Aondover et al., 2021).

Ethics, therefore, form part of individual behaviour and conduct that are socially correct based on core values cherished and upheld by the society. Ethics are central in academic and journalistic practice in the digital age. Ethics are deeply rooted in the Constitutional and the various regulatory codes in Nigeria. In fact, the national ethic is derived from our religions, individual cultures and social etiquettes. Similarly, our individual cultures and traditions have prescriptive codes on personal and social values as well as standard rules of engagement in relationships. Thus, exhibition of journalistic deficient and negative anti ethical behaviours may not be due to the absence of a background or foundational training in standard ethical practices. Rather it may represent deviance from the norm.

Within this context, Pate in Wilson et al., (2022) observed that in the social sciences and particularly communication studies, ethics is central in academic and practical engagements. Ethics is critical to credibility in the gathering, processing and delivery of information for believability. For an individual to internalise, accept, believe and actualise the content of information, such an individual must adjudge its source and content credible on the basis of truthfulness, competence, dynamism and relevance. When an individual is sufficiently and ethically informed, he or she becomes knowledgeable on a particular subject and their mind

is freed from uncertainty, liberated from ignorance and empowered to effectively participate in the process of nation-building.

Media organisations are social institutions among whose functions is making a moral contribution to the society. This belief sees media as ‘agents of power’ and every society ascribes certain duties, rights and responsibilities to the media. In addition, the media are also expected to operate within the context of a high sense of responsibility and morality. This assertion forms the basis for the call to the practice of ethical journalism. Unfortunately, according to Okocha et al., (2023) no media house can ever be sure that none of its staff engages in the distortion or omission of the truth. In some cases, it is the media owners or their managers who oppose or suppress the opinion of one group against the other. In this digital age, journalism is very often criticised and hardly enjoys public confidence as a result of what journalists do or fail to do. Every profession is usually guarded by certain laws, rules and regulations, whether formally coded or only recognised as conventions.

The discipline of journalism ethics developed with a focus on professional ethics and the values, guiding principles and codes of the journalism profession. Over four decades ago, questions revolved around who journalists should be and what those journalists should do. These questions had almost always considered journalism in a particular situated context (Raimi & Oreagba, 2023). Similarly, the advent of larger and larger mass media organisations and news cycles that have shrunk from days to hours or minutes have fuelled interest in the reexamination of the ethical standards of journalism practice. This has been particularly true in many countries in the world. Nigeria, too, is not an exception. Scholars like Ogabo and Patrick (2023) have lamented about the practice of journalism in Nigeria, especially the application of journalists’ code of ethics in news gathering and presentation.

Therefore, in this digital era, ethics equip the prospective practitioner of the journalism professional with the basic legal and moral safeguards to perform the job within socially acceptable boundaries as defined by the society or practitioners. Ignorance of the law is not a defense for law infringement neither is it a shield for the violation of ethical codes in any profession. It is for this reason that media professionals must be conversant with what is legally and ethically expectable at specific times and instances as well as how to apply and reconcile between the two. Thus, the basis for the practice of journalists should be within the provisions of the ethics of the profession.



Figure 1 Example of Ethical Violation by Journalists Collecting Brown Envelope

Concept of Ethics in Journalism

Within the conceptual context, ethics is based on the Greek word ‘ethos’, meaning character or what a good person is or does in order to have a good character. It deals with choosing among the good or bad options that an individual faces. It may be seen as being concerned with that, which holds society or a profession together or provides the stability and security essential to social or professional cohesion. It involves thinking about morality, moral problems and moral judgments. It deals with what obligations we owe or to the responsibilities we have toward our fellow humans and what we should do to make the world a better place than we find it.

Ethics refer to the forms of behaviour and conduct that are socially corrected based on the core values cherished and upheld by the society. Most scholars define ethics as a branch of philosophy, which deals with the study of moral behaviour, its underlying moral principles and rational justifications. Aondover et al., (2023) supported this adding that ethics is an extremely important branch of philosophy because it directs our attention not only to human morality but to values in general. Ethics are principles of morality that point us towards the right or best way to act in a situation. Thystrup (2022) corroborated that ethics is the study of morality. If we ask anybody what ethics mean, we are likely to hear that it is something to do with moral judgments or right actions. The nature of ethics is such that all these concepts: values, rights, duties, rules, relationships and morality are interconnected in a complex entity upon which many philosophers have deliberated over time. Moral philosophy raises questions such as: Are there standards that ought to govern all human behaviour? If so, in journalism, are there ethical standards to guiding journalists to do their work?

In response to these posers, ethics are guidelines or principles that guide and regulate the conduct of individual members of a society or of a given profession. According to Okoye in Aondover (2021) ethics is the branch of philosophy, which deals with judgement as to the rightness or wrongness, desirability or undesirability, approval or disapproval of actions of people. Most often than not, ethic is used synonymously with morality. However, there is a distinction between the two concepts even though they might seem similar. Morality refers to the behaviour that is acceptable while ethics deals with the criteria by which decisions about right or wrong are made.

In this digital age, journalism ethics is concerned with making rational judgments as well as sound moral decisions in daily journalistic performance. Ethics in contemporary journalism is the symbols of the morals that journalists are supposed to uphold in line with the technological sophistication. These consist of the commitment to revealing truth, objectivity without being subjective by self-interest and maintaining the privacy of sources and attributing what is said to the appropriate source. As such, journalism ethics is seen from the actions of journalists and media organisations.

The contribution of journalists towards media ethics in this digital era, first, is that journalists should be concerned because the people they write for are concerned. Their publics have expectations regarding the kind of journalism that is ethical. In other words, they want journalism that is *dependable, credible, truthful, balanced, unbiased, thoughtful, interpretative, considerate, empathetic and realistic*. No matter how difficult it is to achieve these, journalists have to bear in mind that these are the expectations of the public. Oseghale (2023) buttresses this argument that journalism ethics must emerge from those who write and edit the news, from publishers and station owners and from the workers who sell advertising and subscriptions to sustain the business. Developing ethical standards is a personal exercise in part and a collective one, too. Effective and meaningful ethical standards can never be imposed from an external source. They must be an outgrowth of those who practice them every day. Ethical practice in general and in journalism, in particular, rests on common human values. Journalists should use the language of ethics in addition to the familiar language of politics and economics.

Mass Communication Practice of Ethics in the Digital Age

The emergence of digital technology has been instrumental to societal advancement through information availability and accessibility. Digital technology and electronic networks present opportunity to advance public interest by promoting access to e-resources for academic, research and for leisure purposes. Additionally, this technology, enhances and accommodates the simultaneous use of online materials available on the internet by multiple users at the same time, as well as encourage remote search link capacity, rendering irrelevant territorial and geographical boundaries in accessing information (Adetunji&Okuonghae, 2022). As such, the following concepts are imperative in understanding ethical practices in mass communication:

Digital Ethics: What is meant by "ethics" is a standard, guideline, regulation, and reference process in carrying out daily activities. Without ethics, it is impossible to define the boundaries between good and bad behaviour. Therefore, ethics must be integrated into people's lives so that every activity carried out is not considered as bad value and is not perceived negatively by the community. A set of rules and methods for mitigating the harm caused by the use of digital technology has been developed as part of digital ethics. To maintain the convenience of digital technology, it is necessary to establish a digital code of ethics. Thus, a certain set of digital ethics must be adhered to when using social media. Courtesy and decency are the two most important values to have. Although there is no universally accepted standard for digital ethics in cyberspace. Internet ethics is a major focus in digital ethics. Individuals can use digital ethics as a guide when interacting with others on social media. Awareness, accountability, integrity, and respect for the importance of compassion will be instilled in those who use

digital media as a result of digital ethics. Aspects of digital ethics occupy the space between technological and moral aspirations. Therefore, it is not possible to control digital ethics only through formal law because of moral considerations. This evaluation regulates all digital interactions between humans on the internet (Apdillah et al., 2022).



Figure 2 Violation of Digital Ethics in Cyberspace

Impact of Violation: Advances in digital media that accelerate the flow of information have increased a number of ethical violations. The existence of digital ethics can limit the attitudes and behaviour of digital citizens (netizens) regarding the use of digital media. Digital ethics also makes use of digital space as a place for people to gather. Therefore, without digital ethics, criminal acts such as hoaxes, hate speech, fake news, disinformation, misinformation, malinformation and other negative things will occur in the internet world. Besides that, the absence of digital ethics can lead to sexual harassment and pornography in the digital world. According to Surbakti et al., (2021), there have been several ethical violations through Facebook such as defamation or insulting even innuendo or inappropriate words spoken in a social media against a group or individual posted by an irresponsible person.

Digital Concept: Everything manual becomes automated, and everything complicated becomes simple is a concept known as “digital” in the Technological Age. Digital is a complex and versatile approach that has become an essential part of our daily lives. Media is closely related to digital philosophy. The media landscape is always changing. The pace of technological change towards an all-digital world has increased significantly in recent years. Humans have adopted a new way of life in the digital age which is closely related to their technological gadgets. In today's world, technology is a resource that can fulfill almost every need of a person. To understand digital theory, it is important to understand how the five characteristics of digital, namely numerical representation, modularity, automation, variability, and transcoding, or everything is related to how the media evolves as technology advances, making it easier for humans in every aspect of their lives.



Figure 3 Digital Concept

Age of Digital Media: The digital age refers to the period of time in which personal computers and subsequent technologies were introduced to give users the ability to transfer information easily and quickly. In this digital era, change is good as a positive impact that can be used as well as possible. On the other hand, in addition to the positive impacts there are also negative impacts which are certainly detrimental to the users. Advances in technology have led to the emergence of the digital age, which in turn has led to changes in many parts of our daily lives. Internet technology has made it easier for people to live a life that is closely related to the internet and changed the existence of the previous media. It is this convenience that is the driving factor behind people's desire for digital tools that allow them to access all their information anywhere and anytime (Metuonu, 2023).



Figure 4 Example of Digital Media

The development of digital technology is now making big changes to the world, the birth of various kinds of digital technology that is increasingly advanced and its development continues to increase. Various users are facilitated in accessing all information through many ways, and can enjoy the facilities of digital technology freely and in control. The digital age also makes one's privacy seem lost. The large number of user's personal data that is clearly printed and easy to access in it makes many people irresponsible to misuse the data. The digital age is not a matter of being ready or not an option but a consequence. The consequence in question is that where a person has dared to use it, then the person must accept the consequences whether it is negligence from oneself or others.

The advancement of digital technology today has a significant impact on the world, with the creation of various new and more sophisticated digital technologies. All the benefits of digital technology are at the user's fingertips, where they can do as much or as little as they like. However, one's sense of privacy also diminishes in the digital age. Where, people are more likely to misuse personal information that is clearly visible and easily accessible because of this. The digital age is not a question of whether you are ready or not, but a fact of life. The question is whether the person who uses it is responsible for their actions or not, be it their own negligence or the negligence of others.

Communication: The process by which humans interact with each other to convey information that can be understood by both parties is referred to as general communication. Basically, communication is the act of conveying information from one location, person, or group to another. Almost every communication consists of three components: the sender, the message, and the receiver. Therefore, communication is closely related to human activities and is full of messages and behaviour. The rapid development of technology has an impact on developments in the realm of communication. Developments in the field of communication with digital technology have created various types of communication media, especially on Smart phones that are used in everyday life, whether in business or just asking someone close to social life.



Figure 5 Communication Process

Ngonso and Egielewa (2023) observed that in the current era of digital media, communication ethics, especially on social media, are classified in 3 ways, namely in the context of time, age, and message content. For example, in the context of “time” where there are still many students who often send messages to their lecturers at the wrong time, in the context of “age” it is necessary to have insight into things that are negative or need guidance from their parents for children who are not enough age in using social media. In addition, in the context of “message content” it is hoped that digital communication users will understand and seek the truth about what they want to convey so as not to cause inconvenience to fellow social media users. Digital communication that can be accessed anywhere and by anyone, which is also juxtaposed with slang which is increasingly being used, is often in the spotlight because of the loss of ethics and norms of politeness in communicating. Communication ethics can be explored through understanding good grammar, early education about manners, learning to understand and limiting curiosity about the privacy of others.

Social Media: Social media is a medium to socialize with each other based online that allows humans to interact with each other without being limited by space and time. With social media, anyone can communicate with someone in any part of the world at any time. Social media is a type of online medium in which users may easily engage, share, and create material. It includes blogs, social networks, wikis, forums, and virtual worlds. People all across the world utilize blogs, social networks, and wikis as their primary form of social media. The good influence of social media is that it allows us to engage with many people, expand relationships, location and time are no longer barriers, we can express ourselves more freely, information can be disseminated quickly, and expenses are lower.



Figure 6 Social Media

While the negative consequence of social media is that it keeps individuals who are close apart, face-to-face contacts tend to decline, getting people addicted to the internet, producing disagreements, privacy issues, and leaving them open to unwanted influences from others. The presence of social media has had an impact on social life in society. Changes in social relationships or changes in the balance (equilibrium) of social relations, as well as all forms of changes in social institutions in a society that affect the social system, such as values, attitudes, and behaviour patterns among groups in society. Positive social developments include the simplicity with which knowledge may be obtained and communicated, as well as the acquisition of social and economic rewards.

Someone who can make good use of social media will benefit from making their life easier, such as finding friendship connections, facilitating learning, facilitating the shopping process and many more benefits that can be obtained if social media is wise. However, if someone misuses social media, then he will get losses such as criticism from netizens, lack of relationships, disclosure of privacy, etc. Social media can turn a person into 2 different sides of life, because someone can have a very different life between social media and real life (Adetunji&Okuonghae, 2022).

Similarly, in an era in which media are global in content, reach and impact, public cynicism about journalism continues to rise, and audiences have become increasingly fragmented. The need for transparent news reporting and ethical decision-making has never been greater. Developing universal ethical guidelines for the digital age will help rebuild trust in journalism and generate more ethical approaches in the production of digital journalism in the global arena. Norms and ethical standards for global media production can be identified, but the boundaries of culture and politics temper can shape these. A major challenge in journalism

ethics is to find a way through these forces and achieve an appropriate balance between local and global values. Journalism ethics is the responsible use of the freedom to publish, but how does that responsibility translate into practical applications in media disrupted by technology on a global scale? What practical applications are there for producing journalism in different cultures, contexts, and social and political structures? A country's philosophies and values validate those structures and acceptable practices in which journalists work (Otulugbu&Ogunobo, 2022).

At the same time, the disruptive forces of the digital age have prompted a redefinition of journalism. The rise of digital media has allowed intolerance in the public sphere to proliferate. At the same time, digital media and its global audience reach and inspired advocacy journalism have empowered citizens as well as minority and indigenous communities. In this growing contentious environment, journalists who seek to improve peoples' lives have to work harder than ever to be grounded in ethics that value humanity and support the need and right for people everywhere to be informed. Practically speaking, journalists must acknowledge the limitations within which they are able to operate, whether those confines are political, cultural, or imposed by media owners and the business of news gathering and dissemination. Similarly, instructors need to teach students about the limitations.

Ethics training remains a crucial element of journalism education. Thus, educators should address ethical issues at institutional level because each country's culture and politics affect how journalism is produced and distributed. Such issues range from government and economic censorship, to deliberate misinformation campaigns and attacks on reporters. Government control of media in some countries also needs to be assessed and understood. Therefore, codes of ethics are needed, but should be used with caution. Codes of ethics represent a "way of thinking about what you do." They are guidelines, not rules, and they help articulate values and ideals that journalists try to follow. Sceptics said these codes are "window-dressing," and that they could be used to force journalists to comply with them as a set of rules, or even applied against them by governments. Codes of ethics represent a step in a professional discussion and help journalists maintain a professional mindset. They are also codes of conduct. However, they should not be prescriptive because they represent principles, not rules. Therefore, educators should emphasise that applying ethics is about weighing moral choices. Students need to learn where the principles of ethics come from and how they are related to basic human values rather than just focus on the codes. Students also need to study a set of virtues for journalists that are the basis for codes of ethics. These include Aristotle's golden mean, Immanuel Kant's categorical imperative, John Stuart Mill's utilitarianism, and John Rawls' theory of justice and the veil of ignorance, among others that are relevant in different nations and cultures.

Students need to practice weighing moral choices to find a balance, depending on the individual situation and the impact of a decision on stakeholders involved. This can also mean that they have to consider cultural and political contexts. A decision in one country or context may be different in another because of its impact on different stakeholders. As such, making practical case studies personal to help students better understand them. For instance, what if a student is drunk on campus and is caught on surveillance video? Does the student have privacy rights in this case? Such approaches personalise ethical issues and show why students should be interested in them.

Professional Codes of Ethics for Journalism Practitioners

Codes of ethics exist virtually in all professions in order to ensure standard practice and since journalism is not an exception, it bends along with the dictates of the standard. The phenomenon reflects the general process of the professionalism of journalism, especially from the threat of external intervention and reduced autonomy (Modeme, 2022). The code reveals the values that the media publicly proclaim as the guidelines for their work, especially in a place where it is seen and upheld as a profession. Deuze in Oseghale (2023) supports this assertion that is parallel to the history of the 20th century professionalisation of journalism and that of professional codes of ethics, especially since the adoption of the *Code of Bordeaux* by the International Federation of Journalists in 1956. Although journalists worldwide disagree on whether a code of ethical conduct should be in place or not, they do share a sense of being ethical, which in turn legitimises their claims to the position as (free and fair) the watchdogs of society.

According to Okocha et al., (2023) journalism ethical codes remain at the forefront of any discussion about journalism ethics. Distinctions between law and ethics, codes and rules and voluntary and obligatory compliance leap immediately to mind as do questions of enforcement. In some part of the world, a history of authoritarian governments has left a legacy of traditions (even laws) and institutions intended to regulate the practice of journalism. In some cases, ethical codes have been treated as if they were laws and the practice of journalism has been restricted to those professionals certified or licensed by state sanctioned journalism organizations. While journalists may resist government regulation under any guise as a threat to freedom of the press, they recognise the need for statements of journalistic principles at various professional levels. These include codes by professional journalistic organisations, councils sponsored by professionals or media owners to enforce standards and specific policy statements on standards and ethics by individual news organisations. When considering laws versus codes, it is helpful to remember an axiom put forth by Dr. Kidder, ethics is obedience to the unenforceable. Therefore, it is up to journalists themselves not governments or outside authorities to set the standards for their profession.

For example, in the global media space, the Society of Professional Journalists (SPJ) have since 1947 developed Code of Ethics, which is voluntarily embraced by thousands of journalists regardless of place or platform and is widely used in newsrooms and classrooms as a guide for ethical behaviour.

1. *Seek Truth and Report it:* Journalists should be honest, fair and courageous in gathering, reporting and interpreting information;
2. *Minimize Harm:* Ethical journalists treat sources, subjects and colleagues as human beings deserving of respect;
3. *Act Independently:* Journalists should be free of obligation to any interest other than the public's right to know; and
4. *Be Accountable:* Journalists are accountable to their readers, listeners, viewers and each other.

At the international level, there exists code of ethics started in 1950 by a committee of different countries. Also, UNESCO being a forum came up with some draft containing five Articles. The international professional codes of ethics also have 10 Articles in it. Also in Nigeria, the NUJ has 15 articles in its codes of ethics. Apparently, there is a kind of similarity in these codes, which suggests a kind of universality as far as the service of journalism is concerned.

UNESCO Drafted Code of Ethics

1. Media personnel providing accurate and factual information to the public;
2. Devotion to public interest;
3. Maintaining the integrity and dignity of the profession;
4. Having the necessary knowledge about foreign countries to report accurately; and
5. Faithful observance of the professional ethics.

The International Professional Code of Ethics

Article 1: People's right to truthful information;

2: Journalist's dedication to objective reality;

3: Social responsibility of journalist;

4: Professional integrity of journalists;

5: Public access and participation to information;

6: Respect for privacy and human dignity;

7: Respect for public interest;

8: Respect for universal values and diversity of culture;

9: Elimination of wars; and

10: Promotion of a new world information and communication order.

Journalists' Code of Conduct in Nigeria

In the pursuit of ethical practice, Nigerian journalists (just like journalists in any other parts of the world) have developed code of ethics. These codes of ethics have been in place since enacted by the Nigerian Press Organisation in 1979. Subsequently, relevant bodies such as the Nigerian Press Council, the Nigerian Union of Journalists and the Nigerian Guild of Editors, among others, refined it and evolved a new code of ethics in 1998. It recognizes the fact that "truth is the cornerstone of journalism and every journalist should strive diligently to ascertain the truth of every event." The preamble of the code reads: "conscious of the responsibilities and duties of journalists as purveyors of information, we, Nigerian journalists, give to ourselves this Code of Ethics. It is the duty of every journalist to observe its provisions." Below are the itemised ethical concerns as established by the Nigerian Union of Journalists (NUJ):

- 1) *Editorial Independence*: Here, it suggests decisions concerning the content of news should be the responsibility of a professional journalist.
- 2) *Accuracy and Fairness*: This aspect stresses the fact that the public has a right to know. Hence, factual, accurate, balanced and fair reporting should be the ultimate objective of good journalism and the basis of earning public trust and confidence. Subsequently, journalists are tasked to refrain from publishing inaccurate and misleading information and, where published in error, prompt corrections should be made with the victim having a right to reply.
- 3) *Privacy*: Here, journalists are charged to respect the privacy of individuals and their families unless it affects the public interest. Public interest, thus, is the only justification for infringing on an individual's privacy.
- 4) *Privilege or Non-disclosure*: Deals with the universally accepted principle of confidentiality and non-disclosure of the source of information obtained in confidence. Sources who supply off-the-record information are protected here.
- 5) *Decency*: This manifests in the appearance of a journalist, his use of language, caution to profanity and treating the relatives of convicts and criminals in the news. Journalistic choice here should conform to public taste.

- 6) *Discrimination*: Making pejorative reference to a person's ethnic group, religion, gender or to any physical or mental illness or handicap is strictly prohibited.
- 7) *Reward and Gratification*: This prohibits soliciting for or accepting bribe, gratification or patronage to suppress or publish information.
- 8) *Violence*: This ethical concern abhors the presentation or reportage of acts of violence, armed robbery, terrorist activities or a vulgar display of wealth in a manner that glorifies them in the eyes of the public.
- 9) *Children and Minors*: This prohibits identification, either by name or picture, or interviewing children under the age of 16 who are involved in cases concerning sexual offences, crimes and rituals or witchcraft either as victims, witnesses or defendants.
- 10) *Access to Information*: Here, journalists are tasked to strive always to employ open and honest means in the gathering of information. Exceptional methods *are allowed* only when the public interest is at stake. Even then, there should be transparent disclosure that secret recording or subterfuge was used to gather the information or the expose was via whistle-blower activism.
- 11) *Public Interest*: Charges journalists to strive to enhance national unity and public good.
- 12) *Social Responsibility*: Tasks journalists to promote the universal principles of human rights, democracy, justice, equity, peaceful coexistence and international understanding.
- 13) *Plagiarism*: Warns journalist against copying, wholesale or in part, other people's work without attribution or consent.
- 14) *Copyright*: Calls for the proper acknowledgement of authors whose works have been reproduced, either print, broadcast, art work or design. Copyright laws at both national and international levels are recommended as guides here.
- 15) *Press Freedom and Responsibility*: Here, journalists are tasked to strive at all times to enhance press freedom and responsibility (adapted from Code of Ethics for Nigerian Journalists, 1998).

Therefore, the above ethical codes of conduct serve as a guide to journalists in the discharge of their day-to-day responsibilities. As such, the idea of having a common set of ethics guiding members of the same profession in all parts of the world is important. On one hand, a good man is so because he is ethically minded and leads his life in morally acceptable ways. On the other hand, a bad man is bad because he is not morally upright. In all societies, there are standards by which actions can be regarded as good or bad. Without a concern for ethics, there will be no difference between a human being and an animal.

Although no regulatory body has the power to enforce it on practitioners, it is hoped that journalists themselves will implement the provisions of the code voluntarily in the interest of the society, the image of the profession and their individual integrity as journalists. How well they have done this is a different issue altogether, as Gambo in Modeme (2022) charge: the challenge remains whether journalists, proprietors and managers of media organizations are adequately educated and willing to adhere to these principles within the ongoing democratic experiment.

Notwithstanding, the code of ethics provides a good point of reference to the effort to ensure ethical practice in the country. Its endorsement by several professional bodies, such as NUJ, NAWOJ, NPO, etc., is an indication of the

willingness to instil ethical practice among practitioners. More to this, other bodies, such as NIPR and APCON, have also evolved ethical codes to ensure a healthy atmosphere for the practice of journalism in the country (Aondover et al., 2021). However, with the advent of digital media which has facilitated citizen journalism or public journalism, which is in vogue, the task of entrenching ethical practice has become a seriously challenging one, as amateur citizen journalists have scant or no regard for professionalism. This is, indeed, an issue to contend with, given the overheated nature of online platforms, which are already replete with false and misleading information and heavily characterised by unethical journalism practice.

Schools of Thought in the Study of Ethics

Two broad ethical schools of thought exist: Deontological and Teleological ethics. These appear to negate each other. Other than these, we also have situational ethics and the golden rule as schools of thought in ethics. Although other ethical philosophies abound, our discussion in this chapter is focused on these four.

Deontological ethics is a branch of ethics that is absolutist in nature. Derived from the works of the German Philosopher Immanuel Kant, the ethical perspective judges actions on their own devoid of what their consequences are. Deontological ethics as a philosophy is formulated based not on virtues, outcomes or emotions but on duties and obligations (Littlejohn & Foss in Zafar et al., 2021). To a deontologist, therefore, regardless of the consequences, what is right is right and what is wrong is wrong. Hence, adherents here have it as a moral duty (categorical imperative) to always stand by the truth. According to Littlejohn and Foss in Zafar et al., (2021), Kant's so-called universal law is therefore *categorical* because there are absolutely no exceptions under any conditions, and it is *imperative* because it is a necessary duty to which everyone must adhere.

Journalists inclined to this ethical school of thought, therefore, have no reason whatsoever to “play soft.” Coinages, such as national interest, public interest, national security, etc., have no space in deontological ethics, thereby rendering it to serious criticism. Opponents contend that journalism exists to make and not to mar the society. Hence, any journalistic endeavour (no matter how factual) that is capable of tearing society apart is not worth the salt of good journalism. Deontologists, however, are not perturbed by this. No wonder, their maxims: “*Let justice be done though the heavens fall!*” This is how far a deontologist can go in sticking to the truth. Hence, a deontological journalist is ever prepared to call a spade by its name.

Teleological ethics also referred to as consequential or utilitarian ethics accords more regards to the outcome of an action than the action itself. To this school of thought, we judge actions based on their likely consequence on the society. This ethical perspective is credited to the works of Jeremy Bentham (1748-1832) and John Stuart Mill (1806-1873) (Zafar et al., 2021). The core assumption of this ethical perspective is that we are ethically bound to do what is best for the most people. Hence, actions are good when they promote the greatest happiness for the greatest number. Here, no moral act or rule is intrinsically right or wrong. Rather, the rightness or wrongness of an act or rule is solely a matter of the overall non-moral good produced in the consequences of doing that act or following that rule. Here, actions such as murder, enslaving others, punishing innocent persons, etc. can be justified if, at all, their consequences are perceived

to be good. This has earned the doctrine a lot of criticisms, as it allows individuals to hide under the cover of consequences to perpetrate evils in the society.

A journalist operating with this ethical perspective thus has the latitude of freedom to take his moral decisions. Here, several stories can be “killed” or reported, depending on their perceived consequences on the masses (recall our discussion of the gate-keeping theory in the preceding section). Peace journalism as a concept can be situated within the framework of this ethical perspective alongside other journalistic practices, such as advocacy journalism, development journalism, etc. that are aimed at pressing home the message of development even if it means tempering with the core values of journalism, such as objectivity and accuracy. More so, most repressive press laws can be justified here, as far as national interest, state security and public good are concerned.

Situational ethics on its part states that decision making should be based upon the circumstances of a particular situation and not upon fixed law. Credited to the works of Joseph Fletcher (1905-1991), this ethical perspective holds that the only thing absolute is love. Hence, love should be the motive behind every decision. As long as one’s intention is love, the end justifies the means. Love here derives from God’s love for mankind, as stated in 1 John 4:8 “God is love” as such, fellow humans are expected to demonstrate similar love if at all, they are serving the living God. Ethical behaviours here are highly contextualised and have no absolute or universal applicability.

A journalist who imbibes this ethical philosophy, therefore, can determine his action in any given situation based on how he feels. Such an action will benefit humanity generally. It is on this premise that we can truly appreciate the role of Ahmed Salkida and Barrister Aisha Wakili in mediating between the dreaded *Boko Haram* insurgency and the rest of the society, a role that earned them the wrath of security agencies in the country. A situationist journalist is not bound by absolute or consequential rules, but looks at the merit of situations vis-à-vis the interest of humanity to take his decision.

The last ethical perspective to be discussed here is the Jewish inclined *golden rule*, which tasks an individual to treat others as he would have them treat him. This ethical dimension has two sides to it: whereas the first dimension tasks the individual to treat others as s/he would have them treat her/him; the second dimension demands that the individual does not treat others the way he doesn’t want to be treated. The belief of this ethical perspective is that while we all want our viewpoints, dignity and integrity protected, we should do the same to others, and vice versa. At the heart of this ethical dimension is empathy, trying to imagine how others perceive our actions and how we would have felt assuming we were the victims. If applied, cases such as slander, libel, character assassination, etc that are replete in contemporary media will not exist.

It is axiomatic that the conduct of journalists in the society is always in tandem with at least one of the ethical perspectives explored above. While it is not the intention of this chapter to recommend the “best” ethical dimension for journalists, it is wished that we will use these schools of thought as lenses through which to view the behaviour of journalists in the society. On several occasions, journalists stumble across ethical dilemmas or conflicts of interest. Issues dealing with part-time employers of journalists getting involved in a saga, commitment with the news source, relatives or spouses getting involved in a saga, ethnic/religious/regional inclinations, etc. do come up every now and then as the journalist goes about discharging his duties. In such situations, the ethical

inclination of the journalist to any of the ethical philosophies above helps him to decide his course of action.

Why Communication Ethics in the Digital Age

Communication ethics is important in the digital age because the sophistication of the social media and its perceived use by both the young and the old. It is therefore necessary to regulate its use. The prevalence of unsubstantiated information and communication on the social media appear to have sent many to the early graves, cause conflict between families, friends, citizens and government, and individuals belonging to different ethnic groups, religious groups etc. That is where ethics comes in. We need to protect the young and even the elderly from harmful communication on the social media and other digital platforms.

The following ethical codes will therefore suffice:

- Designing ethical codes that can protect people from harmful communication and that any communication that is put on the social media must be devoid of lies and half-truth.
- The code must also prevent the transmission of indecent communication on these platforms
- All communication must be devoid of indecent and obscene language to protect the young one who may be gullible
- That fact checking must be done to verify the authenticity of any communication before it is shared on the digital platforms
- That unsubstantiated information or communication must not be shared on the social media and other digital platforms
- That any communication that is suspicious or harmful must not be shared on any of the social media and digital platforms
- That any communication that tends to promote division must not have a place on the social media or digital platforms
- That any communication that discriminates against a person's religious affiliation, ethnic group or state of health must not have a place on social media and other digital platforms
- That any communication that seeks to promote violence in any form should also not have a place on social media and other digital platforms
- That any communication that is defamatory in nature should also not have a place on social media or any of the digital platforms
- That any communication that is fraudulent in nature should also be kept away from the social media and other digital platforms.
- That any communication that denigrates the dignity of the womanhood should also not have a place on any social media or digital platforms

Conclusion

This chapter examines ethics of communication in the digital age. The chapter content includes concept of ethics in journalism or mass communication practice, journalists' code of conduct in Nigeria, professional ethics for journalism practitioners, relationship between press theory and journalism ethics as well as editorial independence, shield privilege, etc. The chapter establishes that ethical standards are more critical than ever in a digital world where media reaches global, fragmented audiences. But each country, culture, and situation are different. As far as journalism is concerned, it is expected that journalists will remain absolute in

upholding ethical values. However, the adherence to these values by journalists varies from one society to the other. Thus, because of differences in society, adherence sometimes tends to differ because of some influences in the society. For instance, if a society is corrupt or not moving to the right direction, a journalist may not be allowed to do his job correctly. In spite of the media being an independent body in the society it needs to do the right thing regardless of these challenges. Therefore, when journalists and media organisations consider journalism ethics in their reportage, the result is ethical journalism. Ethical journalism is thinking journalism. It provides fair, accurate, informed, and reflective coverage of events and issues that are important to people and society.

Similarly, the ethical theory serves as the foundation for ethical solutions to the difficult situations people encounter in life. In fact, for centuries, philosophers have come up with theoretical ways of telling right from wrong and giving guidelines about how to live and act ethically. Ethics in the media is, at its essence, about duty. It comes with the concepts of freedom and responsibility. It comprises a set of guidelines and principles determined by members of the profession, preferably in cooperation with public opinion to allow most if not all of the media to perform a better service. Unethical conduct, immorality or negative values are devoid of ethical benchmarks. They are dangerous social evils. They can be damaging to the society to the extent of leading to a failed state. Within this context, it can be seen that communication ethics in the digital media era, especially social media, is still very much needed. In communicating through digital media, users have a big challenge because their responsibility for freedom of expression must also be accompanied by a moral responsibility. Communication ethics in the era of digital media, especially on social media, can be classified in 3 ways, namely in the context of time, age, and message content. Based on the content of this chapter, students should be able to demonstrate in-depth knowledge of the concept of ethics in relation to journalism or communication practice; and also, to be able to assess the ethical and moral obligations of media and communication professionals and the ethical responsibilities of individuals, groups and adjunct organisations engaged in media message development, transmission, dissemination and consumption.

Exercises

1. Identify and explain the communication ethics discussed in the text
2. Identify and explain the ethics of communication in the digital age
3. Discuss the implications of the non-adherence to ethics of communication in the digital age
4. Identify the communication ethics discuss in the text and briefly explain each of them

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Chapter 15

Media and Information Literacy

Jide Jimoh & Hassan Suleiman

Overview

In this age of the internet and social media, information and media literacy has become increasingly important. “Fake news” and hate speech are not new or peculiar to the internet and social media age but it has become easier and cheaper to spread (Oso, Soremekun & Jimoh 2020). Anybody with an internet-enabled phone can create and disseminate information that is not verified and which may be harmful. The traditional control of gatekeeping has all but collapsed. There is therefore, the need to equip communication and media studies students with requisite skills to identify, expose and counter fake news and hate speech through media literacy. This course intends to achieve this objective.

Objectives

The specific objectives are to:

- Introduce students to the concept of media literacy;
- explain terms relevant to the idea of media literacy;
- explore the complexity of media portrayals;
- expose students to the existence of fake news and hate speech;
- define fake news and hate speech; and
- equip students on how to recognize fake news and hate speech.

Conceptual Clarification of Terms

- Media and Information Literacy
- Information
- Misinformation
- Disinformation
- Malinformation
- Fake news
- Hate speech
- Fact checking
- Consequences of fake news and hate speech

Steps to avoid spreading fake news and hate speech

Introduction

The world is now saturated by mediated messages through different media channels both traditional, mainstream (print and broadcast) and social media.

Keane described it as an era of media decadence (Keane, 2013). As Oso and Akhagba have observed, the saturation “is not just in terms of the various media platforms that have been developed especially with the advent of ICTs, but the multiplicity of content and voices that now pervade the public space; so much information is out there in different forms, variety and quality to the extent that an average citizen may get swamped and confused in its ever flowing torrent” (Oso

& Akhagba, 2014, p. 171). We may even add that the different purveyors of these contents have different intentions and purposes which creates the needs for the citizens to be careful and be on guard.

The media and the contents that pass through them to the citizens are the main mechanism through which many people experience the social world around them and ascribe meanings to them and define realities. This power of the media demands that citizens must build their capacity for a “critical understanding of the phenomenon of communication” (Grunwald Declaration on Media Education, quoted in O’Neil & Barness, 2005, p.20).

Media consumption has gone beyond just being able to listen, read and be informed. It has become crucial for the citizens as actors in the democratic and development processes of their society to develop more comprehensive skills in the current mediatized social environment (Oso & Akhagba, op.cit). This is where media and information literacy come in. Media and information literacy is meant to equip the citizens in order for to acquire new skills and competences as consumers and creators of media content.

Media and Information Literacy (MIL)

Media and information literacy refers to the process of training, equipping and educating people on the need to be wary of information and media contents with the background that not all information spread is necessarily factual or true. The aim is to enable those exposed to information to make informed choices and avoid being misled to take wrong actions based on false or inaccurate information both at interpersonal and media levels. The Moscow Declaration (2012) defines MIL as a “combination of knowledge, attitudes, skills, and practices required to access, analyse, evaluate, use, produce and communicate information and knowledge in creative, legal and ethical ways that respects human rights”. A more encompassing definition is provided by United Nations Educational, scientific, and Cultural Organization (UNESCO): “a composite set of knowledge, skills, attitudes, competences, and practices that allows one to effectively access, analyse, critically evaluate, interpret, use, create and disseminate information and media products with the use of existing means and tools on a creative, legal and ethical basis” (UNESCO, 2021). It also lists MIL as an integral part of so-called ‘21st century skills’ or ‘transversal competencies.’

Though MIL is open to different definitions and perspectives there are certain common core concepts. Cecilia Von Feilitzen has shown in this vein that;

There exist many definitions of media literacy around the world. More and more often they include the ability (1) To access the media; (2) To understand/critically evaluate different aspects of the media and media contents; (3) To create media contents/participate in the production process. It is not unusual that the definitions also include aspects of learning to use the media in order to participate in the process of social change, for development towards increased democracy (Commission of European Community quoted in O’Neil & Barness, 2008, p.14).

The UNESCO definition quoted above is in line with that of Sonia Livingstone who defines MIL as “The ability to access analyse, evaluate and create messages

across a variety of contexts” (Livingstone, 2007). These definitions put into recognition the interpretative and evaluative autonomy of the media audience as potential active individuals. This is reflected in Patricia Aufdeheide’s view that,

A media literate person can decode, evaluate, analyse and produce both print and electronic media. The fundamental objective of media literacy is critical autonomy relationship to all media. Emphasis in media literacy training ranges widely, including informed citizens aesthetic appreciation and expression, social advocacy, self-esteem and consumer competence (cited in Oso & Akhagba, op.cit. p. 176)

MIL advocates recognise the commercial, political and ideological implications of media contents. Hence the main objective of MIL is to develop in the citizens critical thinking, understanding and skills in their media encounter/engagement. The following concepts underline these objectives

- All media are construction
- The media construct reality
- Audience negotiates meaning in the media
- Media have commercial implications
- Media contain ideological and value message
- Media have social and political implication
- Form and content are closely related in the media
- Each medium has a unique aesthetic form

Information literacy has emerged as an extension of the concept of information society. It follows the recognition of the commodification of information in a globalized society of today. The American Library Association defines information literacy as the ability to “recognise when information is needed and have the ability to locate, evaluate, and use effectively the needed information” (quoted in Oso & Akhagba, 2014, p.179). The main objectives are similar to those of media literacy.

Citizens need the critical skills to be able to interrogate and deconstruct media messages in these “promotional times” with many hidden persuaders. As an author quoted by Oso & Akhagba observed “The uncertain quality and expanding quantity of information pose large challenges for society. The sheer abundance of information will not itself create a more informed citizenry without a complimentary cluster of abilities necessary to use information effectively”

MIL is even more imperative in developing countries like Nigeria where the general level of literacy is low in rural areas and deprived urban communities. The importance of MIL came to the fore globally during the COVID-19 pandemic. The world witnessed what has been described as information disorder. The 2023 Nigerian elections also witnessed a high level of such information especially on social media platforms. Information disorder has been described “as the various ways by which information can be polluted and ways they can be published and exposed on continuum” (Adenle, 2021, p. 10). Such information represents “a dysfunction in the information that undermines public understanding” (Cuniliffe-

Jones et.al, 2021, p. 114). The main objectives of those involved in spreading such information is to manipulate public opinion and influence behaviour and attitude.

Information

Information has various definitions depending on the context of its use. Broadly speaking, information is the content(messages) of all meaningful communication. It can also refer to verifiable and thus reliable factual data about the real world (McQuail 2010:559). According to Indeed Editorial Team (2023) Information could be defined as a fact, thought or data disseminated through various means such as written, oral, visual and audio communications.

Information can also be referred to as knowledge shared through study, instruction, investigation or news disseminated through the act of communicating. Information has different names. These include intelligence, message, data, signal or fact. Information is key in the mass media industry. Indeed, mass media thrive on information dissemination. The heterogenous audience of mass media consume information to satisfy their education, entertainment and entertainment needs.

Misinformation

Misinformation refers to a false or inaccurate information passed to a person or group of persons but not actuated by a deliberate intention to mislead; it could be by mistake caused by inadequate linguistic competence or other psycho-social circumstances. Even though the information is false or misleading, it was not meant to be deliberately so. Indeed, the sharer of the information believes it to be true. An example is when a Class Representative misheard the timing of a lecture scheduled by the lecturer and passes the wrong time to the class.

Disinformation

Disinformation on the other hand is information passed in order to deceive the receiver. It is usually deliberately passed to mislead for a selfish motive on the part of the encoder. At corporate levels, it could be a propaganda tool to deflect the receiver from planned actions or consequences. Disinformation can also come in form of fake news. It can come in form of unsubstantiated rumours and can be read overtly or covertly.

Malinformation

Mal information is information that is intentionally passed to inflict harm or imminent threat of harm on the receiver. The information may even be true or factual but the intention is to cause harm on the person, entity or country receiving it. Cyber stalking, revenge porn from estranged lovers are good examples of malinformation. There are numerous cases where estranged lovers post damaging videos, texts or audios to embarrass or bring to disrepute the other partner.

Fake News

Although fake news has a long history in public communication, it gained currency in 2016 during the US presidential elections, it also gained further notoriety during the widespread misinformation that accompanied the Corona virus pandemic in 2020. Yet there is no universally accepted definition of “fake News’ as the term

itself is contested. For example, UNESCO notes that “fake news has no straight forward or commonly understood meaning because news means verifiable information in the public interest, and information that does not meet this standard does not deserve the label of news. In this sense, “fake news” is an oxymoron which lends itself to undermining the d-credibility of information which does indeed meet the threshold of verifiability and public interest, i.e., real news.” (UNESCO 20187 Nevertheless, Oso, Soremekun and Jimoh (2020:10) defined fake news as the deliberate production and dissemination of misleading contents for purposes other than public good. In other words, it is a deliberate act to misinform members of the public about a particular issue, concept or phenomenon.”

Different types of fake news include satire/parody, Hoax, propaganda, clickbait, imposter content, deepfakes and visual deception, and bots.

Satire/parody: a false story presented as truth to evoke humour but in the process some people get fooled into believing it. There are actually satire/parody websites created for humour but the contents occasionally find their ways into mainstream media as news.

Hoax:

Propaganda: usually an attempt to push political agenda. it is a mixture of lies and half-truths presented to score a point. The word originated from a religious background but it is more commonly used by politicians and others who have a point of view to push.

Clickbait: in an attempt to garner readership, headlines are sensationalized to lure readers to the media outlets. This is very pronounced among bloggers whose headlines are often at variance with the content of the story.

Imposter Content: genuine sources are impersonated to spread views they know nothing about. The pope and other prominent religious and civil leaders have been victims of imposter postings.

Deep fakes and visual deception: Tools of information and Communication Technologies (ICTs) are manipulated to produce altered and manipulated audio and videos that look real. Examples are faces of celebrities superimposed on pornographic material. With the advent of ChatGPT app designed to provide human-like conversation experiences by processing natural languages inputs and generating relevant responses, it has become easier to produce deepfakes and visual deceptions. Below are two deepfake visuals depicting the Catholic Pontiff as a basketball player.



Source:

<https://www.facebook.com/636563969/posts/pfbid02rmzCohfqVSddcGDappDTBxncoGyqpgm17wmseMSMGWMVRMFHVTWMg8swcL682EPcl/?mibextide=nif50z>



Source:

<https://www.facebook.com/636563969/posts/pfbid02rmzCohfqVSddcGDappDTBxncoGyqpgm17wmseMSMGWMVRMFHVTWMg8swcL682EPcl/?mibextide=nif50z>. Accessed 30/4/2023

Bots: is a contraction of the word 'robot'. Bots is a computer application that carries out repetitive acts as humans on the internet, in this way it can generate and spread fake news rapidly and 'like' contents as if human beings carried out the act.

Hate Speech

Hate speech is a contested term but the consequences are not contestable. It can and has led to social upheavals, mutual distrust, dehumanisation, bodily harms and even deaths. Thus, attention must be paid to the phenomenon of hate speech

in society. Expectedly, defining hate speech is not easy. The following definitions have been brought forth to explain the concept of hate speech:

According to UNESCO, “hate speech refers to expressions that advocate incitement to harm (particularly, discrimination, hostility or violence) based upon the target’s being identified with a certain social or demographic group, it may include, but is not limited to, speech that advocates, threatens, or encourages violent acts. For some, however, the concept extends also to expressions that foster a climate of prejudice and intolerance on the assumption that this may fuel targeted discrimination, hostility and violent attacks.” (UNESCO 2015, p. 10)

Susan Benesch, however, proposed a framework for identifying what she prefers to call “dangerous speech”. The framework identifies dangerous speech to include:

- the character and popularity of the speaker;
- the emotional state of the audience;
- the content of the speech act itself as a call to action; the historical and social context in which the act occurs; and
- the means used to disseminate it (including the type of language adopted).

Advancing on the Benesch’s classification, Centre for Information Technology and Development (CITAD) identified hate or dangerous speech as speech that:

- Insult people for their religion;
- abuses people for their ethnic or linguistic affiliations;
- expresses contempt against people because of their place of origin;
- disparages or intimidates women or girls because of their gender;
- condones discriminatory assertions against people living with disability;
- abuses or desecrates symbol of cultural or religious practices; and
- denigrates or otherwise ridicules traditional or cultural institutions of other people. (CITAD 2017, p.3)

In deciding whether a speech can be classified as hate speech, the Ethical Journalism Network (EJN), developed a set of standards to contextually assess a speech on the basis of the following:

9. Status of the speaker (how might their position influence their motives? Should they even be listened to or just ignored?);
10. Reach of the speaker (how far is the speech travelling? Is there a pattern or behaviour?);
11. Goals of the speech (how does it benefit the speaker and their interests?);
12. The content itself (is the speech dangerous? Could it incite violence towards others?);
13. Surrounding climate—social/economic/political. (Who might be negatively affected? Is there a history of conflict or discrimination?) (<https://ethicaljournalismnetwork.org>.)

Determinants of Hate Speech

According to the Nigeria Civil Society Situation Room (2015), there are elements to be examined before a statement can be considered as a hate speech. They are:

- Severity is one of the key determinants of hate speech. It is identified by the harshness of what is said, the brutality of the harm advocated and the intensity of the communication.
- Intent is another way is to look at the intention of the author of the statement. Was the statement intended to spread racism or intolerant ideas or was it just an attempt to inform the public about an issue of general interest?
- Content is a fact contained in the speech including its tone. Does it require listeners' response with certain actions or inactions? The speakers themselves should be considered, specifically their standing in the context of the audience to whom the speech is directed. The level of their authority or influence over the audience is relevant as this has the potential of conditioning the mind of the audience to take negative action.
- Extent refers to the public nature of the speech. This also imply that the communication can be directed at a nonspecific audience (general public) or to a number of individuals in a public space.

The classifications above, represent few of the attempts to understand the hate speech phenomenon and points to the complexity of the subject.

Consequences Of Fake News and Hate Speech

Fake news and hate speech are not new in media and public communication. They are as old as man has been living in communities. But both gained salience and notoriety in the age of the internet and social media which have made them easier to produce and disseminate. They both have consequences on the society. They both have the capacity to cause disaffection and social upheavals. Fake news and hate speech can precipitate violence, war and death. During the two recent pandemics in Nigeria (Ebola and Covid 19), many fake news was circulated some of which led to panic, confusion, bodily harms and deaths.

EXERCISE: identify five fake news each connected with COVID 19 and the Ebola Disease outbreak respectively.

Countering Fake News

Fact-checking: In the traditional media such as newspapers, radio and television, the gate-keeping function was institutionalized in a way that whatever goes out must have passed through various levels of editing. With the advent of the social media, it has become more difficult to keep track and gatekeep information since individuals and so-called citizen journalists, do not go through formal media institutions. However, fact-checking and fact-checking institutions have emerged to ameliorate the situation. Fact-checking process involves subjecting a claim or information to verification to determine accuracy or factuality.

When it is done before publication, it is called *ante hoc* fact-checking and *post hoc* when done after publication. Fact checking is one of the ways to counter fake news especially. Prominent media institutions in Europe, America, Asia and Africa have dedicated desks for fact checking. Journalists and other communicators must be familiar with fact-checking. Some institutions offer periodic fact-checking trainings. Examples of fact-checking organisations are:

- Africa check <https://africacheck.org/>
- Dubawa <https://dubawa.org/>
- AFP fact check <https://factcheck.afp.com/>
- PesaCheck <https://pesacheck.org/>
- FactCheckHub
- FactSpace West Africa <https://factspace.org/>
- Congo Check <https://congocheck.net/>
- Zim Fact <https://zimfact.org/>
- Ghana Fact <https://ghanafact.com/>
- Namibia Fact Check <https://namibiafactcheck.org.na/>

Alarmed by the spread of fake news during the COVID 19 pandemic, the United Nations (UN), launched a programme code-named “Verified”. The thrust of the programme is to use the 5Ws and H to combat the spread. It requires journalists to use them before sharing, if need be:

- WHO made it?
- WHAT is the source of information?
- WHERE did it come from?
- WHY are you sharing this?
- WHEN was it published?
<https://content.shareverified.com/en/2020/06/29/5-ws>

Countering Hate Speech

There have been many interventions to counter hate speech. Governments and those sympathetic to them have advocated legal restrictions but given the predilection of governments world-wide to use law to repress the populace, this route is not encouraged by those who have concerns for freedom of speech and of the press.

Self-regulation by the press is another recourse encouraged so to ward off government intervention. In March 2020 an Ombudsman Committee was set up by the Nigerian Press Organization (NPO). It was made up of prominent Nigerian professionals and media leading light to handle complaints emanating from published stories. Hitherto, the Nigerian Press Council set up by government remained a toothless bull dog owing mainly to the fact that it was dominated by government appointees.

Media and information training for both aspiring journalists and practitioners remain relevant in the fight against hate speech. An informed user of media spaces will more easily detect and counter hate speech. Also, fact-checking will expose hate speech based on false and manipulated postings. Pressure must also be

brought to bear on social networking sites like twitter and Facebook to adopt measures to sanitise their sites and move against hate speech, they must avoid providing the platform for the manufacturing and sharing hate and dangerous speech.

Summary

This chapter has attempted to summarize the broad issues connected with MIL. It specifically focused on the internet and the social media as enhancers of various forms of information disorder even though the internet and the social media can also be used to counter the negative developments.

Exercises

1. What is fake news? And what are the forms of fake news?
2. Enumerate ways to counter fake news?.
4. Why is Media and Information Literacy (MIL) important in this age of the internet?
5. With examples, distinguish among the following terms: information, misinformation, disinformation, malinformation.
7. Explain the criteria for determining hate speech

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Chapter 16

Communication and Socialisation

Muyiwa Popoola & Agatha Obiageri Orji-Egwu

Overview

Despite different fields of study, communication and socialization are closely related to each other. Historically, humanity has progressed and achieved cohesion with the application of communication and socialization. Thus, this paper contends that communication and socialization reinforce, compliment and complement each other in diverse human encounters. Pescaru (2018:18) states that ‘socialization is an interactive communication process that involves both individual development and personal influences, namely the personal reception and interpretation of all social messages, but also the dynamics and content of social influences.’ This submission further explains the deep relationship that exists between these two concepts in terms of the significance of people’s experiences, social learning and development to socialization and in society. In the same vein, Serdyukov and Serdyukova (2015) posit that communication is the main instrument of learning which is a significant process of socialization. One of the things that communication enables is our work relationship (Bastistic and Kase, 2022).

Work relationship is a social process that is enabled by human communication. There is no over-flogging the fact that communication is germane to human existence. Society is fused together through communication. Communication is the binding force that holds the society together. Without communication, the society cannot exist because there will be chaos instead of peaceful co-existence. Communication is unique to human beings. Among the creatures of God, humans are the only ones that communicate. Onwe (2019) affirms that the ability to communicate is one feature that distinguishes human from other creatures in the animal kingdom. Ordinarily, with communication comes socialization. Considering the above submissions about functions and relationship existing between communication and socialization, subsequent sections will further expatiate on concepts of communication and socialization, and further explore how these concept influence and complement each to show why there is a need to always look at them as having two sides in all human endeavours.

Conceptual Overview Communication

Communication is the complex process of interaction and sharing of meaning. Communication is the process of sharing ideas feelings or information between one or two people or more. It is the act of conveying intended meaning from source (one person or persons) to the destination (receiver(s)). It is the process involving individuals, message or ideas, channels/medium, noise, destination and feedback which is the response from the destination or the decoder. Sometimes, communication could be verbal or non-verbal. Verbal communication involves the word of the mouth; it could be spoken or written. Non-verbal communication involves sign and symbols, for example, body movement, the wave of the hand and so on. Citing Dance and Larson (1972), Onwe (2019) says that though other animals communicate, it is only humans that have the special capacity to use symbols to communicate about things outside their immediate, temporary and

spatial environment. “The capacity to blend spoken words with sign language and generate or organise sound is unique to humans” (Onwe 2019 p. 2). This capacity distinguishes humans from animals. We communicate on daily basis, sometime deliberately or unknowingly sharing information capable of uniting or disintegrating a nation. One thing we need to know about communication is that it is an integral part of human existence and helps in fulfilling human needs. Moreover, human communication occurs in ways like intrapersonal communication, interpersonal communication, small group communication, public communication, organizational communication mass communication Intercultural communication etc. These forms of communication have one thing in common – they share meaning but they use different channels to achieve their purpose.

Conceptual Overview of Socialization

Socialization is a way in which an individual adopts the behaviour and values of a group. The society socializes its members so that their behaviour synchronizes with the values and norms of the society. Through socialization people learn the values and norms of their group which makes them acceptable members of the society. People are made to fit into the society through the process of socialization. It is through the process of socialization that children learn the adult roles that transform them. Through socialization, individuals grow into acceptable members of the society. Even when we think about internalization, the type of communication called intrapersonal communication is involved. According to Horton and Hunt (1964), socialization is the process whereby one internalizes the norms of his groups so that a distinct self emerges, unique to the individual. Socialization is complex process of interaction through which individuals learn behaviour that would enable them fit into the society. People socialize when their behaviour conforms to the expectations of others in the society. Social interactions bring about the conformity of individual behaviours to the expectation of the society. Also, socialization is enabled by certain agents in society which will be explained below.

Agents of Socialisation

In every society there exists a number of agencies that aid socialization. To facilitate socialization, different agencies play important roles. Such agencies include the family, peer group, religious, educational institutions, occupation, political parties, the mass media among others.

The Family plays an outstanding role in the socialization process. The family plays the most important role in the formation of personality. By the time other agencies contribute to this process family has already left an imprint on the personality of the child. The parents use both reward and punishment to make a child imbibe the values and norms socially required from a child to be a respectable member of the society.

Peer Group means a group in which the members share some common characteristics such as age or sex. It is made up of the contemporaries of the child, his associates in school, in playground and in street. The growing child learns some very important lessons from his peer group. Since members of the peer group are at the same stage of socialization, they freely and spontaneously interact with each

other. The members of peer groups have other sources of information about the culture and thus the acquisition of culture goes on. They view the world through the same eyes and share the same subjective attitudes. In order to be accepted by his peer group, the child must exhibit the characteristic attitudes, the likes and dislikes of the peer group.

Religion plays a very important role in socialization. Religion instils the fear of God in the individual so that he should refrain from bad and undesirable activities. Religion not only makes people religious but also socializes them into the secular order of the society.

The educational institutions not only help the growing child in learning language and other subjects but also instil the concept of time, discipline, team work, cooperation and competition in him. Through the means of reward and punishment the desired behaviour pattern is reinforced whereas undesirable behaviour pattern meets with disapproval, ridicule and punishment. In this way, the educational institutions come next to the family for the purpose of socialization of the growing child. Educational institution is a very important agent and the means by which an individual acquires social norms and values (values of achievement, civic ideals, solidarity and group loyalty, etc.) beyond those which are available for learning in the family and other groups. In the occupational world, the individual finds himself with new shared interests and goals. He makes adjustments with the position he holds and also learns to make adjustment with other workers who may occupy equal or higher or lower position. While working, the individual enters into relations of cooperation, involving specialization of tasks and at the same time learns the nature of class divisions. Work, for him, is a source of income but at the same time it gives identity and status within society as a whole.

Political parties attempt to seize political power and maintain it. They try to win the support of the members of the society on the basis of a socio-economic policy and programme. In the process they disseminate political values and norms and socialize the citizenry. The political parties socialize the citizens for stability and change of political system. It is evident they are very significant agents of socialization.

The media of communication play an important role in the process of socialization. They transmit information and messages which influence the personality of an individual to a great extent. The mass media are the instruments of social power and status conferral. They influence us with their messages. The words are always written by someone and these people like authors, editors and advertisers join the teachers, the peers and the parents in the socialization process.

Communication Influence on Socialisation

Communication and socialization are like Siamese twins. They are two sides of the same coin which are inseparable. Communication refers to the exchange of information which could be through verbal or non-verbal channels between two or more people while socialization focuses on interactions and relationships. There would be no socialization without communication and communication is meaningless without proper socialization. When children are born, they are like organism and their mind is as clean as a white slate. It is through communication that a lot is written on that clean heart through the process of socialization. People

do not just get integrated into the society; they get to know the norms and values of the society through communication. It is through communication that a child is made a responsible member of the society. The expectations of the society are what enable him/her to exhibit the behaviour acceptable by other members of the society and it is through communication that group norms are acquired and this process of this integration is called socialization.

Furthermore, Fatimayin (2018) defines communication as the transmission, exchange of ideas, messages or information through the channels of speech, signals, signs, writing or attitude. According to Webster dictionary, socialization is a social interaction with other people. What we think, how we feel and what we say and do are all shaped by our interactions with others. Everyone knows that we can only socialize, if we are able to communicate and when communicating, we must be on the same frame of reference with the other person to be able to comprehend what, how, who, and when to communicate and relate to language. People have to comprehend language and vocabulary to be able to relate well. That is only when one can begin to socialize, by joining groups, and participate in activities. Evidently, you have to be able to communicate effectively before you can socialize. You have to understand what, how, where, and when to communicate. You have to understand the language and vocabulary of the society before you can communicate and relate effectively with others in the society. It is only when you can communicate that you can join groups, public sphere and activities to interact. Communication is very essential to effective interaction and learning as it plays a significant role by helping individuals socialize, transfer knowledge and establish a learning environment. Communication through forms like education, entertainment, group discussion, stimulates the socialization of individuals in society.

Socialization is critical both to individuals and to the societies in which they live. It illustrates how completely intertwined human beings and their social worlds are. It helps uphold societal norms, values and culture; it is also a key part of individual development. Who we are is affected by both nature and the social environment which we are raised. The manners and customs of different cultures (When can you use your hands to eat? How should you compliment the cook? Who is the “head” of the table?) are learned through socialization. Man is a social being; it is the ability to communicate effectively that triggers socialization. Socialization makes it possible for us to fully function as human beings in the society. Without socialization, we could not have our society and culture. And without communication, socialization cannot be possible.

Moreover, communication involves people who may be simultaneously sending and receiving messages. At one point the receiver could be a sender, so, there is no permanent encoder or decoder. The person who was the initiator (encoder) of the message or idea becomes the receiver or decoder once the receiver decides to respond to his message by giving feedback. Communication functions within the society to foster social interactions and exchange of information for the sustenance of the society.

Structure of Communication in the Society

Structure of communication can be seen in the various definitions of society. Daramola 2005 cited George, defines society as a number of individuals who may not be closely located but connected by interaction. Society is the largest group of people with common culture living in a specific area. People in a society share a common culture as a result of regular and continues interactions. Again, an Anthropologist Ralph Linton in Daramola (2005) described society as “any group of people who have lived and worked together long enough to think of themselves as a social unit with well-defined limits”. In any acceptable definition of society, interaction is very important in classifying a group to be a society. Meanwhile, interaction cannot take place without communication. In the society, communication structure involves the following:

People: Human communication in every society involves the sender and the receiver. They are people who simultaneously send and receive messages.

Message: The information that is exchanged between the sender and receiver is the message. A message has two aspects- the concept aspect and relational aspect. The concept aspect is the core information the sender is trying to pass, for example come and eat. The rational aspect is the affective stimuli the sender sends along with the message. You can be asked to come and eat and the sender countenance can be saying another thing, like his/her attitude, facial expression, feelings and emotion can say otherwise.

Medium: Communication could be highly effective for socialization if mass media is used as channel. Mass media include radio, television, magazine, newspapers, posters, advertising billboard, films, the internet and social media.

Noise: Noise in communication refers to whatever stands between the transceivers and makes communication difficult. Noise could be physical, physiological or linguistic noise. It is physical when it disturbs the ear from hearing from either the sender or receiver. It could be physiological when either or both the sender or the receiver have physical or emotional imbalance. This may cause disturbance during communication, when one of the parties is body present but absent minded, or he or she is feeling discomfort, fatigue, pain, sickness or emotionally depressed.

Feedback/Effect: In every communication, there must be feedback or effect. If you are asked to come and eat, you can either accept or reject the offer. Acceptance or rejection here is the feedback or effect of the communication. Effect or feedback from communication is determined by so many factors. These include the listener’s personality, background, culture, gender and emotional status. People can receive same message with different reaction and reasoning.

Communication and Family Interaction

Communication activity is indispensable in human life. A baby learns his/her first word in the family. Therefore, it is right to say that communication and socialization start in the family. Communication can be a binding force and can equally divide families and nations by causing war. Communication not properly planned can make people work at cross purpose. Family interaction is such one of socialization that requires constant communication in all forms and levels. Father

or mother communicates with the family, or children communicates with one another and so on.

Communication and Mentoring

Egwu (2022) opines that communication aids exchange of information and knowledge, as well as development of interpersonal relationship. Considering that you cannot relate with someone without communicating, interpersonal relationship has to be developed before mentoring can be result oriented. Simply put, human interactions are not possible without communication. Before they can interact or establish relationship, they must communicate. Thus, communication has a great influence on that kind of relationship and socialization.

Exploration of Communication and National Integration

Communication is at the centre of human existence. It can bring about national integration and can also cause the disintegration of the people.

Role of the Conventional Media in Social Integration

National integration

National integration is important to every nation especially in a country like ours with more than two hundred and fifty ethnic groups with multiple languages. No wonder Ogbuoshi (2011) affirms that the mass media promote messages which the nation requires in order to know, understand and appreciate people from different ethnic groups.

Continuity

According to Nwonu (2012), the mass media especially the radio, television, newspaper, books and internet are the channels through which our cultural heritage is transferred from generation to generation. Some cultures would have gone extinct if not for the continuity function of the mass media. Through their reportage, dominant cultures are exposed and sub-cultures recognized. The mass media help the society to maintain commonality of values and in developing new cultures as well. Ineji (2011) also affirms that people learn most of their behaviour from the mass media presentation. The mass media sensitize and influence the people to change their behaviour. This they do by watching, listening and reading the messages of the mass media. They sensitize people to change their behaviour to the desirable and acceptable values in the society. A good example is the media campaign on HIV/AIDS. The campaign made so many aware of the dangers of living a careless lifestyle. Positive values are transmitted via the mass media to the society. Ineji (2011 p. 68) also points out that the mass media “can be used to galvanize the people to support government policies and programmes or reject same”. Supporting Ineji’s position, Orji-Egwu (2012) says that the synergy between the traditional and modern media of communication is very effective in the propagation and presentation of societal values especially in this digital era.

Mobilisation

In times of political campaigns, war periods, economic development and even religion advancement, the mass media is vital in mobilizing the populace. The mass media help the society in advancing national unity by promoting key values and behaviour pattern especially in time of crises. For example, when there is political tension in the country, both offline and online media (Internet, Facebook, Twitter) are used to discourage citizens from using hate speeches capable of causing problem in the society (Orji-Egwu 2012).

By creating awareness of political activities, the mass media contribute towards the realized of the major objectives of national development. The mass media are instruments of democracy and is used to unite, educate and improve the action and discussion of the policy. In Nigeria, the mass media have to a large extent determined the growth, development, progress, and direction of the country's political system.

Public Debate and Discussion

The mass media serve as a form or platform for debate and public discussion of important issues of national concern. Sometimes, the discussion can come as a live broadcast at other times, it comes as recorded programmes. In a discussion that is of national importance, the public is involved in the discussions through phone-in programme and other means. That way, the mass media help in the formation of public opinion.

Socialisation

The mass media as agents of socialization help in providing support for established authorities and norms. They coordinate separate activities and also help in building consensus (opinion building.) They build opinion by suggesting appropriate response to change. Aliede (2012) maintains the formation of public opinion is influenced by so many factors, especially the mass media of communication. For instance, the account of legislatures or the three arms of the government is made known to voters by highlighting their activities in the mass media.

Other functions of mass media which help in fusing the society together include:

Surveillance of the environment.

(2) Correlation of part of society in responding to its environment.

(3) Dissemination of information

(4) Communicating and interpreting fragments of news for the audience to understand better

(5) Transmission of cultural values and symbols which are essential to the identity and continually of the society.

(6) Entertainment

Nasir (2013 p. 407) says that “Print media performs multifaceted functions with remarkable reach and immense influence. If the television informs through the images, the newspaper enlightens through words.”

Surveillance of the Environment

Developmental issues like community projects are disseminated to the society through the mass media. Such information about event and conditions of the society and the world at large are made known to people through the mass media. Mass media also provide information that indicates the relationship of power. They serve as watchdog to the society and that is why they are called the “Fourth Estate of the Realm”. Again, the information they provide facilitates the adoption of innovation and its progress. When people are informed, they are better informed and can be involved in the development of their society.

Correlation of Parts of the Environment

Another function of the mass media is the correlation of part of the environment. It is their duty to explain, interpret, and comment on events and information to enable the audience understand their environment better.

Entertainment:

The mass media reduces stress through the provision of entertainment

Surveillance

Surveillance is the watchdog function of the mass media. Ndolo (2011) affirms that the mass media play the role of people watching by providing the much-needed checks and balances on political office holders under different political climates. He further states that the idea that the press is the fourth branch of government that serve the public by acting as a watchdog show that the mass media is a kind of German shepherd-whose glaring eye is eternally fixed on the executive, legislature and judiciary to make certain that they do not abuse their power. According to him, the media perform the following roles:

- During Election, the Mass Media provide equal opportunity for assessment of democratic performance of elected officers at all levels of governance
- The Media provide platform for political and social analysis of government policies and programmes to citizens.
- The mass media can be called the mouth piece of the public because through them, the expectations and developmental needs of the people are made known to the government and vice versa. This means that they serve as a channel for feedback. They serve as platform through which the government can reach the governed and vice versa.
- Through the mass media, the masses air their views on issues pertaining to their community and livelihood.
- The media create awareness and sensitize the public on policies and developmental programme of the government.

Status Conferral Function

The mass media deliberately confer status on some members of the society or make them heroes through their reportage. When ordinary people receive media attention, they achieve a degree of prominence. The only problem that status conferral has is that other issues or people who are not the focus of the media may suffer because the audience are denied the right to know about them.

Socialisation Influence on Communication

Communication is the actionable transfer of information from one person, group or organization to another by writing, speaking or using a medium that provides a means of understanding. Every communication consists of a minimum of one sender, receiver and message. The transmission of the message from the sender to the receiver, risks being affected by a lot of things because communication affects how people interact. These include the location, medium used to communicate, the cultural situation or context and the emotions involved. However, communication helps people interact and share various aspects of life.

Communication is the process of exchanging information and ideas through verbal or nonverbal means. Through communication, individuals can express their thoughts and feelings, share information, and interact with others. This interaction allows individuals to develop social skills, such as empathy and cooperation, and form relationships. As individuals communicate and interact with others, they learn about the social norms, values, and beliefs of their society or group and internalize them. In other words, communication plays a crucial role in socialization as it enables individuals to learn and internalize the norms and values of their society or group. Without communication, socialization would not be possible. Communication media have an important function of encouraging individuals to support the existing norms and values or oppose or change them. Giffin & Patten (1976) cited in Foluke (2018) defines communication as the process of creating meaning as well as ascribing it. It is the exchange of ideas and interaction among group of people. The Oxford Advanced Learner's Dictionary of Current English (2004) defines communication as the activity or process of exchanging ideas and feelings or of giving people information. One can simply say that communication is the interactive process of sharing information from one person to another, from one place to another without interference.

The human infant that comes into the world as a biological organism is governed by instinctive needs. From communicating with himself intrapersonally, (within himself), he gradually fits into the society through the process of communication and socialization. Personalities do not come ready-made. The process that transforms a child into a reasonably respectable human being is a long process. Through socialization, he is moulded into a social being and learns social ways of acting and feeling. Without this process of moulding, the society could not continue existing as an entity because neither culture nor individual would exist for long. Socialization makes it possible for us to fully function in the society as human beings. Without socialization, we could not have our society and culture. This process of moulding is called 'Socialization'. Therefore, socialization is the process of inducting an individual into the social world. The term socialization refers to the process of interaction through which the growing individual learns the

habits, attitudes, values and beliefs of the social group into which he has been born. The process of socialization is a lifelong development of norms, beliefs, ideologies and customs. This process allows the establishment of relationships and inclusion of a person in the community. Socialization begins from childhood in a family and continues in adolescence and adulthood through various agents such as schools, peers, family and the mass media. Every individual tries to adjust himself to the condition and environment predominantly determined by the society of which he or she is a member. This process of adjustment to fit into the society is what we call socialization. Socialization is therefore, a process by which culture is transmitted to the younger generation and men learn the rules and practices of social groups to which they belong. Through socialization, a society maintains its social system. Hence, every society builds an institutional framework within which socialization of the child takes place. Culture is transmitted from generation to generation through the process of socialization powered by communication. The general process of acquiring culture is referred to as socialization. That is why one can say that socialization is a matter of learning and not of biological inheritance.

Summary

Socialization and communication are two sides of a coin. None can stand without the other. This is the argument in the paper. Communication as a process of exchanging messages, feelings and knowledge between transceivers is of different forms and levels depending on the purpose of communication. The contextual nature of communication speaks to the sociological impacts of communication encounters involving human participants. Context puts communication in different perspectives based on people's meanings, interpretations and understanding. To further capture the significance of contextual communication, there is a need to understand it from different sociological contexts of family, institutions, age groups, mass media and communities which are all agents of socialization. As much as these agents influence communication in terms of meanings and perceptions, they themselves are nurtured for meaningful impact on society and people by communication.

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Chapter 17

Public Speaking

Kente, Josiah Sabo

Overview

This chapter discusses public speaking otherwise called oral presentation. It introduces the student to the definition, preparation, presentation of speeches, along with the intended audience.

Objectives

At the end of the discussion the student should be able to:

1. Define public speaking
2. Identify the purpose of a public speech or presentation
3. Select a topic for a defined audience
4. Outline the steps in public speaking
5. Write an outline for public speaking

Introduction

Public speaking is one of the most important forms of communication. Glossophobia, or the fear of speaking, is the most common fear in the world. In elementary school, it is easy to be a student who sits at the back of the class and avoids raising your hand to avoid addressing the class. But in the business world, public speaking is an essential skill to possess and perfect. It impacts the simple day-to-day interactions between colleagues, bosses and employees, marketers and customers, and can have a huge impact on your career path and success in your industry.

Public speaking is essentially a live presentation to an audience. It can cover a wide range of topics. The objective of the speech might be to instruct, influence, engage, educate, or entertain the listeners. The importance of public speaking comes in handy at every important event of our lives. It is fundamental to learn the art of public speaking to conduct a meeting, address a team, deliver an important message to the relevant audience, or put forth your ideas for a discussion. It is noticed that people feel nervous while addressing the audience or while speaking in public due to public speaking anxiety. Speaking confidently can make or break your image, so it becomes an essential skill to master. Several career options also require public speaking skills.

Defining Public Speaking

Public speaking is an oral presentation of a topic or an idea before an audience. It is a form of oral communication within a physical setting. DeVito defines public speaking “a form of communication in which a speaker addresses a relatively large audience with a relatively continuous discourse usually in a face-to-face situation” (DeVito, 2022, p. 286).

Public speaking is an old art. Its basic principles were likely developed according to DeVito “soon after our species began to talk” (ibid, p. 288). In fact, public

speaking is a notable art in Africa societies before they came into contact with Western civilisation. However, the earliest students of public speaking is Aristotle who more than 2000 years ago wrote his book Rhetoric. In the book, he introduced three concepts which have confirmed the influence of public speaking till today's logos (or logical proof), pathos (emotional appeals) and ethos (appeals based on the character of the speaker). Oratory is still highly valued today, especially in politics.

Public speaking situations range from leading a class discussion, giving a sermon in a religious gathering, addressing a family meeting, giving a lecture at a club meeting to making a company speech. All those types of public speaking have different purposes (to educate, to inform, to persuade, to instruct and to entertain). All of them are however based on certain skills and steps.

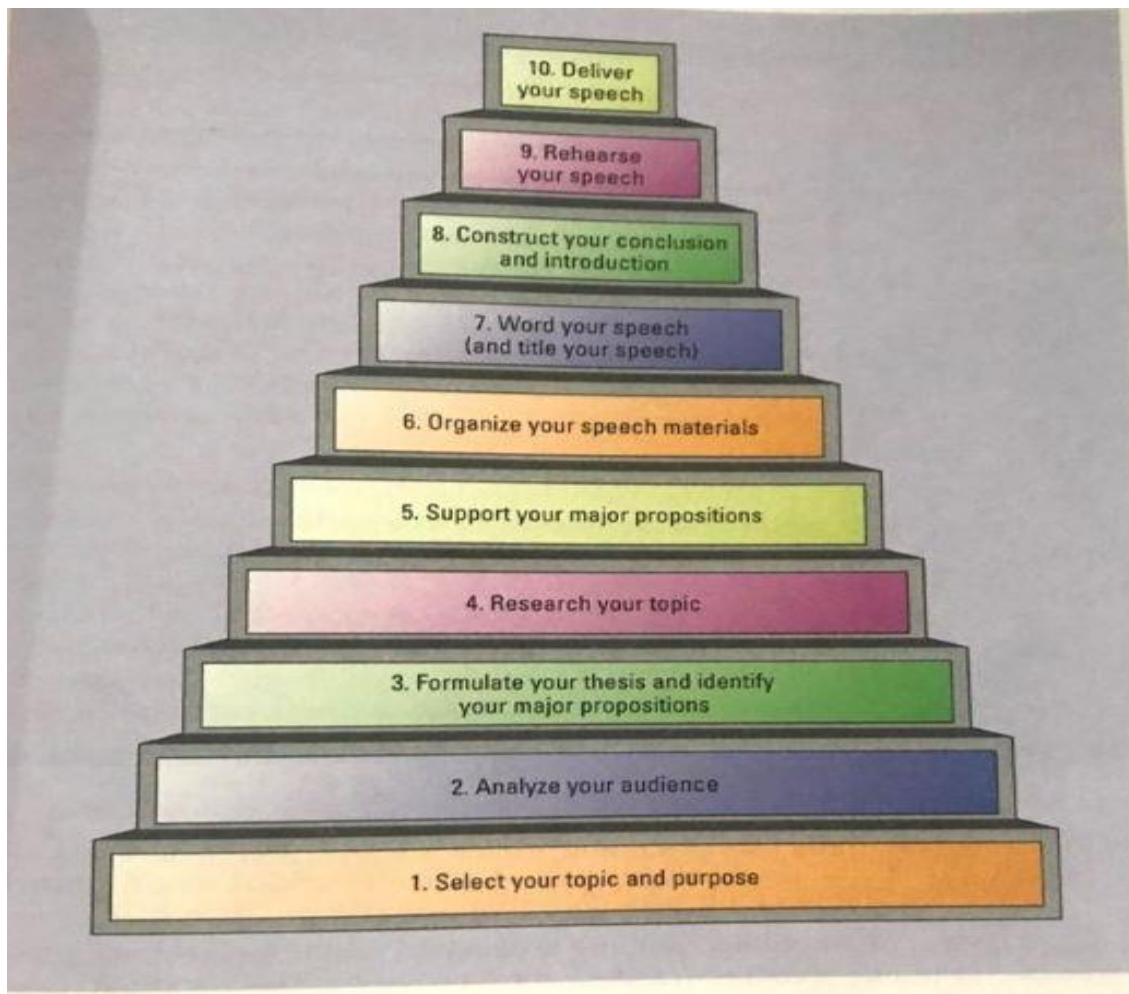


Figure 1: Steps in public speaking preparation
Source: DeVito (2002).

Functions of Public Speaking

There are many reasons why public speaking is important, but the three we think are the most important are to:

Convincing the crowd: An important skill to have in business and politics is the ability to persuade or attract crowds and/or influence an audience. In and out of the workplace, the power of persuasion can take you far and it all starts with honing your public speaking skills. Proficiency in public speaking leads to increased confidence and with it a calm and controlled presence in front of an audience. It is imperative that you have knowledge of the subject you are presenting. But more than that, when delivering a persuasive speech of any kind, including a sales pitch. For clients, you must be prepared to respond to objections and speak confidently. To make a strong case, public speaking is not only important, but necessary to make great strides. When you speak to an audience with an idea or argument for or against something, public speaking allows you to present your case convincingly and convincingly.

Motivate People

A great speaker has the ability to motivate his audience to do something, stop doing something change behaviour, or achieve a goal. Public speakers are leaders who can inspire their audiences to work harder to achieve their goals. As a public speaker, your role is to influence your audience and create an environment where people are ready to roll. Speakers are part of the action and can convey their passion and motivation. It is not enough just to know what is at stake, it is also to share your passion with an audience. When people talk about having a say in the world, they mean having an impact on the world by presenting your thoughts and knowledge in an interesting way. Competent public speaking allows you to reach audiences and earn their trust. As a skilled speaker, you become likable and trustworthy, and you'll be able to inspire and even entertain crowds.

Inform

The ability to inform is one of the most important aspects of public speaking. From presenting research papers and PowerPoint presentations at school, to presenting ideas and suggestions in front of a boss or clients, informative public speaking is an essential part of a successful career in any field of work. Once you have their attention, a good informative speech where you share your knowledge with the audience will increase their understanding and encourage them to remember your words long after you're done. For example, you might be asked to teach a group of colleagues how to use new computer software, or to address employees at company events. Whether demonstrating or sharing expertise, this form of public speaking is a must-have skill in today's world. According to a study by sociologist Andrew Zakeri, "Oral communication skills were the most important skills graduates found useful in the business world". Communication skills improve your ability to interact competently and calmly with professionals and colleagues. Public speaking enhances these skills and therefore makes you a more worthy candidate for promotion and success in your chosen field.

Importance of Public Speaking

Helps build confidence: It is common for people to gain self-confidence. Public speaking has the ability to influence decisions and influence listeners better. You or your child can gain and build confidence by practicing public speaking before any important event. Public speaking can definitely boost your confidence. Overcoming the insecurities and fears of public speaking is truly empowering. You can achieve great success if you give your speech or manage the group properly with your speech in a workspace or give a presentation. at school. Your confidence will definitely increase when you speak to small groups of individuals in front of large crowds. It will benefit you not only on stage but also in the long run in your daily life events.

Helps build social connections: Public speaking engagements and events are good places to meet people with similar interests and hobbies. You will find that people approach you after your performance to join the discussion. It just got easier to create new friendly associations. It helps you mingle with the audience after your speech, answer questions, and seek out new perspectives on your topic. You can give people the opportunity to connect with you in the future by associating with them.

Aids in Good Team Management: At some point in everyone's career, there comes a time when they need to lead a team. Public speaking is one way to demonstrate the effectiveness of their managerial skills. However, management skills are not the only factor required for effective team management. Public speaking is more important. Often people have fears of public speaking that they need to overcome. You can seek public speaking lessons or hire public speaking coaches to do this.

Helps you improve your leadership skills: You can even learn leadership skills through the public speaking program. It helps you with a flexible vocabulary as you can avoid using fillers and speak more fluently. Conversely, with filler words, you immediately let your listeners know that you are becoming anxious or unsure of what you are saying.

Professional Recognition: people recognize good speakers. When you speak to a wide range of people, they will notice everything about you, and perhaps most appealing of all will be your speaking skills.

Models of Public Speaking

We can identify two main models of public speaking (a) interactive model and (b) transactional model.

Interactional Model

The interactional model of communication developed by Wilbur Schramm builds upon the linear model (Schramm, 1954). Schramm added three major components to the Shannon and Weaver model. First, Schramm identified two basic processes of communication: encoding and decoding. Encoding is what a source does when “creating a message, adapting it to the receiver, and transmitting it across some source-selected channel” (Wrench, McCroskey & Richmond, 2008). When you

are at home preparing your speech or standing in front of your classroom talking to your peers, you are participating in the encoding process.

The second major process is the decoding process, or “sensing (for example, hearing or seeing) a source’s message, interpreting the source’s message, evaluating the source’s message, and responding to the source’s message” (Wrench, McCroskey & Richmond, 2008). Decoding is relevant in the public speaking context when, as an audience member, you listen to the words of the speech, pay attention to nonverbal behaviours of the speaker, and attend to any presentation aids that the speaker uses. You must then interpret what the speaker is saying. Although interpreting a speaker’s message may sound easy in theory, in practice many problems can arise. A speaker’s verbal message, nonverbal communication, and mediated presentation aids can all make a message either clearer or harder to understand. For example, unfamiliar vocabulary, speaking too fast or too softly, or small print on presentation aids may make it difficult for you to figure out what the speaker means. Conversely, by providing definitions of complex terms, using well-timed gestures, or displaying graphs of quantitative information, the speaker can help you interpret his or her meaning.

Once you have interpreted what the speaker is communicating, you then evaluate the message. Was it good? Do you agree or disagree with the speaker? Is a speaker’s argument logical? These are all questions that you may ask yourself when evaluating a speech.

The last part of decoding is “responding to a source’s message,” when the receiver encodes a message to send to the source. When a receiver sends a message back to a source, we call this process feedback. Schramm talks about three types of feedback: direct, moderately direct, and indirect (Schramm, 1954). The first type, direct feedback, occurs when the receiver directly talks to the source. For example, if a speech ends with a question-and-answer period, listeners will openly agree or disagree with the speaker. The second type of feedback, moderately direct, focuses on nonverbal messages sent while a source is speaking, such as audience members smiling and nodding their heads in agreement or looking at their watches or surreptitiously sending text messages during the speech. The final type of feedback, indirect, often involves a greater time gap between the actual message and the receiver’s feedback. For example, suppose you run for student body president and give speeches to a variety of groups all over campus, only to lose on student election day. Your audiences (the different groups you spoke to) have offered you indirect feedback on your message through their votes. One of the challenges you’ll face as a public speaker is how to respond effectively to audience feedback, particularly the direct and moderately direct forms of feedback you receive during your presentation

Interactive Public Speaking Model
Linear Model
The interactive model of public speaking comes from the work of Claude Shannon and Warren Weaver Linear model of communication (Shannon & Weaver, 1949). The original model reflected how radio and telephony technologies worked and consisted of three main parts: source, channel, and receiver. Although there are problems with applying this model to human communication, there are some useful parallels with public speaking. In public speaking, the source is the speaker, the channel is how the speaker uses verbal and nonverbal communication to convey the message and the

recipients are the audience members listening to the speech. Just like a phone call, many distractions (noise) can prevent the audience from hearing the speaker's speech correctly. Avoiding or adapting to these types of noise is a significant challenge for public speakers. This model has been further developed by other communication scholars in what is known as the interactional model.

Transactional Model of Public Speaking

One of the main concerns some people have about the interactive communication model is that it tends to place people in the category of source or recipient without overlap. In Schramm's model, too, coding and decoding for sources and receivers are considered separately. Also, the interactive model cannot handle situations where multiple sources interact simultaneously (Mortenson, 1972). To address these weaknesses, Dean Barnlund proposed a transactional communication model (Barnlund, 2008). The basic premise of the transactional model is that people send and receive messages at the same time. While in the interactive model individuals play the role of source or receiver and the meaning of the message is sent from the source to the receiver, the transactional model assumes that the meaning is co-created through the interaction of the two individuals.

The idea of shared meaning between people is based on a concept called "field of experience". According to West and Turner, the realm of experience encompasses "how a person's culture, experiences, and heredity affect their ability to communicate with others" (West and Turner, 2010). Our education, race, gender, ethnicity, religion, personality, beliefs, actions, attitudes, languages, social status, past experiences, and habits are aspects of our experiential realm that we bring to every interaction. For meaning to emerge, we need to share experiences with our audience; It is therefore difficult to speak effectively to listeners who have very different experiences from ours.

Dialogic Theory of Public Speaking

Most people think of public speaking as a monologue in which the speaker stands and provides information and the audience listens passively. However, based on the work of many philosophers, Ronald Arnett and Pat Arneson have suggested that all communication, even public speaking, can be considered dialogue (Arnett & Arneson, 1999). The theory of dialogue is based on three basic principles:

1. Dialogue is more natural than monologue.
2. Meanings are in people, not in words.
3. Social contexts and situations influence perceived meanings (Bakhtin, 2001a; Bakhtin, 2001b).

Nodding or frowning serves as feedback to the speaker and contributes to dialogue (Yakubinsky, 1997). Overall, when you approach your public speaking as a dialogue, you become more actively involved as a speaker and more responsive to your audience's response, which in turn leads to more active engagement from the speaking audience. The meaning is in the people, not the words Part of the dialogue process in public speaking is recognizing that you and your audience may differ in how you perceive your speech. Hellmut Geissner and Edith Slembeck (1986) have discussed Geissner's concept of responsibility, the idea that the meaning of words should be agreed upon by people interacting with one another (Geissner and

Slembek, 1986). When you say the word "dog" and think of a fluffy, furry pet, and the listener thinks of the animal that attacked them as a child, you both see the word from very different angles. As speakers, we must do our best to craft messages that consider our audience and use audience feedback to determine if the meaning we intended is what is being perceived. In order to successfully convey the intended meaning, we need to know our audience so that we can make the linguistic choices most appropriate to the context. While we cannot predict how all of our listeners will interpret certain words, we know that, for example, using teenage slang when addressing an audience in a senior facility would most likely interfere with our ability to get our message across clearly.

Contexts and Social Situations of Public Speaking

Russian researcher Mihail Bakhtin points out that interpersonal communication takes place according to cultural norms and rules (Bakhtin, 2001a; Bakhtin, 2001b). The way we approach people, choose our words and make a speech depends on different speech contexts and social situations. On September 8, 2009, President Barack Obama addressed school children in a televised speech (<http://www.whitehouse.gov/mediaresources/PreparedSchoolRemarks>). If you look at the speech, he gave to children all over the country, and then the speeches he gave to adults, you see a lot of differences. These different talks are necessary because the audiences (talking to children vs. talking to adults) have different experiences and knowledge. Finally, a good speech requires considering the cultural background of the audience and engaging the audience in dialogue from their own perspective. Examining the context of speech requires thinking in four dimensions: physical, temporal, social psychological, and cultural (DeVito, 2009).

The Physical Dimension

The physical dimension of communication includes the actual or tangible environment in which the communication takes place. For example, you might find yourself speaking in a classroom, a corporate boardroom, or a large amphitheater. All of these real-world environments affect your ability to connect with your audience. Larger physical spaces may require the use of a microphone and speaker system to make yourself heard, or the use of projected presentation aids to deliver visual material. The physical decor or design of the space can also affect the interaction with your audience. If the room is dim or decorated with interesting posters, the audience's mind may begin to wander. If the room is too hot, you will notice that people fall asleep. As speakers, we often have little or no control over our physical environment, but we must always consider this when planning and delivering our messages. Informational speaking is often found in a meeting environment and is important to manage because it helps:

1. Facilitate Conversations - Being able to facilitate a productive conversation will help you stand out and increase your authority. That way you can let others know what's going on and if you have any issues that need to be resolved.
2. Build Credibility - Informative speaking can help you build credibility because you're telling others about things they didn't know about before. It gives you a positive light and can make you stand out. This is how you get the promotion you want!

3. Develop Leadership Skills - The more you talk to others, the more leadership skills you develop. This is because a good leader never leaves others in the dark. A good leader is proactive in his communication and informative speaking is the best way to do that. Almost all effective leaders have strong informational speaking skills. Being able to communicate and lead a meeting will help you advance your career, so keep looking for opportunities

Types of Public Speaking

1. Ceremonial Speech

A ceremonial speech is when you give a speech on a special occasion. For example, a graduation speech, a wedding or an office party. This type of speaking often involves a personal or emotional connection with the people you are speaking to. Part of delivering an effective message is knowing who your target audience is and tailoring your message to them. For example, if your boss asks you to give a speech at a company party, you want to focus on the company, its achievements and what's important. • Conciseness - For those who are concerned about speaking, a ceremonial speech is one of the easiest types of speech. This is because, in general, a ceremonial speech is often short and personal. You can speak your heart out and it is powerful. Remember to keep the message short. Your audience is there to party, so a long speech will turn your audience off.

2. Demonstrative Speech

If you are a manager or want to be a manager, demonstrative speaking is a skill you want to develop. Demonstrative speech is explaining to others how to do something. Strong communication skills are key if you can do anything. For example, do you remember when you finally understood this difficult concept during your studies? And were you able to explain it to your study group in a way they understood? There you gave a demonstration speech. The ability to explain how something works or an idea is key to career success, because that's how great leaders get things done. At work, you may be asked to give a sample speech as part of team training or a product demo. Explaining complex concepts in simple words is the real power of demonstrative speech

3. Conscious Informative Speech

Informative speech is essentially the need to inform. At work, that means giving important company-wide updates or team information. Informational speech is the transfer of information from one person to a group. Informational speaking is often found in a meeting environment and is important to manage because it helps. Facilitate Conversations - The ability to facilitate a productive conversation will help you stand out and build authority. That way you can let others know what's going on and if you have any issues that need to be resolved. Informative speaking can help you build credibility as you tell others things they may not have known before. It gives you a positive light and can make you stand out. This is how you get the promotion you want. Informative speech also helps you to develop leadership skills you develop.

4. Persuasive Speaking

Persuasive speaking means convincing the audience of your idea or point of view. Persuasive speech usually contains emotional elements and strong language. A persuasive speech can convince an investor to invest in your company or get your boss to accept your idea. These elements of persuasive are:

- **Tone of voice** - Your voice has a huge impact on your persuasive speech. It also tells your audience how they should feel when they listen.
- **Body Language** - Hand gestures, eye contact and posture are tools you can use to improve your persuasive speech. Your body language helps set the tone and can draw the listener in.
- **Craft your message** - When giving a persuasive speech, you must take the time to craft your message.
- Start with the most interesting part.
- Tailor your message to your audience.
- Think about what your audience wants to hear.

Whether you want to get a raise or lobby for a promotion, making an effective persuasive speech gives you a powerful advantage.

5P of Public Speaking

Preparation

To make the show a success, you have to prepare. Preparation involves knowing your audience and communicating effectively with them. Answering questions like "Who is my audience?", "What are they interested in?" and "What do they want to learn from the show?" leads you into an exciting and engaging conversation. Find a strategy to help them maintain conversation topics. Use visual aids, striking statements and group activities.

Practice

No matter how colourful the slide graphics are and how perfect the information is, if you don't practice, everything can fall apart. Rehearsal is more than reading the script several times. It should be focused and structured. Be sure to practice your voice, hand gestures, posture, facial expressions, body movement and timing before facing an audience. Exercise in front of a mirror or camera, at home, in the office, alone or with friends. Ask your colleagues, co-workers or mentors for feedback and then address the areas that need improvement.

Presentation

A presentation is not just about clicking the next slide and presenting. It's about connecting and maintaining a relationship with your audience and answering questions and ideas. Everything you practice will come true - eye contact, face and body projection, etc. In addition to mastering the subject, the voice plays an important role in this stage.

• **Loudness** - This shows how loud your voice is. You don't have to shout to be heard. Low volume can distract and bore your audience. • **Pace and Pitch** - The right pace of expressions can help emphasize key points, create drama and build tension. Pitch and tone determine the emotional mood of the performance. Mastering it will prevent you from sounding boring and monotonous. A faster tempo and higher volume indicate excitement, and a slower tempo and lower volume indicate seriousness.

• **Pause**

- A pause gives your audience time to process, understand and receive your message.

• **Pronunciation**

– Pay attention to your pronunciation if you want to convey your message clearly. One mispronounced word can mean another word.

Passion

True passion drives you to become effective at what you do; in this case, your presentation. It makes you do your best, from design to presentation. The 5Ps of Performance - Planning, Preparation, Practice, Action and Passion - are your guide to successful performance. Try applying this to your next performance and see how things have improved compared to the last one.

Presentation Process

The experience led to the use of a mnemonic tool, The 7Ps, which proved useful in raising students' awareness of specific qualities they can target more effectively and confidently in their communication.

The 7Ps are Pronunciation, Tempo, Pause, Strike, Power, Passion and Posture. The following discussion describes each of the 7Ps, explores their impact on communication, and offers specific classroom applications. Comments from students trained in the framework are also offered throughout.

1. **Pronunciation:** The utterance in this framework is best thought of as a clear statement; that is, to use the muscles to produce clear and easily distinguishable sounds. The importance of this aspect of speech production should not be underestimated. The individual sounds of a language separate larger meaningful units, combining them into morphemes, which form words, which are combined into groups of ideas that are combined to create their own message. Contrasting sounds in language (that is, those that distinguish meaning) are the core of intelligibility and comprehensibility. If sounds are not recognizable, it becomes a burden for the listener and can slow down or prevent processing and subsequent communication.

Most people don't realize that pronunciation is a physical activity, a motor skill. When we grow up in our mother tongue, we usually don't think about the muscle movements behind speech production. But by paying attention to the tongue, jaw, lips and vocal cords, we see that small and sometimes subtle changes in the position of these articulators produce different sounds. Take

for example the vowel in the English word beat, /i/. To produce this sound, the root of the tongue is high and forward in the mouth, with the lips separated and the vocal cords closed. In the English word boot, /uw/, to produce the vowel, the tongue is placed high and back in the mouth, the lips are rounded and the vocal cords are closed. Placing the tongue high and forward and then around the lips produces /y/, which is contrastive in many languages (e.g. French, Turkish and Chinese) but not in English. Anyone, a speaker of L1 and Lx, can improve their communication skills by paying attention to muscle movements.

The physical nature of pronunciation is good news for our students because it means they can change their pronunciation with practice as they develop motor skills. In this way, pronunciation is like a sport, and practice and persistence pay off. The first step to promoting better intelligibility and comprehensibility is to make a conscious effort to open your mouth when speaking. This automatically leads to a more targeted use of the articulators and thus clearer expression. Students should be regularly reminded to open their mouths when speaking.

The difference in speech clarity is immediately apparent and is a simple and easy start to more effective communication. Next, students should be taught to communicate certain sounds that are likely to interfere with communication. It is worth noting that for English and Japanese, applying only a handful of contrasts significantly improves intelligibility. A functional loading analysis of high frequency words in English (Gilner and Morales, 2010) shows that front vowels are used more than back vowels and that a high front vowel contrast (eg beat - bit) distinguishes more words than any other contrast. The average advantage contrast, as in bait and drag, is second to the number of words separated by those sounds. While the sounds of beat and feed are similar enough in English and Japanese to avoid confusion, Japanese does not use the contrasting sounds of bit and bet. Students must develop a new category in their phonetic repertoire if they want to increase intelligibility. Correct classification is also necessary for accurate observation. This means that contrast training makes listening easier.

2. **Beats Time:** In this context means speed of speech. It goes without saying that communication is facilitated by the speed of speech, which allows the listener to capture, decode and process the input. It's safe to say that basically slower is better. In the context of EIL, a slower speaking rate allows listeners with a broad linguistic background and diverse linguistic experience more time to process and decode the input. At the same time, tempo variation is a means by which we convey emotion. The results of research in psychology and psycholinguistics point to certain universal strategies for encoding (and then decoding) emotions in speech. For example, when people in different language groups are happy, they tend to speak louder and faster, which changes the pitch of their speech. Sadness, on the other hand, is expressed through soft, slow, monotone speech (Scherer, 1986). Adjusting the speed of speech is a way to make our speech more expressive and therefore more understandable. committed In the English word boot, /uw/, to produce the vowel, the tongue is placed high and back in the mouth, the lips are rounded

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speaking frequency in communication include watching, discussing, and evaluating the contribution of the model by considering positive and negative signs of effectiveness.

3. Pause

The third P is pause. Speakers use pauses to divide the flow of speech into chunks called thought groups or pitch units. These pieces identify sequences of words that form a "semantically and grammatically coherent segment of discourse" (Celce-Murcia et al., 1996, p. 175), which usually coincide with syntactic boundaries. Think-tank structure the discussion and show the connection between ideas. Skillful use of rests also helps separate main points, and with tempo changes can convey emphasis. As listeners, pauses give us time to process the incoming message; they allow the brain to connect the ears. In English, the terms "dramatic pause" and "pregnant pause" are used to indicate times when a pause is used to add tension and anticipation to the listener's mind. We often rely on dramatic pauses when telling jokes and stories. Effective public speakers use pauses to break their message into easily digestible chunks, often repeating fragments throughout the speech to reinforce key ideas. "I have a dream", "Let freedom ring"... About 60 years later, the words of Martin Luther King Jr. are still widely recognized, thanks in part to his oratory. To make our speeches more meaningful and interesting, we can use a pause, which increases comprehensibility.

Perforation Punctuation in this framework refers to stress and/or emphasis at both the lexical and sentence level. Lexical stress refers to the relative prominence of syllables in a word, which is a common way to distinguish highly stressed syllables from weakly stressed and unstressed syllables (Celce-Murcia et al., 1996). At the sentence level, the term tonic or main emphasis refers to the use of stress to express a prominent element in a thought group (Celce-Murcia et al., 1996; Gilbert, 2006). This is how the break and the beat are connected; the pause is used to isolate thought groups and the beat is used to direct the listener's attention to a visible element of the thought group. Stress placement has been found to affect comprehensibility and comprehensibility. Research results suggest that word stress is related to the brain's lexical retrieval and processing becomes more difficult when the stress does not match the listener's expectations (Casper, 2012; Cutler, 198; Field, 2005). Jenkins (2000) argues that because English lacks indicative morphology and is rigid

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PART 2: WRITING FOR THE MEDIA

Chapter 18

Basic Principles of Media Writing

Jimi Kayode & Olalekan Hassan

Overview

The main objective of this chapter is to explain the basic principles of effective writing for the media. The aim is to introduce the reader to the basic ideas, concepts, process and skills required in writing for the media. The chapter highlights skills and characteristics of media writing as well as the purpose, structure and types of media writing from the traditional media to digital and social media. Writing creative content to inform, educate and entertain the media audience is also highlighted. Media writing is the process of writing content for mass publication through particular media outlets and this is the essential focus of all the sub-topics in this chapter.

Objectives

At the end of this chapter, students should be able to:

1. Understand media writing
2. Know principles of effective media writing
3. Explain purpose and goal of media writing
4. Identify types of media writing
5. Understand media writing process
6. Familiar with ethics of media writing
7. Demonstrate media writing skills

What is writing?

Writing is basic in media practice because every endeavour of the media where the audience listens, views or reads the contents gets activated essentially through writing. Google English dictionary defines writing as the activity or skill of composing text for publication. (<https://languages.oup.com/google-dictionary-en/>). Writing in itself begins with the knowledge of basics of spelling and vocabulary as well as punctuation and how to construct clauses, phrases and sentences correctly, based on the rules and mechanics of language grammar. Once the words are spelled right and punctuations are correctly used, then the writing process becomes understandable and what is being written also becomes clear, concise and coherent in a particular way called “style” (Stovall, 2016; Zinsser, 1980).

Style refers to a way of using language in expressing oneself often in a distinctive manner which has been referred to as the writer’s “voice”. The writer’s style or “voice” must however be in line with correct grammar, that is, with respect to spelling, punctuation, capitalization, etc. When a media writer writes to be clear, concise, coherent, and engaging, there is then a style that works and engages the audience.

In *The Elements of Style* by William Strunk Jr. and E.B White, third edition, (1979) the authors advised beginning writers to stay away from trying to impress the

audience with ‘big grammar’ rather they are advised to write in plain, simple manner. Beginning writers are warned to avoid fancy words as well as avoid the elaborate, pretentious, and the cute, rather they ought to use plain words. This is what media writing is all about.

Here are some hints that may help:

1. Write with nouns and verbs not with adjectives and adverbs as much as it is possible for it is nouns and verbs that make good writing what it is.
2. Use qualifiers sparingly, words such as *rather*, *very*, *little*, *pretty* make sentences weak.
3. Use words as spelt in the standard dictionary only.
4. Do not inject opinion into media writing unless there is a good reason to do so. Opinions are often irrelevant and unnecessary to what we are reporting.
5. Try to keep things straight, use figures of speech sparingly. The use of simile or metaphor in media writing tends to be more distracting than illuminating.
6. Revise and rewrite. Revising is part of writing and do not be afraid to edit and edit until you have the best. (Strunk and White, 1979)

Good writers generally have much vocabulary and that is because they tend to read widely and also access all media platforms such as movies, song lyrics, podcasts, etc. The more you read the more likely you will expand your vocabulary. Wide reading makes for effective media writing. So, visit many good books, magazines, blogs, podcasts, web sites and listen to radio documentaries and talk shows and watch good movies as well. That is how to become an effective media writer.

To write well you also need to answer the question: who am I writing for? A good media writer tries to ‘capture’ the audience, therefore, the life style, age, educational level, residential location; social status of the target audience becomes important. To write well, you must know your audience well” (Stovall, 2016; Wilber, and Miller, 2003)

What is Mass Media?

Mass media refer to newspapers, magazines, television, radio as well as advertising and publicity media such as billboards, posters, banners, flyers, etc. It also includes digital and social media and any platform that can be used to reach a mass audience. These mass media are all important sources of basic information, education, entertainment and communication. The mass media in its diversity have an enormous influence in helping to shape public opinion, people’s cultural values and sentiments, social and health information, education, entertainment and communication. (Sissons, 2006).

The mass media are also important platforms for public accountability and morality. It often provide a public space where issues can be debated and where advocacy for public issues can be initiated and social problems such as corruption, child abuse, kidnapping, gender violence, ethnic and racial prejudice can be challenged in public discourse until they are addressed by the government. But the media can also, in some cases, become a platform for the dissemination of false

and hate messages that do not promote unity, community, dialogue and public discourse.

The mass media have been used to disseminate negative messages that can perpetuate ethnic sentiments and bigotry as well as other bad information that can lead to inter-ethnic violence and disunity rather than community. This is a wrong way to use the mass media and it should not be encouraged in any way in spite of press freedom. Press freedom does not mean that the mass media should not be socially responsible. The consequences of negative, fake news and hate speeches are real in spreading violence and disunity.

The internet and digital media platforms have radically changed the traditional roles of the mass media. Today, the mass media has become more interactive and more open than ever before due to digital and social media. Virtually any one with data can now disseminate information with little or no prior constraints. This is so pervasive that it has also been used in social mobilization and to foster demonstrations such as the “end sars” protests that covered almost all the country as it happened. Thus, the internet has been used for good purposes in social and behavioural communication and also for fomenting social unrests (Akinfeleye, 2003; Itule, and Anderson, 2008)

What is Media Writing?

The first thing to understand in media writing is that media contents or stories do not exist as such, therefore writing a media piece depends on stories as they happen in time. It is good to know that a media story is an event or an idea and as such it must happen in reality and not at your keyboard or your mind. Media content largely depend on non-fiction reality. It is nothing but creative non-fiction. Do not ever forget this, media stories happen live! While your imagination and creativity are important in writing for media, the staple of media content is events, ideas and people as we encounter them in real life.

Media writing is the process of writing content for mass publication through any particular media outlets. This may include newspapers, magazines, popular websites, blogs, social media and other publications. Media stories are often based on the events, ideas or emotions of people or the aftermaths of real experiences in the hearts and minds of people telling you their stories. As a media writer you are merely a composer of realities in written words, audio or in visuals. As a media writer you are first a reporter and then you are a story teller as well. (Akinfeleye, 2011; (Gutkind, 2012)

Writing for media begins when the writer collects information from sources – people, documents, databases, or participant or non-participant observations. Subsequently, the media writer identifies the central point of the story and then rehearses more or less what to write and how to write it. Most stories are written in the writer’s mind long before any word is put on paper. Such pre-writing exercise helps to stimulate creativity that would be needed in developing the story idea further until actual writing begins.

At the prewriting stage the good media writers think in their minds what the story would look like and how it would be organized and then they begin writing and let what they have started writing down suggest what comes next to write, being

guided by the notes that have already been taken at the scene of events or from interviews or from other sources. (Itule, and Anderson, 2008; Sissons, 2006)

Themes, ideas and facts are connected and the story takes shape logically and is nearly complete following a structure already determined such as inverted pyramid, modified chronology, trend piece, multiple element story, the hour glass or the nut graf, etc. In addition, the intro or lead is almost always well thought out right from before any writing is done, and so is the story ending. (Scanlan, 2000; Gutkind, 2012)

Media writing requires that the writer decides what form the story would take, what facts would be discarded and what would be included, and in which style would the story be written. The lead or intro also requires deciding how to put words together to make a compelling first paragraph.

Denis and Ismach (1981) explained that media writing is purposeful communication between the writer and the audience that is shaped and moulded by the writer such that the write-up is done in a voice in writing that is peculiar to no one else. In spite of such individual differences in style, effective media writing ought to answer two questions as to whether the story has adequately informed the reader and whether the story has presented the subject in understandable written form.

Media writing story types or forms often come in one or more of these functions: informational and educational function, interpretive function, opinion or editorial function or entertainment function. Broadly, these functions are referred to as either news or feature stories as well as either “hard news” stories or “soft news” stories.

Types of media stories include spot news, straight news, and backgrounders. Spot news report breaking news stories, straight news are coverage of routine, anticipated stories and backgrounders provide historical context and backgrounds and may be chronological rather than the inverted pyramid most often used for the news story types.

Types of feature stories include interpretive stories, news analysis, news features, profiles, interview-question and answer stories, how-to-do-it stories and the enterprise or serial stories. Feature stories are generally longer, more detailed and narrative. The other types of interpretive stories are the opinion-editorial types or the columns.

Editorials are the collective opinions written in one piece on behalf of the newspaper or magazine while columns are usually written by individuals who may have been appointed to write because of their skills or reputation. Many popular columnists have audience followers and some specialize in sports, entertainment, lifestyle or public affairs. (Campbell, and Wolseley, 1961; Denis and Ismach, 1981; Fedler, Bender, Davenport and Drager, 2005)

Skills Required in Media Writing

Generally, media writing involves two activities gathering facts and information and writing about ideas, facts, events or personalities and then conveying this information to a large, diverse audience through the media whether print, electronic or digital. Anyone who wants to develop written content for the media must have good media writing skills and must understand the conventions peculiar to the media they intend to write for.

Good skills in creative writing as well as skills in editing are as important as skills in research, investigation and gathering of relevant facts, opinions and documents. If you wish to be good in media writing, you need to begin learning to become efficient at both writing and editing for mass media. While writing for print media, broadcast media and digital media, a simple language is preferable.

The typical audience for print, broadcast media and online media content are always on the lookout for easy-to-read and easy-to-understand information. Using difficult words is tempting, but you need to determine whether an average reader would understand them. However, using simple language does not mean compromising quality. The ultimate objective is to attract readers and provide them with concise information. Therefore, one of the greatest media writing skills and characteristics is to produce organized and concise, coherent content.

One other skill required of the media writer is that of revising and editing the write-up. Editing is the process of making sure the article says what the writer wants it to say and that it says it without any glaring grammatical errors. To edit well involves learning how to look and learning what to look for. (McKane, 2013)

Learning how to look: the writer may not be able to revise his article effectively right after he has finished writing it. He may be able to identify some of the smaller writing problems – such as errors in spelling and grammar – but he may not be able to objectively assess the quality of what he has said; whether it is clear, comprehensive and coherent.

To revise the draft effectively, the writer ought to set it aside for a time. By doing this, he would be able to see problems that would have escaped his attention if he had revised immediately after completing the draft. Another tip for revising is to read the article aloud; this enables the writer to hear the mistake. Such seems to work better than silent reading. An obvious technique is to get another writer, preferably more experienced one, to help read the article over and suggest what needs to be added, deleted or revised. The computer can also be used. There are a lot of software that can help the writer spot different kinds of style problems and grammatical or spelling errors.

Learning what to look for: here are the major items to look for when revising or editing:

Style: revise your style. Have you used an appropriate level of vocabulary for your audience? Have you used consistent concepts and terminologies throughout? Are the sentences grammatically correct? What about spellings or any awkward sentence construction? Are the sentences error free? Are all the sentences of

similar length...not too lengthy? Do you use varied sentence structure? Punctuation: Is your diction correct, specific and original? Spelling: readers take spelling very seriously when they see misspelled words they tend to think that the material might be flawed and the writer shoddy. (McKane, 2013)

Another media writing skill is to know your audience. If you want to create enticing and interesting content for your audience, you should understand their preferences and the types of information they would want to access. Especially while writing for digital media, you should know what your audience wants, to make your content more appealing. (<https://www.planetspark.in/elements/media-writing-skills-and-characteristics-a-comprehensive-guide> 27-03-2023)

A good media writer must select facts available in such a way that the whole story is not overtly distorted or biased. Facts are sacred and emphasis as to selection of them must also be done with care. Doing research and gathering of information that this entails, is also one other valuable skill. With trend in media writing moving toward interpretive reporting and writing, it is important that writers start their quest for news stories with a 'thinking through' of story ideas which will make them prepare in advance how the story would be covered, and what search strategy would be appropriate to do systematic research and methodical examination of available information on the subject being covered or reported.

A comprehensive search strategy gives writers a broad perspective, enlarges their vision, and enables them develop better questions as well as crosscheck information gleaned from sources. There are five ways to gather information for media writing, direct observation, interviewing, public archives, the use of survey or opinion polls, and the use of library documents to get general background information and to track down facts and figures, especially on-line. Of all the five ways to gather information three stand as being the most commonly utilized: direct observation, interviewing and the use of library and public archives, including online resources. (Akinfeleye, 2011; McKane, 2013)

Direct Observation

This consists of the media writer actually seeing an event take place and then reporting what had been observed in the form of a news story. The difference between a good story and a poor one is often in the skill of the media writer. Good media writers are said to "have nose for news", that is they have good skills in recognizing news worthy events, personalities and ideas or comments. Good media writers use their eyes, ears, mind, notebooks, cameras and tape recorders. They make sure they get the concrete facts, specific figures and accurate information. They look for the plot of the events as they identify the setting, the characters, the complications and their resolutions as well as the colourful, the dramatic or the unusual in any situation. They always try to get more information than they actually need.

Interviewing

The interview plays an important role in the daily work of a media writer. It involves time, legwork and it often enables the writer to talk to people who tell stories that interest the audience. Media writers investigate routinely most often and they track down phone numbers, approach people at the scenes of crimes and disasters, seek out interesting people at their workplaces and talk to their friends and enemies.

Most times interviewing involves going to experts and official sources and other times it may involve by passing the experts and official sources. Whatever the situation interviewing must involve talking to knowledgeable people - experts, eye witnesses, officers, managers, leaders, officeholders, politicians, social scientists, physical scientists, applied scientists, humanists, etc. It may involve using telephones, emails and letters. Telephone conversations may range from full-scale interviews to brief queries to verify or amplify information. Whether it is glancing at a directory or spending hours poring over documents in a public archive or library, or scrolling and searching through Google, time spent on research is time well spent in gathering facts and information for any type of media writing. Researching a good write-up may involve: searching the Internet, searching the library, inspecting government documents where available, reading personal papers, viewing audio-visual materials, watching videos and television programs and surveying with questionnaires. (Gutkind, 2012)

The Purpose and Goal of Media Writing

The main purpose and goal of media writing is to **inform, inspire, persuade and advocate, educate and communicate**. It is to present information and ideas that will guide people in forming their opinions. Three secondary purposes are advertising, publicity and entertainment, but what lies behind almost all media writing is information. The American Press Institute explains the purpose of media writing in terms of the purpose of journalism itself, which is **to provide citizens with the information they need to make the best possible decisions about their lives**. The media reports the news, serves as an intermediary between the government and the people, helps determine which issues should be discussed, and keeps people actively involved in society and politics. (<https://www.americanpressinstitute.org › purpose-journalism- 27-03-2023>)

Types of Media Writing

The inverted pyramid is the structure most commonly used for news writing. The inverted pyramid presents the most important information in a news story first, followed in descending order by less-important information. It is made up of details arranged in descending order of importance; the most important facts coming immediately after the lead or intro, that is the first brief paragraph and the less important facts coming at the end.

This writing format is used in newspapers, magazines, as well as on radio and television and even online news content. The inverted pyramid is used mostly for writing hard news stories. Hard News stories are of current and immediate nature, breaking news and spot news. Soft News includes features, reviews and

entertainment stories that lend a human perspective to hard news. At times these are a follow ups to hard news stories focusing on the human interests. There are two main categories of news stories: the hard news stories and the soft news stories. Hard news stories are stories that report events as they happened and are composed of a summary of facts to report and describe what happened only.

Soft news refers to stories that may go beyond description to include analysis, prediction, points-of-views and explanations. While hard news stories inform only, soft news stories inform, entertain, interpret and explain to engage the audience more interactively.

There are seven major types of media writing:

- **Writing for newspapers** puts the most important information into the first paragraph and continue the story with facts in descending order of news value i.e. the inverted pyramid.
- **Writing for magazines** is generally much longer, chronological and more detailed and interpretive or narrative.
- **Writing for radio:** radio scripts are written to be told in familiar words combined into sentences, which run at comfortable lengths in a style known as “conversational.” The three elements of radio broadcasts are voice, music, and sound effects. (Hilliard, 2008).
- **Writing for television:** television style is much like radio but adds further efforts when pictures join the words; that is, anchors or reporters deliver what is called a "voice over." The elements in television broadcast writing and production are: images, action, sound effects, and voice-over, dialogue and conversation. (Hilliard, 2008).
- **Writing for the web:** good media writers here need to pique readers' interest, capture their imagination and convince them it is in their best interest to keep reading. Digital content can also be optimized by combing audio-visual elements with the write up. (<http://writeshop.com/teaching-writing-conventions/>; <http://www.chegg.com/homework-help/definitions/conventions-41> retrieved on 01-03-2023)
- **Writing advertising copy:** Writing effective advertising copy or message is another form of media writing and the purpose of it is to promote a brand's image, define the benefits of your products or services, and convince the consumers. Advertising copy convinces the reader to perform an action. (<https://www.cyberclick.net/numericalblogen/advertising-copy-characteristics-and-how-to-write-it> retrieved on 01-04-2023)
- **Public Relations writing:** is a type of media writing used to build and maintain relationships with the public. It includes, but is not limited to, informational writing that keeps the company’s image positive through various means, such as press releases, speeches, and social media posts. The ultimate goal of public relations writing is to get the organization talked about positively. (<https://study.com/learn/lesson/public-relations-writing-skills-characteristics.html> & <https://www.outranking.io/public-relations-writing-types-marketing/> retrieved on 01-04-2023)

Types of Journalism

Here are some common areas of works for news media, along with definitions of their areas of focus:

- **Roving Reporters (Breaking news)** reporters cover recent events of public interest. They can be considered generalists, and often write about a variety of subjects. These journalists are the ones most people think of when asked about the definition of a reporter
- **Investigative reporters** produce detailed, long-form reports on subjects that are poorly or incompletely understood by the general public. Most, but not all, investigative reporting focuses on corruption or systemic failure in governments or the private sector.
- **Crime reporters** focus on news about criminal justice. They cover arrests and trials, as well as trends among criminals and how citizens can protect themselves from various crimes.
- **Politics** reporters focus specifically on political topics. Their work encompasses elections, new laws, political scandals, and other subjects related to the government
- **Health and Wellness** journalists focus on news that is relevant to health and healthcare. Their articles concern research into various diseases, dieting trends, new information about various medications, and other topics relevant to public health.
- **Arts and Lifestyle** reporters focus on culture, media, and leisure topics. These reporters produce content such as movie reviews, recipes, articles on interior design, and advice columns.
- **Sports reporters** cover sports, from local children's leagues all the way up to the Olympics.
- **Celebrity** reporters write about prominent people, including actors, musicians, and influencers. They may conduct interviews with their subjects or simply report on their recent actions.
- **Editorial**, opinion, and op-ed writers produce articles with a clear, stated bias, often with the goal of persuading readers to agree with their opinions. Some media organizations keep an opinion writer on staff, while others rely on guest writers for this content.(Hester, and To,1987; Masuku, 2016) and (<https://study.com/learn/lesson/what-is-journalism.html> retrieved 01-04-2023)

Steps of the Writing Process

Writing is a process that consists of a set of predictable, repeatable steps from the beginning to the finished work. While there are probably as many processes as there are writers, here are some of the identifiable steps.

Explore: good writers explore before they start the writing process. Such exploration often comes from the writer's curiosities about what is going on out there. The world out there is a storehouse of story ideas. This first step involves **choosing the subject** which involves getting a story idea which the writer believes is newsworthy and interesting and deciding to gather the necessary facts as

thoroughly as possible using methods that would yield the most valuable information.

Gather: this involves planning, that is, taking inventory of possible sources both direct and indirect that might provide sufficient facts to make the story comprehensive and complete. Good writers collect words, images, details, facts, quotes, dialogue, documents, scenes, expert testimony, eyewitness accounts, statistics, etc. as repository of materials that would be used in the finished work. **News Gathering** involves collecting adequate information to write a detailed and complete story. Good writing begins with news gathering and good reporting. The writer must gather the details and the facts to make the story and decide whether enough information had been collected to generate a comprehensive and complete story.

News may be defined as an accurate, unbiased report of the significant and interesting facts of a timely happening. The qualities of a good news story are: Accuracy, Objectivity, Balance, Currency, Brevity and the determinants of news worthiness are: Proximity, Timeliness, Prominence, Consequence and Human Interest.

Organize: Before a writer can plan a story, material must be organized. This is **Prewriting** which often takes place in the head of the reporter though in some cases, it may involve the reviewing of notes already taken, writing out an outline for the story, deciding what the central point of the story is, and the length, form and style of the planned story.

Focus: The central act of writing is finding a focus for the work. The focus can be expressed in a lead sentence, a summary paragraph, a headline or title, a theme statement, a thesis or an answer to this question: Who did what? Once the facts have been gathered, there would be an urge to decide on a focus or central point of the story. Every news story should have one dominant idea. That is, the focus or reason for writing the story. Without a focus, facts meander or become disjointed and confuse the reader. To find the focus, the reporter must find the central point. One way to do this is to identify one sentence which tells the meaning of the story.

Select: New writers often dump the contents of their notebook into a story. The best, most experienced writers use a small percentage of the research, a process of selection that supports the focus. If you are unable to select between the “good” and the “pretty good,” you may have to go back a step or two, gathering new material that leads to a clearer understanding of the purpose of the work.

Order: What is the scope of your story? What shape is emerging? Writers benefit from a vision of the global structure of the story. This does not require a formal outline. But it helps to have a sense of beginning, middle and ending.

Draft: Some writers write quickly, accepting the imperfection of early drafts. Others want the initial work to be perfect. If you struggle, one of the most useful strategies is to rehearse the story before drafting. Talk it through, especially your introduction. **Writing** involves putting together the elements of the story starting

with the lead or intro. It involves deciding which of the facts are most important and placing them in a logical order most often through the inverted pyramid news structure or through a chronological sequence as if the story is being narrated naturally.

It also involves discarding all facts that do not help establish the central point. This stage is a word for word, sentence by sentence and paragraph by paragraph work that involves pace, tone, form and style. The amount of detail to be included in a news story is different for print and broadcasting. Writing for a newspaper or magazine requires more relevant details than is needed for radio or television much less detail might be needed.

Revise: This involves Rewriting which starts once the story had been written and it requires a process of editing and revising making sure that what had been written is actually what is intended. It starts with checking the story for mistakes of typography, grammar or omissions of relevant details. Productive and effective writers reserve time and energy for revision, a step that includes everything from story reconstruction to proof reading. Showing a draft to a test audience – editor, teacher, and friend – can help you see the unfulfilled potential in an early draft and make the work better.

Revision involves the adding, rearranging, removing, and replacing of the elements of the story. The editing stage is distinct from revision, and needs to be done after revising. Editing involves the close-up view of individual sentences and words. When editing, the writer goes through the write-up line by line to make sure that each sentence, phrase and word is as strong as possible. (<https://www.poynter.org/educators-students/2017/8-steps-for-building-your-writing-process/> 01-04-23)

Getting Feedback is a way to find out how effective the story is. Such feedback may come from the news editor to the reporter or from the readers or from the news organization the reporter is working for. The outcome of feedback may require a retraction in the case of error in the news story or it may lead to another follow up story which develops other aspects of the first story yet reported. (Scanlan, 2000).

Interpretive writing in the news media

There are lots of different kinds of interpretive stories or feature writing that also constitute soft news. Here are some of the main types.

The Profile A profile is an article about an individual, a place or an institution and the profile article is one of the staples of feature writing. Profiles can be done on just about any place or any institution and anyone who is interesting and newsworthy. Profile articles generally provide background on the profile subject - their age, where they grew up and were educated, where they live now, are they married, do they have kids, etc. Beyond such factual basics, profiles look at who and what influenced the person, their ideas, and their choice of vocation or profession.

The News Feature The news feature is just what it sounds like - a feature article that focuses on a topic of interest in the news. News features often cover the same subjects as deadline hard-news stories, but do so in greater depth and detail.

The Live-In The live-in is an in-depth, often magazine-length article that paints a picture of a particular place and the people who work or live there. Live-ins have been done on homeless shelters, emergency rooms, battlefield encampments, cancer hospices, public schools and police precincts, among other locales. The idea is to give readers a look at a place they probably wouldn't normally encounter. Writers doing live-ins must spend a fair bit of time in the places they are writing about (thus the name). That is how they get a real sense of the place's rhythm and atmosphere.

Reviews and Previews Both of these are a writer's description and opinion of the film or play or concert or exhibition; a preview is published before it is open to the public (as a result of a special press preview) and a review is published as soon as possible after the first public performance.

The Trend Story Trend stories take the pulse of the culture at the moment, looking at what's new, fresh and exciting in the world of art, fashion, film, music, and high-technology and so on. The emphasis in trend stories is usually on light, quick, easy-to-read pieces that capture the spirit of whatever new trend is being discussed.

How-To-Do-IT This type of article assists readers by explaining how to do something for example "How to cook Banga soup" and the writer may learn about the topic through research, experience, or interviews with experts on the topic. (MacDougall, 1982; Pape, and Featherstone, 2006)

Ethics of Media Writing

Simply put, ethics is the study of morality, moral reasoning and knowledge of what is right or wrong in media writing. One definition says that ethics are rules of conduct or principles of morality that point us toward the right or best way to act in a situation (Dominick, 1996). Ethics are not rigid rules but they serve in guiding the media writer in his daily work. Ethics is particularly essential to journalism because media practice is based on a set of ethical concepts such as truth, integrity, independence, right to privacy etc. (Esimokha, 2014).

According to Hanson (2016), media writers face a range of ethical issues on a regular basis. Those issues include the following:

- **Truthfulness:** media writers need to be committed to telling the truth. This includes telling truthful stories that are not intended to deceive the audience by not giving false or made-up reports. Journalists need to provide not only the facts but also the context surrounding them. Truthfulness is also required from the organization the journalist works for.
- **Conflicts of interest.** Ownership pattern and interests of a media organization may sometimes be at odds with the nature of the news being reported. Journalists need to be careful to portray their media organization in an accurate light and also not give special favours to companies connected to their organization.
- **Sensationalism.** Media organizations sometimes emphasize news that is interesting but unimportant. This happens when reporters put more effort into attracting and pleasing an audience than into reporting on the critical issues of the day. This can happen because of the increased pace of the news business brought

about by cable television, the Internet, and the media organization desire for profits.

- ***Authenticity and appropriateness of photographs.*** Photos can be among the most controversial media materials because of their disturbing content and also, they can be altered with digital editing tools.

According to Howell (2014) the three most important responsibilities of media writers are:

Professional Responsibility: Journalists must present an accurate portrayal of events as they occur. They must present only the facts, not portray their opinions as facts.

Legal Responsibility: Each individual has rights, and journalists should take this into account when publishing any piece of work.

Social Responsibility: Journalists have the social responsibility to ensure that information is presented in a fair, balanced, and truthful manner. Journalists should not sensationalize any media event for their own benefit. No fake news. No hate speech or message.

The guiding principles of the journalists' code of ethics can be summarized thus:

Minimize Harm: Ethical journalists treat sources, subjects, and colleagues as human beings deserving of respect.

Act Independently: Journalists should be free of obligation to any interest other than the public's rights to know.

Be Accountable: Journalists are accountable to their readers, listeners, viewers, and each other.

Seek truth and report it: Journalists should be honest, fair and courageous in gathering, reporting, and interpreting information.

The three pillars of media writing ethics are: truth, accuracy and objectivity. Every media writer ought to "Seek truth and report it" as well as endeavour to be honest, fair, and courageous in gathering, reporting, and interpreting information. A media writer should strive to enhance national unity and public good and should promote universal principles of human rights, democracy, justice, equity, peace and international understanding. A good media writer should not plagiarize, that is, copy other people's work without attribution. Media writers should test the accuracy of information from all sources and be careful to avoid inadvertent error. (Black, Steele, and Barney, 1999; Day, 2006; Straubhaar, LaRose and Davenport, 2015)

Summary

In conclusion, this chapter has discussed essentially the basic principles of media writing. Writing is basic in media practice because media contents get activated essentially through writing. When a media writer writes to be clear, concise, coherent, and engaging, there is then a style of media writing that is encouraging and should be imitated by emerging writers. In addition, to write well, the media writer must know well the target audience that will read, listen or view the media content. Media content largely depend on non-fiction reality. It is nothing but

creative non-fiction. Media stories happen live and are purposeful. Generally, media writing involves gathering facts and information and writing about ideas, facts, events or personalities and then conveying this information to a large, diverse audience through the media whether print, electronic or digital.

The inverted pyramid is the structure most commonly used for news writing. It is made up of details arranged in descending order of importance; the most important facts coming immediately after the lead or intro, that is the first brief paragraph and the less important facts coming at the end. The writing process come in the following stages: exploring, planning and gathering useful materials, organizing the story format, focusing on the central point of the story, selecting what to use in the story, ordering the scope of the story and then writing the first draft of the story and revising, editing and re-writing. The final stage is to try and get feedback from the editor, or the organization and the audience.

Lastly, the ethical dimension of media writing has also been discussed. Seek truth and report it that is the moral duty of all media writers and they should be honest, fair and courageous in gathering, reporting, and interpreting information.

Exercises

1. In what ways is writing the most fundamental activity in mass communication?
2. What do you understand by the concept of “style”? How do you know a writer’s style?
3. Describe the many platforms of mass media from the traditional to the digital?
4. List and explain the types of journalism you are familiar with.
5. What are the steps in the media writing process? Discuss.
6. What is interpretive or feature writing all about? Discuss some of the main types of feature writing.
7. What is the “inverted pyramid” structure of media writing?
8. Identify and explain the qualities of a good news story.
9. What are the determinants of news worthiness?
10. Discuss the ethical saying, “seek truth and report it”.

Further Readings

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Chapter 19

Writing for the Print Media

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Overview

Writing for the print media refers to the process of writing content that is intended for publication in physical and printed publications such as books, newspapers, magazines, in-house journals and other printed outlets. It is a unique process with specialised skill that requires a thorough understanding of the purpose for doing the writing. Writing for the print media has been a crucial means of communication for centuries, and the principles of writing for this medium have evolved over time.

Understanding the philosophy of writing for the print media by students and other professionals means understanding the purpose of doing the writing, the nature of audience, and the impact it can have on society. Therefore, it is important to understand the expectations of the audience in a way that print media writers can strive to meet these expectations. When this happens between print media writers and their audience, then, communication can be said to have taken place. Readers of print media in Nigeria, for instance, are often seeking in-depth analysis, critical thinking, and unbiased reporting. It is the role of the writer to provide this information in a clear, concise, and engaging manner.

Furthermore, print media has a significant impact on society, and understanding the philosophy of writing for this medium means understanding the responsibilities that come with it. The print media has the power to shape public opinion, influence public policy, and hold those in power accountable. Therefore, writers must approach their work with a sense of responsibility, ethics, and professionalism. Given that the business of print media writing is done conscientiously within the ethical standard and professionalism, students/trainees and professionals often take a lot of caution to avoid litigation, to protect their image and goodwill and that of their organisations. Print media writing is philosophically designed to cover a wide range of subjects, from news and current affairs to features, profiles, opinion pieces, editorials, media release and book review. One of the key aspects of writing for the print media is the need to create content that is engaging and informative for readers. This often involves conducting research, interviewing sources, and organising information in a way that is easy to follow and understand. In addition, writers for print media must adhere to the style and tone of the publication they are writing for, and ensure that their work is consistent with the publication's overall brand, voice and personality.

Another important aspect of writing for print media is the need to meet deadlines and work within the constraints of space and word count. In many cases, writers are given a specific amount of space in the publication and must craft their work accordingly. This can require careful editing and condensing of information, as well as a focus on the most important and relevant details. Print media in Nigeria has gone a long way in terms of structure, writing style, professionalism and contribution to national development. In essence, writing for the print media requires a combination of strong writing skills, attention to detail, and an understanding of the publication or outlet and its audience. While the rise of digital media has changed the landscape of journalism and publishing, there continues to

be a need for skilled writers who can produce high-quality content for print publications. Despite the fact that there is an explosion in the media landscape, especially in the area of new and digital media, the print media still remains relevant and valuable to the Nigerian space in various ways.

Objectives

At the end of this chapter, students should be able to:

1. define the concept and scope of the print media and its role in modern society;
2. recognise the uniqueness, characteristics, and strengths of print media as a medium of mass communication;
3. identify different forms of writings in the print media, such as news, feature articles, news analysis, opinion articles, editorial writing, media releases, book reviews;
4. explain the purpose of writing in the print media, which includes informing, entertaining, and persuading the readers;
5. learn the principles of clear writing for the print media, which include accuracy, brevity, clarity, coherence, and completeness;
6. describe the convergence and divergence of print media writing and other forms of writing, such as prose, drama and poetry;
7. explain the concept, structure, and ground rules for writing news stories, feature articles, news analysis, opinion articles, editorial writing, media releases, book reviews, and advertorials;
8. recognise the personality traits that are important for print media writers, such as curiosity, adaptability, creativity, and persistence;
9. identify the challenges involved in writing for the print media, such as meeting deadlines, working under pressure, and dealing with criticism; and
10. learn about contemporary tools and strategies for a successful career in print media writing, such as digital storytelling, data journalism, and social media engagement.

Concept of the Print Media and its Scope

Print media refers to forms of communication that are printed on paper or other tangible surfaces, such as newspapers, magazines, books, posters, brochures, and flyers. Print media has been an important means of communication for centuries, dating back to the invention of the printing press in the 15th century. Despite the growth of digital media, print media remains an important part of the media landscape today in Nigeria, Africa and the world at large.

The scope of print media is vast and diverse, encompassing a wide range of topics and audiences. Newspapers and magazines provide coverage of local, national, and international news, as well as in-depth reporting and analysis of political, social, and cultural issues. Notably, newspapers and magazines cater for different demographics and interests. Newspapers provide daily or weekly coverage of news, politics, sports, and local events, while magazines offer in-depth coverage

of specific topics such as politics, fashion, health, or technology. Books and journals are also part of the print media landscape, providing more detailed information and analysis on a wide range of topics. Books further cover a wide range of genres, from fiction and non-fiction to poetry and memoirs. Posters, brochures, and flyers are used for advertising and marketing, as well as for educational and informational purposes. Print media also serves as a platform for advertising, with businesses and organisations using newspapers, magazines, and other print media to promote their products and services to a wide audience

Essentially, print media has traditionally been seen as a trusted and authoritative source of information, due to the fact that it is often produced by trained journalists, writers, and editors. Print media is also seen as more durable than digital media, as physical copies can be stored and accessed for long periods of time without the risk of loss due to technological failures or obsolescence. Despite the continued relevance of print media, it is facing challenges in the digital age. The rise of online news sources and social media has led to declining circulation and advertising revenues for many newspapers and magazines in Nigeria. However, print media continues to play an important role in shaping public opinion and informing the public, and it is likely to remain a valuable part of the media landscape for years to come.

The Uniqueness, Characteristics and Strengths of the Print Media

The print media is a unique aspect of the media world, characterised by certain strengths that students must be conversant with in the process of their training. This empowers upcoming print media writers to be able to relate well with the field. Therefore, we will discuss the uniqueness, characteristics, and strengths of the print media.

1. **Physicality:** One of the primary unique aspects of print media is its physicality. Print media is tangible, and readers can hold it in their hands, which provides a sense of authenticity and credibility. Print media also offers a high level of engagement for readers. Unlike digital media, print media provides a distraction-free reading experience, which allows readers to focus on the content at hand. This level of engagement has been shown to increase the level of understanding and retention of the information presented in print media (Pantano, 2014).
2. **Audience specificity:** Another strength of print media is its ability to target specific audiences. Print media offers a range of niche publications, from industry-specific magazines to regional newspapers, which allows advertisers to reach a highly targeted audience. Print magazine readers are more likely to be affluent, educated, and influential in their communities, making them a desirable audience for advertisers
3. **Durability:** Print media offers a sense of permanence that digital media lacks. Printed materials can be saved and revisited, providing a lasting impression and influence. This aspect is particularly important in certain contexts, such as academic research and legal documents. The Nigerian environment has benefited immensely from the archival nature of newspaper and other printed media.

4. **Wide reach:** According to Okigbo and Onabajo (2013), one of the strengths of print media in Nigeria is its ability to reach a diverse and widespread audience, even in areas with limited Internet access. This is particularly important in rural areas, where newspapers and magazines can be a crucial source of information for communities.
5. **Promotion of national unity:** Another strength of print media in Nigeria is its role in promoting national unity and cultural identity and diversity. According to Osifeso (2017), newspapers and magazines provide a platform for the dissemination of cultural and social values that help to strengthen national unity.
6. **Deep engagement:** In terms of engagement, Adelabu (2018) notes that print media provides a unique reading experience that promotes critical thinking and analysis. The author also argues that print media can be more reliable and trustworthy than digital media due to its physicality and the fact that it has been edited and reviewed by professionals.

Forms of Writings in the Print Media

Print media in Nigeria employs different forms of writing to convey information, educate, and entertain readers. Some forms of writing for the print media in Nigeria include:

1. **News reporting:** One form of writing that is commonly used in print media in Nigeria is news reporting. According to Igwe (2019), news reporting in Nigerian print media serves as a crucial source of information for readers. It involves gathering and disseminating information, using journalistic style, about events and occurrences in the country.
2. **Feature writing:** Another form of writing employed in Nigerian print media is feature writing. Feature writing, according to Aina (2017), is a more in-depth and analytical form of writing that goes beyond mere news reporting. It typically focuses on people, places, and events, and aims to provide readers with a deeper understanding of a particular subject. Topics of interest may range from politics, education, health, corruption, sports to crimes.
3. **Opinion writing:** This is also common in Nigerian print media. According to Oyedele (2017), opinion writing allows individuals to express their views and perspectives on various issues. Opinion pieces are usually written by columnists or guest writers and can cover a wide range of topics, including politics, social issues, and entertainment.
4. **Editorial writing:** Editorial is regarded as the official statement and opinion of a newspaper organisation or print media organisation on issue of national importance. Editorial serves as the window of opportunity for print media organisations to comment, opionate and editorialise on burning issues that have national implications on the citizenry. Since it is not professionally allowed for journalists to inject their personal opinions in the news reporting process, the only window of opportunity to do so is the editorial writing. Editorial is also called the leader.

5. **Book review:** This is a literary approach and the art of placing a book on a balance scale, by examining its intricacies, strengths and weakness for public enlightenment and appreciation with the ultimate goal of market expansion. Otunba (1999) addresses five different reasons for reviewing a book, namely: to make the Public assess the quality of a work, to create attention and awareness for the book and to make the public have access to some information that could be urgently needed and useful for them, to assist in challenging new social orders, and to point out the good and the bad aspects of the work objectively without being too nice or too harsh on the writer

6. **Creative writing:** According to Ayoola (2016), creative writing in Nigerian print media includes short stories, poems, and plays. These works of fiction are typically published in newspapers, magazines, and literary journals, and provide readers with an opportunity to enjoy and appreciate Nigerian literature.

Purposes of Writing for the Print Media

1. **Public information:** One of the main purposes of writing in the print media in Nigeria is to inform the public. This involves gathering and reporting news about events and occurrences in the country. According to Oladele (2017), the print media in Nigeria plays a critical role in informing citizens about government policies, politics, and other social and economic issues affecting the country.

2. **Public education:** Another purpose of writing in the print media in Nigeria is to educate the public. Writing in print media is often used to provide readers with in-depth information on a particular subject. In this case, there is a sharp difference between information and education. Education goes deeper, exploring all angles of an issue for the purpose of public understanding and appreciation. This, therefore, prompts an action or a set of intended or unintended actions from the readers, as the outcome of being educated on that particular subject. In most cases, information appeals to the readers' emotion while education appeals to the reasoning of the readers. Feature articles are used in most cases to educate readers while news stories are used to inform audience.

3. **Public entertainment:** Writing in the print media in Nigeria is used to entertain the public. Creative writing, such as short stories, poems, and plays, are often published in Nigerian newspapers and magazines to provide readers with an opportunity to enjoy and relax. The use of cartoon and caricature, which are used to demystify serious issues in a relaxed mood, is a form of entertainment and this eases tension for readers.

4. **Condemnation of social misdemeanours:** Newspapers and other print media outlets are regarded as courtroom where judgment is passed against social evils. Many materials are written on the pages of newspapers in form of feature articles, opinions, and letters to the editor, for this purpose. The purpose is to condemn an act considered inimical to the progress of the

Nigerian society wherein members of the society are discouraged to follow such a lifestyle.

5. **Encouraging praiseworthy virtues:** While it is somewhat traditional that writers do their pieces to condemn evils of any kind, it is noteworthy that many writers have also engaged in praiseworthy materials to encourage virtues among the Nigerian public. There have been several feature articles on Nigerian scientists who made new discoveries and others who made laudable records in sports. These articles were written to eulogise their achievements and encourage others to follow such a footsteps.

Principles of Clear Writing for the Print Media

Much as the business of writing appears seamless, especially to a professional writer, it is really difficult and can be complicated for those who do not master the rules of the game. Students and other upcoming writers have the responsibility to learn the art by mastering the principles of writing. Clear writing is the ultimate goal of the print media, and this can only be achieved when the principles that have been tried, tested and trusted over the years are adopted and adapted. In this case, we are going to adapt, in our treatment, the ten principles of clear writing by Robert Gunning (1968). Students may find interesting other master pieces on clear writing such as: *The Elements of Style* by William Strunk Jr and E. B. White, *On Writing Well* by William Zinsser and *Journalistic Skills for Professional Excellence* by Muhammad S. Rabiu.

Gunning's (1952) Ten Principles of Clear Writing are a set of guidelines that can help writers communicate effectively and clearly. These principles are applicable to any type of writing, including Nigerian print media. In this context, the principles can help journalists and other writers in Nigeria to write articles that are informative, engaging, and easy to understand. Here are the ten principles and their relevance to Nigerian print media:

1. **Write in the active voice:** Writing in the active voice makes sentences more straightforward and easier to understand. This principle is relevant to Nigerian print media because it can help journalists to communicate information in a clear and concise way. For example, instead of writing "The building was destroyed by the storm," a journalist could write "The storm destroyed the building."
2. **Use short sentences:** Short sentences are easier to understand than long ones. This principle is relevant to Nigerian print media because it can help journalists to avoid confusing their readers. For example, instead of writing "The government has announced that it will implement a new policy on taxation, which will affect businesses in various sectors of the economy," a journalist could write "The government will implement a new policy on taxation that will affect businesses."
3. **Use simple words:** Simple words are easier to understand than complex ones. This principle is relevant to Nigerian print media because it can help journalists to reach a wider audience. For example, instead of writing "The decision to terminate the employment of the workers was predicated on the fact that the company was experiencing financial difficulties," a journalist

could write "The Company fired workers because it was having money problems."

4. **Avoid jargon:** Jargons can be confusing to readers who are not familiar with a particular field or industry. This principle is relevant to Nigerian print media because it can help journalists to avoid alienating their readers. For example, instead of writing "The Nigerian Stock Exchange witnessed a bullish trend today," a journalist could write "Stock prices went up today on the Nigerian Stock Exchange."
5. **Be specific:** Specific details help readers to understand the context of a story. This principle is relevant to Nigerian print media because it can help journalists to provide accurate information. For example, instead of writing "A group of people protested in Lagos today," a journalist could write "Hundreds of youths protested against police brutality in Lagos today."
6. **Use familiar words:** Using words that are familiar to readers makes it easier for them to understand the message. This principle is relevant to Nigerian print media because it can help journalists to connect with their readers. For example, instead of writing "The government has launched a new initiative to reduce poverty," a journalist could write "The government has started a new program to help poor people."
7. **Be precise:** Precision in writing helps to avoid confusion and misunderstandings. This principle is relevant to Nigerian print media because it can help journalists to provide accurate information. For example, instead of writing "The minister said the project would be completed soon," a journalist could write "The minister said the project would be completed by the end of the year."
8. **Write for your audience:** Writing with the audience in mind helps to ensure that the message is received and understood. This principle is relevant to Nigerian print media because it can help journalists to tailor their writing to their readers. For example, a journalist writing for a business publication would use a different style and vocabulary than a journalist writing for a general-interest newspaper.
9. **Edit for clarity:** Editing for clarity means reviewing your work and making changes to ensure that the message is clear and easy to understand. The role of editing in writing is to unpack unwanted substances from the written materials in order to achieve effective communication.

Convergence and Divergence of Print Media Writing and Other Forms of Writing

Writing for the print media is different from other forms of writing like prose, poetry, and drama in several ways. This section will highlight some of the key differences between writing for the print media and these other forms of writing, with examples from Nigeria.

1. **Purpose:** One of the main differences between writing for the print media and other forms of writing is the purpose of the writing. Writing for the print media is typically intended to inform, educate, or persuade readers about current events, news, or issues of public interest. In contrast, prose,

poetry, and drama are often written to entertain, evoke emotions, or explore human experience. For example, the purpose of a news article in the Nigerian newspaper "The Guardian" is to inform readers about current events or issues, while the purpose of a poem like "The Panic of Growing Older" by Lenrie Peters is to explore the human experience of aging.

2. **Structure:** Writing for the print media typically follows a specific structure and format, with headlines, subheadings, and paragraphs that are organised by importance and relevance. Most of the writing genres in the print media follow the inverted pyramid style (IPS). This implies that writing is done in a climax format; the most important, the more important and less important. In contrast, prose, poetry, and drama are often structured in a more fluid and creative way, with the author free to experiment with form, style, and language. For example, a news article in *The Punch* newspaper will typically follow a specific structure, with the most important information presented in the opening paragraph (lead), while a poem like "The Fence" by Wole Soyinka uses a more fragmented and experimental structure.
3. **Audience:** Writing for the print media is typically aimed at a general audience that may have diverse interests and knowledge levels. In contrast, prose, poetry, and drama may have a more specific target audience that is interested in a particular genre or style of writing. For example, a news article in *ThisDay* newspaper is written for a general audience with varying levels of interest and knowledge, while a novel like "Things Fall Apart" by Chinua Achebe is aimed at a more specific audience that is interested in African literature.
4. **Tone:** Writing for the print media often uses a more formal and objective tone, with an emphasis on clarity, accuracy, and balance. In contrast, prose, poetry, and drama may use a more subjective and emotional tone, with an emphasis on creativity, imagination, and personal expression. For example, a news article in *Vanguard* newspaper will typically use a more formal and objective tone to report on current events, while a poem like "The Waste Land" by T.S. Eliot uses a more subjective and emotional tone to explore themes of despair and disillusionment.

Although writing for the print media and other forms of writing like drama, prose, and poetry have some differences in terms of their purpose, structure, audience, and tone, there are also some similarities between these forms of writing. This section will discuss some of the similarities between writing for the print media and other forms of writing, with Nigerian examples.

1. **Use of language:** Both writing for the print media and other forms of writing use language to convey meaning and create an impact on the reader. In Nigeria, writers like Chinua Achebe, Wole Soyinka, and Chimamanda Ngozi Adichie use language to convey their ideas and messages through their novels, plays, and essays. Similarly, journalists and writers who write for Nigerian newspapers like *The Guardian*, *ThisDay*, and *Vanguard* use language to inform and educate their readers about current events and issues.

2. **Creativity:** Although writing for the print media is often more structured and formal than other forms of writing, there is still room for creativity and experimentation in both. Nigerian playwrights like Wole Soyinka and Femi Osofisan use creative language and techniques to convey their messages and themes in their plays. Similarly, journalists and writers who write for Nigerian newspapers often use creative language and techniques to engage their readers and make their articles more interesting.
3. **Use of themes:** Both writing for the print media and other forms of writing often explore themes that are relevant to society and human experience. For example, Nigerian poets like Gabriel Okara and Christopher Okigbo explore themes of identity, culture, and tradition in their poetry, while Nigerian novelists like Chinua Achebe and Buchi Emecheta explore themes of colonialism, identity, and gender in their novels. Similarly, journalists and writers who write for Nigerian newspapers often explore themes of politics, social issues, and culture in their articles.
4. **Impact:** Both writing for the print media and other forms of writing have the potential to create an impact on their readers. Nigerian playwrights like Wole Soyinka have used their plays to create social and political commentary and effect change in their society. Similarly, journalists and writers who write for Nigerian newspapers have the potential to influence public opinion and create awareness about social issues and events.

In essence, although writing for the print media and other forms of writing like drama, prose, and poetry have some differences, there are also some similarities between these forms of writing in terms of their use of language, creativity, themes, and impact on readers.

Concept, Structure and Ground Rules for Writing News Story

The concept of a news story is to report on recent events or developments in an objective and informative manner. The structure of a news story follows a specific format known as the inverted pyramid style (IPS), where the most important information is presented at the beginning (lead), followed by supporting details and background information. There are also specific ground rules that journalists follow when writing news stories, such as objectivity, accuracy, conciseness, fairness, balance, and impartiality. In Nigeria, there are several examples of news stories that follow these concepts, structure, and ground rules while we have also found a few ones derailing from these standards.

Concept: A news story is a factual report of recent events or developments that are of interest to the public. News is about the unusual, the unexpected or departure from the routine. In Nigeria, news stories cover a wide range of topics, including politics, business, sports, entertainment, and human-interest stories. News is fondly described as report of events from the North (N), East (E), West (W) and South (S); NEWS! For example, a news story in "The Guardian" reported on a recent protest against police brutality in Lagos, Nigeria, which gained international attention and sparked a movement for police reform in Nigeria.

Structure: The structure of a news story follows the inverted pyramid format, where the most important information is presented at the beginning, followed by supporting details and background information which amplify the lead. The entire

structure is based on the 5Ws and H; *What, Who, When, Where, Why and How*. In Nigeria, news stories typically follow this format, with headlines that capture the most important information and lead paragraphs that summarise the main points. For example, a news story in "ThisDay" about a recent fire outbreak in a market in Lagos, Nigeria, began with a headline that read "Fire Outbreak in Lagos Market Destroys Millions of Naira Worth of Goods," followed by a lead paragraph that provided a brief summary of the incident and the extent of the damage.

Ground Rules: Journalists follow specific ground rules when writing news stories, such as objectivity, accuracy, conciseness, fairness, balance and impartiality. In Nigeria, journalists are expected to follow these ground rules when reporting on events and developments. For example, a news story in "Vanguard" about a recent political rally in Nigeria provided equal coverage of both political parties involved, with quotes from representatives of each party and a balanced presentation of the issues at stake.

Here are some guiding principles for writing a news story within the Nigerian context:

1. **Accuracy:** News stories must be accurate and based on facts. It is important to verify all information before publishing it. Journalists must strive to report the truth and avoid sensationalism or bias in their reporting.
2. **Objectivity:** News stories should be objective and free from any personal biases or opinions. Journalists should present both sides of the story and allow readers to form their own opinions. Journalists should not editorialise or opine in news reporting.
3. **Timeliness:** News stories should be timely and relevant to current events. Journalists should report on events as soon as possible and avoid publishing outdated or irrelevant news. The duration or lifespan of news is short and journalists must be conscious of this fact and work to beat time. News gets perished as quickly as it breaks!
4. **Clarity:** News stories should be clear and easy to understand. Journalists should use simple language and avoid technical jargon or complex sentence structures. Even when a technical field is being reported like health and science, journalists should bear in mind that their ultimate goal is to communicate and communicate effectively.
5. **Conciseness:** News stories should be concise and to the point. Journalists should focus on the most important information and avoid unnecessary details or repetition. In this case, journalists are taught to write to express and to impress.
6. **Attribution:** News stories should attribute information to reliable sources. Journalists should avoid using anonymous sources and should always give credit to the source of information. However, where it is highly essential to use anonymity to protect the identity of a source, it should be used but sparingly.
7. **Balance:** News stories should be balanced and give equal weight to different perspectives. Journalists should avoid taking sides or favouring

one perspective over another. News stories should not be presented as a sponsored content applicable in Public Relations, where the *capital* behind the news is optimally projected at the expense of other professional considerations.

8. **Ethics:** Journalists must adhere to ethical standards in their reporting. They should avoid conflicts of interest, plagiarism, and invasion of privacy and other ethical considerations obtainable in Nigerian and globally.
9. **Cultural Sensitivity:** News stories should be culturally sensitive and respectful of the Nigerian culture and traditions. Journalists should avoid stereotypes and use appropriate language when reporting on sensitive issues.
10. **Social Responsibility:** News stories should serve the public interest and contribute to the well-being of the Nigerian society. Journalists should avoid sensationalism and focus on reporting on issues that are relevant to the public.

Concept, Structure and Ground Rules for Writing Feature Article

A feature article is a type of journalistic writing that explores a particular topic in-depth, going beyond the basic who, what, when, where, and why of a news story.

Concept: The concept of a feature article is to provide readers with a more detailed and nuanced perspective on a particular topic. It allows writers to explore issues that might not be suitable for a traditional news story, and to provide analysis and context to help readers better understand the topic. A feature article aims to tell a story, engage readers, and provide insights into a topic. It is different from a news article in that it goes beyond reporting facts and delves deeper into the issue, offering background information, expert opinions, and personal perspectives.

Structure: A feature article typically consists of the following elements:

1. **Headline:** The headline should be catchy and engaging, highlighting the main idea of the article. The headline or title should be a good peep into the idea explored by the writer.
2. **Introduction:** The introduction should grab the reader's attention and provide a brief overview of the topic. A good introduction of a feature article should contain the gist of the entire engagement.
3. **Background:** The background section should provide context, perspectives and background information on the issue.
4. **Body:** The body of the article should contain the main content and should be divided into sections or subheadings for clarity.
5. **Conclusion:** The conclusion should summarise the main points of the article and provide a closing statement or call to action.

Ground Rules: The following are some ground rules for writing a feature article:

1. **Research:** Feature articles require extensive research to provide readers with accurate and comprehensive information. It is essential to use reliable sources and to fact-check all information.

2. **Originality:** Feature articles should be original and offer a unique perspective on the issue. It is essential to avoid plagiarism and to give credit to sources when necessary.
3. **Writing style:** Feature articles should be well-written, engaging, and easy to read. It is essential to use a conversational tone and to avoid technical jargon.
4. **Length:** Feature articles can range from 500 to 5,000 words. It is essential to consider the publication's guidelines and to write a piece that fits within the desired length.
5. **Audience:** Feature articles should be written with the target audience in mind. It is essential to consider the readers' interests and to write in a way that engages and informs them.

Concept, Structure and Ground Rules for Writing News Analysis

News analysis is a type of journalistic writing that aims to provide readers with an in-depth understanding of a news event or issue. It goes beyond reporting the facts and delves into the implications, significance, and context of the event. The following are the concept, structure, and ground rules for writing news analysis within the context of Nigerian authors:

Concept: News analysis aims to provide readers with a deeper understanding of a news event or issue by analysing its significance, context, and implications. It is different from a news report in that it offers a critical perspective and provides readers with insights and context that they may not get from a simple news report. For instance, a news analysis may focus on the implications of incessant fuel crisis in Nigeria.

Structure: A news analysis typically has the same elements as in **Writing Feature Article** above.

Ground Rules: The ground rules for writing news analysis are similar to those of **Writing Feature Article** above.

Concept, Structure and Ground Rules for Writing Opinion Articles

Opinion articles, also known as op-eds, are a type of journalistic writing that express the writer's opinion on a particular issue or topic. The following are the concept, structure, and ground rules for writing opinion articles within the Nigerian context:

Concept: Opinion articles aim to provide readers with a fresh perspective on an issue or topic by expressing the writer's opinion on the matter. They are different from news articles in that they do not just report the facts but offer the writer's interpretation or analysis of the issue.

Structure: An opinion article typically consists of the following elements:

1. **Headline:** The headline should be engaging and grab the reader's attention, highlighting the main idea of the article.
2. **Introduction:** The introduction should provide a brief overview of the issue or topic and state the writer's opinion on the matter.

3. **Background:** The background section should provide context and background information on the issue.
4. **Main Argument:** The main argument section should present the writer's opinion on the issue and provide evidence and examples to support their argument.
5. **Counterargument:** The counterargument section should address potential objections or opposing views to the writer's argument and provide a rebuttal.
6. **Conclusion:** The conclusion should summarize the main points of the article and leave the reader with a clear call to action or take-away message.

Ground Rules: The following are some ground rules for writing opinion articles:

1. **Expertise:** Opinion articles should be written by individuals who are knowledgeable about the topic or issue they are writing about. It is important to establish credibility and authority on the matter.
2. **Objectivity:** While opinion articles express the writer's opinion, they should still be objective and fair. It is important to present all sides of the issue and acknowledge opposing views.
3. **Clarity:** Opinion articles should be clear and easy to read. It is important to avoid jargon and technical language that may be confusing to readers.
4. **Ethics:** Opinion articles should adhere to ethical standards of journalism. It is important to avoid conflicts of interest, plagiarism, and inaccurate information.
5. **Engage the audience:** Opinion articles should be written with the target audience in mind. It is important to engage the reader and provide them with insights and perspectives they may not have considered.

Concept, Structure and Ground Rules for Editorial Writing

Editorials are a type of journalistic writing that represent the official opinion of a newspaper or media outlet. The following are the concept, structure, and ground rules for editorial writing within the Nigerian context:

Concept: Editorials aim to provide readers with the official opinion of a newspaper or media outlet on a particular issue or topic of national importance. They are different from opinion articles in that they represent the official stance of the media outlet, rather than just the writer's opinion. It is regarded as the official statement made by the media outlet on that issue or subject matter. In Nigeria, the practice is that the editorial page carries the logo of the newspaper organisation, which implies ownership of thoughts expressed and sense of responsibility and commitment to the subject addressed. The media organisation owns the idea expressed and is responsible for its implications.

Structure: An editorial typically consists of elements similar to those of **Writing Opinion Articles** given above.

Ground Rules: The following are some ground rules for writing editorials:

1. **Expertise:** Editorials should be written by individuals who are knowledgeable about the topic or issue they are writing about. It is important to establish credibility and authority on the matter.
2. **Objectivity:** While editorials represent the official opinion of a media outlet, they should still be objective and fair. It is important to present all sides of the issue and acknowledge opposing views.
3. **Clarity:** Editorials should be clear and easy to read. It is important to avoid jargons and technical language that may be confusing to readers.
4. **Ethics:** Editorials should adhere to ethical standards of journalism. It is important to avoid conflicts of interest, plagiarism, and inaccurate information.
5. **Represent the media outlet:** Editorials should represent the official stance of the media outlet. It is important to maintain the media outlet's voice and editorial style.

Concept, Structure and Ground Rules for Writing Media Release

A media release is a document that is written and distributed by an organisation to journalists and media outlets to announce news or events. The following are the concept, structure, and ground rules for writing media releases within the Nigerian context:

Concept: Media releases aim to provide journalists and media outlets with information on a particular news item or event. They are typically written in a concise and informative manner and are designed to grab the attention of journalists and encourage them to cover the story.

Structure: A media release typically consists of the following elements:

1. **Headline:** The headline should be attention-grabbing and highlight the main point of the media release.
2. **Dateline:** The dateline should include the date of the media release and the location where the news or event is taking place.
3. **Introduction:** The introduction should provide a brief overview of the news item or event and include the most important information.
4. **Body:** The body should provide more detailed information on the news item or event, including quotes from spokespersons or relevant individuals, and any additional information that may be useful to journalists.
5. **Contact information:** The media release should include contact information for a spokesperson or individual who can provide more information on the news item or event.

6. **Boilerplate:** A boilerplate is a brief paragraph that provides background information on the organisation or individual that is issuing the media release.

Ground Rules: The following are some ground rules for writing media releases:

1. **Accuracy:** Media releases should be accurate and truthful. It is important to ensure that all information provided is correct and can be verified.
2. **Conciseness:** Media releases should be concise and to the point. Journalists receive numerous media releases every day, so it is important to grab their attention quickly and provide the most important information first.
3. **Newsworthiness:** Media releases should be newsworthy and have a clear angle or hook that will interest journalists and media outlets.
4. **Objectivity:** Media releases should be objective and avoid excessive promotion or marketing language.
5. **Timeliness:** Media releases should be timely and provide information that is relevant and current.
6. **Clarity:** Media releases should be clear, concise, and easy to read. It is important to avoid jargon and technical language that may be confusing to readers.
7. **Accuracy:** Media releases should be accurate and factually correct. It is important to check all facts and figures before issuing a media release.
8. **Audience:** Media releases should be written with the target audience in mind. It is important to use language and tone that will appeal to the intended audience.

Concept, Structure and Ground Rules for Writing Book Review

Concept:

A book review is a critical evaluation of a book's content, style, and value. The primary purpose of a book review is to inform potential readers about the book's strengths and weaknesses and to provide recommendations on whether to read the book. In the Nigerian context, book reviews are a vital tool for promoting literacy and stimulating discussions about literature.

Structure:

A book review typically consists of the following elements:

1. **Introduction:** The introduction should provide a brief overview of the book, including the author's name, the book's title, and the book's genre.
2. **Summary:** The summary should provide a brief synopsis of the book's plot or argument, highlighting the key themes and ideas.
3. **Analysis:** The analysis should provide a critical evaluation of the book's strengths and weaknesses, including an assessment of the writing style, character development, and themes.

4. **Conclusion:** The conclusion should summarize the main points of the review and provide a final recommendation on whether to read the book.

Ground Rules:

The following are some ground rules for writing book reviews:

1. **Objectivity:** Book reviews should be objective and avoid personal biases or opinions. It is important to provide an impartial evaluation of the book.
2. **Clarity:** Book reviews should be clear, concise, and easy to read. It is important to avoid jargon and technical language that may be confusing to readers.
3. **Evidence:** Book reviews should be supported by evidence from the book, including quotes and examples. It is important to provide specific details to support the evaluation.
4. **Audience:** Book reviews should be written with the target audience in mind. It is important to use language and tone that will appeal to the intended audience.
5. **Accuracy:** Book reviews should be accurate and factually correct. It is important to check all facts and references before publishing a book review.
6. **Relevance:** Book reviews should be relevant and provide meaningful insights for potential readers. It is important to focus on the book's relevance to the target audience.
7. **Tone:** Book reviews should be written in a professional and respectful tone. It is important to avoid personal attacks or negative language.

Concept, Structure and Ground Rules for Writing Advertorial

Concept:

An advertorial is a form of advertising that blends promotional content with editorial content. It is designed to look like a regular editorial feature, but with the primary goal of promoting a product, service, or brand. Advertorials can be found in various media formats, including newspapers, magazines, and online publications. The following are the concept, structure, and ground rules for writing advertorials within the Nigerian context.

Structure:

An advertorial typically consists of the following elements:

1. **Headline:** The headline should be attention-grabbing and relate to the product, service, or brand being promoted.
2. **Introduction:** The introduction should provide background information on the product, service, or brand being promoted.
3. **Benefits:** The benefits section should highlight the benefits and advantages of the product, service, or brand.
4. **Testimonials:** Testimonials from satisfied customers or clients can be included to support the product, service, or brand.

5. **Call-to-Action:** The call-to-action section should encourage readers to take action, such as purchasing the product or service, visiting a website, or contacting the company.

Ground Rules:

The following are some ground rules for writing advertorials:

1. **Disclosure:** Advertorials should clearly disclose that they are promotional content, rather than editorial content. This can be done through a disclaimer or other means.
2. **Truthfulness:** Advertorials should be truthful and not make false or misleading claims about the product, service, or brand being promoted.
3. **Clarity:** Advertorials should be clear and easy to understand, and avoid confusing or technical language.
4. **Relevance:** Advertorials should be relevant and provide meaningful information for readers. They should focus on the product, service, or brand being promoted.
5. **Tone:** Advertorials should be written in a professional and respectful tone. They should avoid using aggressive or pushy language.
6. **Ethical Considerations:** Advertorials should comply with the ethical guidelines of the Advertising Regulatory Council of Nigeria (ARCON) to avoid any legal issues.

The Personality of a Print Media Writer

Roy Peter Clark (2006), a renowned writing teacher, has identified 14 traits of good writers. These traits can be applied to Nigerian print media writing to improve the quality of writing and make it more effective in communicating with readers. Below are the 14 traits and their contextualisation to Nigerian print media writing.

1. **Ideas:** Good writers have original, interesting, and relevant ideas that are worth writing about. The hallmark of this trade is the originality of ideas. Therefore, journalists and student-journalists should focus on generating newsworthy and insightful story ideas that will capture the attention of readers. The power of ingenuity and creativity should be brought to the fore by every writer.
2. **Purpose:** Good writers have a clear purpose for their writing, which is to inform, persuade, or entertain readers. In Nigerian print media, journalists should have a clear understanding of their purpose and ensure that their writing serves that purpose effectively.
3. **Audience:** Good writers know their audience and write in a way that is appropriate for them. In Nigerian print media, journalists or journalism trainees should know their readership and tailor their writing to suit their needs and interests.
4. **Voice:** Good writers have a unique voice that is authentic and reflects their personality. It is important for journalists and other writers, who want to

make a good career in journalism to develop their own voice and use it to engage readers and convey their message effectively.

5. **Structure:** Good writers use a clear and logical structure that guides readers through their writing. It is essential for journalists to use a structure that helps readers to understand the story and follow the flow of information.
6. **Clarity:** Good writers use clear and concise language that is easy to understand. In writing for the media, journalists in Nigeria as well as upcoming journalists should use plain language and avoid jargons, technical terms, and complex sentences that may confuse readers.
7. **Unity:** Good writers have a central idea or theme that unifies their writing. As would-be professional writers and journalists, you should have a clear focus and ensure that all aspects of the story contribute to the central idea or theme. This is unity of thought and flow of expression. Ideas expressed in the material should not be disjointed.
8. **Development:** One quality a good writer should strive to achieve is the ability to develop their ideas with supporting evidence, examples, and details. Much as writing skill can be a natural gift, every good writer, while developing the story, should use facts, quotes, and other sources to support their story and provide depth and context to the information.
9. **Coherence:** Good writers use transitional words and phrases to connect their ideas and create a sense of flow in their writing. One daring quality good writers and journalists should strive for is the ability to use transitional phrases to ensure that their story is easy to follow and does not jump from one topic to another. Transitional devices, connectives or connecting phrases such as “in addition”, “more so”, “however”, “meanwhile”, “in the meantime”, “in the same vein” and so on. Each of these devices is used to achieve different purposes which enhance the quality of print media writing.
10. **Style:** Good writers use a style that is appropriate for their audience and purpose. In writing for the print media, journalists and student-journalists should use a style that is suitable for the type of story they are writing, whether it is news, feature, or opinion. Style in writing is important and every media writer should develop it. Style is achieved over time and it is a unique thing that media writers should develop.
11. **Revision:** Good writers revise and edit their work to improve its quality and readability. Revision is done to achieve refinement of journalistic materials and sometimes, to confirm with the in-house and prevent unwanted materials in the copy. Journalists should, therefore, revise their work several times to ensure that it is accurate, clear, and free of errors.
12. **Grammar:** Good writers have a good understanding of grammar and use it correctly in their writing. It is important for journalists to have a good grasp of grammar rules and use them correctly to avoid mistakes that may confuse readers or lower the quality of the piece.

13. **Word Choice:** Good writers choose their words carefully to convey their message effectively. Choice of word in journalistic writing is sometimes difficult to achieve. But a good writer in media profession must learn this art. This is achieved when a print media writer engages in wide reading, the use of dictionary and thesaurus. This will afford journalists to choose words that are appropriate for their audience, purpose, and tone.
14. **Ethics:** Good writers abide by ethical standards of journalism and avoid plagiarism, fabrication, and other forms of misconduct. The training of journalism emphasises the need for journalists to adhere to the Code of Ethics of the Nigeria Union of Journalists (NUJ) and maintain high standards of professional conduct.

Within a general framework, good print media writers should also possess certain qualities that set them apart from their peers. These qualities include:

1. **Strong writing skills:** The ability to write well is crucial for print media writers in Nigeria. They must have a good command of the English language, with a sound knowledge of grammar, spelling, and punctuation.
2. **Attention to detail:** Good print media writers pay attention to details. They take care of every detail to ensure that their work is free from errors and inconsistencies.
3. **Research skills:** Print media writers in Nigeria must be skilled researchers, capable of gathering information from a variety of sources and synthesizing it into a coherent narrative.
4. **Time management:** Good print media writers or journalists are adept at managing their time effectively. They are able to meet deadlines and work efficiently under pressure.
5. **Knowledge of current affairs:** Journalists and media writers should be knowledgeable about current affairs, both local and international. This serves as the source of generating ideas for media writers.
6. **Open-mindedness:** A good print media writer in Nigeria is open-minded and willing to consider different perspectives. This gives him/her an opportunity to enrich his piece and make it more robust beyond his limited thoughts.
7. **Creativity:** Creativity is a key strength for seasoned print media writer. Journalists should be creative and be able to come up with fresh ideas for stories and articles.
8. **Curiosity:** The spirit to know, discover, probe define who is a journalist and print media writer. Print media writers must be curious, ask questions where others feel it is unnecessary. Print media writers always seek to learn new things.
9. **Flexibility:** Flexibility in journalism is quite important. It is, therefore, essential for a print media writer to be flexible, to be able to adapt to changing circumstances and work in different formats and styles.

10. **Strong interpersonal skills:** Good print media writers are able to work effectively with others, whether it be their editors, colleagues, or sources.
11. **Ethics:** Ethics defines the trade of journalism by theory and practice. We should engage our writing assignment with ethical standards, ensuring that journalists or media writers report truthfully and fairly.
12. **Persistence:** The task of writing is a highly competitive field, and good writers must be persistent and determined to succeed. Writing for the print media is not one-off engagement or an occasional exercise. It is a regular and routinized activity that develops over time. The more a print media writer writes the better and solid his pieces.
13. **Willingness to learn:** Good print media writers in Nigeria are always willing to learn and improve their skills. Writing should grow to the point of becoming a habit, a ritual and a way of life. In this case, it is not burdensome and does not come the way a writer as a huge task. The spirit of willingness drives the writer to write, write and always write.
14. **Passion:** Above all, passion for writing and a genuine interest in the stories journalists are telling determine the quality and the level of commitment invested into the whole efforts. Nothing in life comes to the point of maturity, success and appreciation without passion. Being passionate about the subject of concern and its dissemination will determine the commitment invested into it.
15. **Adaptability:** Good print media writers should be able to adapt to every situation and can write on a wide range of topics, from politics to entertainment, depending on the needs of their publication.
16. **Cultural awareness:** Cultural awareness is a good resource for a successful print media writer in Nigeria. Print media writing requires a strong understanding of the country's cultural nuances and customs in order to effectively communicate with their audience.
17. **Networking:** Networking with colleagues in order to share ideas and with sources for continuous polish of relationship are qualities essential in the trade of journalism. Networking is a strong and inevitable for journalists or student-journalists who are poised for the best in their career.
18. **Tenacity:** Writing for the print media in Nigeria can be challenging, and good writers must have the tenacity to push through difficult assignments and writer's block.
19. **Accuracy:** A good print media writer in Nigeria ensures that their work is accurate and factually correct. They take the time to fact-check their sources and double-check their work before submitting it.
20. **Strong analytical skills:** Good print media writers in Nigeria possess strong analytical skills, enabling them to dissect complex issues and provide insightful commentary to their readers.

Challenges Involved in Print Media Writing in Nigeria

1. **Limited access to information:** Getting accurate and reliable information can be challenging in Nigeria, as many sources are often reluctant to share information with journalists.
2. **Censorship:** The government and other powerful organisations sometimes censor news stories that are critical of them, which can be a challenge for journalists.
3. **Poor infrastructure:** Many parts of Nigeria have poor infrastructure, which can make it difficult for journalists to get to the scene of a story or to transmit their stories back to their newsrooms. But the recent past has witnessed some improvement in Nigeria.
4. **Lack of training:** Many journalists in Nigeria lack formal training in journalism, which can result in poor-quality reporting. This challenge has been with journalism practice from the inception.
5. **Low wages and epileptic salary payment:** Journalists in Nigeria are often paid poorly, which can make it difficult to attract and retain talented writers. Despite the poor payment obtainable in journalism in Nigeria, we have had cases of journalists who were owed salaries of more than a year by their organisations.
6. **Intimidation:** Journalists in Nigeria are sometimes threatened or physically attacked for reporting on sensitive topics. Nigeria has lost numerous journalists in this regard and many media organisations have paid dearly for it.
7. **Ethnic and religious divisions:** Nigeria is a diverse country with many different ethnic and religious groups, which can sometimes lead to tension and conflict that is reflected in the media.
8. **Sensationalism:** Some journalists in Nigeria resort to sensationalism to attract readers, which can lead to inaccurate reporting and damage to reputations. This is a bad practice and upcoming journalists should not get involved in the game of sensationalism.
9. **Lack of Press Freedom:** Nigeria ranks low in press freedom indices, with journalists often facing harassment, arrest, and even violence for reporting on sensitive issues.
10. **Pressure from advertisers:** Advertisers in Nigeria sometimes pressure media outlets to cover their products or services more favourably, which can compromise journalistic ethics. This also follows the same path with proprietorial influence and the maxim that, he who pays the piper dictates the tune permeate the trade of journalism in Nigeria.
11. **Limited career growth opportunities:** There are few opportunities for career growth in the media industry in Nigeria, which can lead to talented writers leaving the industry for other professions.
12. **Plagiarism:** Some journalists in Nigeria engage in plagiarism, which can undermine the credibility of the media industry as a whole.

13. **Limited access to technology:** Many journalists in Nigeria lack access to the latest technology, which can make it difficult to produce high-quality journalism. One may be tempted to conclude that journalism practice in Nigeria is highly driven by technology but, to a good extent, this is still far from the reality when compared with what is obtainable in developed clime.
14. **Language barriers:** Nigeria has over 500 languages, which can make it difficult for journalists to communicate effectively with all segments of the population. In practice, the print media alienate many sections of the country as most news publications are done in the English Language.
15. **Lack of support for investigative journalism:** Investigative journalism is essential for uncovering corruption and wrongdoing, but it is often underfunded and unsupported in Nigeria. In fact, one can conclude that the wave of investigative journalism is either non-existent or dead in Nigeria.
16. **Limited legal protections:** Journalists in Nigeria have limited legal protections, which can make it difficult to hold those in power accountable. This is part of the poor welfarism experienced by journalists in Nigeria. The working conditions are not only poor but lack any legal strength to the extent of motivating print media writers and workers in general.
17. **Economic challenges:** Nigeria has faced economic challenges in recent years, which can make it difficult for media outlets to survive financially. Running business and maintaining workers in Nigeria by media organisations have almost become an impossible task. The government has continuously failed to provide enabling environment for businesses to thrive.

Contemporary Tools for Successful Career in Print Media Writing

In Nigeria, as in other parts of the world, the print media industry has experienced significant changes over the years, largely due to technological advancements. To have a successful career as a print media writer in Nigeria in the 21st century, the following tools are essential:

1. **Computer and Internet access:** A computer and Internet access are essential tools for print media writers in Nigeria. These tools enable writers to research, write, and submit their articles from anywhere in the world. In addition, access to the Internet allows writers to stay informed and up-to-date on current events, news, and trends.
2. **Digital recorders and cameras:** Digital recorders and cameras are essential tools for print media writers in Nigeria, particularly those who cover events and breaking news. These tools enable writers to capture audio and visual content that can be used to support their articles.
3. **Social media platforms:** Social media platforms, such as Twitter, Facebook, Instagram, and LinkedIn, have become essential tools for print media writers in Nigeria. These platforms enable writers to connect with their audience, share their articles, and promote their personal brand.

4. **Content management systems (CMS):** Content management systems, such as WordPress and Joomla, are essential tools for print media writers in Nigeria. These tools enable writers to manage their content, publish their articles, and reach a wider audience.
5. **Mobile journalism tools:** Mobile journalism tools, such as smartphones and tablets, have become essential tools for print media writers in Nigeria. These tools enable writers to capture and report news on the go, which is particularly useful for breaking news and events.
6. **Online writing tools:** Online writing tools, such as Grammarly and Hemingway, are essential for print media writers in Nigeria. These tools help writers to improve their writing skills, enhance their productivity, and produce error-free content.
7. **Audio and video editing software:** Audio and video editing software, such as Audacity and Adobe Premiere Pro etc are essential tools for print media writers in Nigeria. These tools enable writers to edit and enhance the quality of their audio and video content.
8. **Search engine optimisation (SEO) tools:** SEO tools, such as SEMrush and Google Analytics, are essential for print media writers in Nigeria who write online content. These tools enable writers to optimise their articles for search engines and increase their visibility online.
9. **Cloud storage services:** Cloud storage services, such as Dropbox and Google Drive, are essential tools for print media writers in Nigeria. These services enable writers to store their articles and other important files online, access them from anywhere in the world, and share them with others.
10. **Email marketing tools:** Email marketing tools, such as Mailchimp and Constant Contact, are essential for print media writers in Nigeria who have a mailing list. These tools enable writers to send newsletters and promotional emails to their subscribers.
11. **Collaboration tools:** Collaboration tools, such as Slack and Trello, are essential for print media writers in Nigeria who work in a team. These tools enable writers to communicate, share ideas, and collaborate on projects in real-time.
12. **Time management tools:** Time management tools, such as Toggl and RescueTime, are essential for print media writers in Nigeria who want to enhance their productivity. These tools enable writers to track their time and identify areas where they can improve their efficiency.
13. **Virtual private network (VPN) software:** VPN software, such as NordVPN and ExpressVPN, are essential tools for print media writers in Nigeria who work remotely or travel frequently. These tools enable writers to access the internet securely and privately from anywhere in the world.

14. **Online payment systems:** Online payment systems, such as PayPal and Paystack, are essential for print media writers in Nigeria who work as freelancers or have their own businesses. These tools enable writers to receive payments from clients and customers online.
15. **Professional development resources:** Professional development resources, such as online courses and workshops, are essential for print media writers in Nigeria who want to improve their skills and advance their careers. These resources enable writers to stay up-to-date with the latest trends and best practices in the print media industry.

Summary

In this chapter, the authors have attempted to give a clear understanding of writing for the print media as the craft of producing written content that is intended for publication in physical and printed publications such as books, newspapers, magazines, in-house journals and other printed publications. The uniqueness of the print media within the purview of its strengths were also discussed which include physicality, audience specificity, durability, wide reach and in-depth analysis. Doing the business of print media writing, however, is defined within the scope of news reporting, feature article, opinion writing, editorial writing, media release, advertorial and book review. Regardless of which aspect or form of print media writing that is in question, they all serve certain purposes, namely: public information, public education, public entertainment, condemnation of misdemeanours and encouragement of praiseworthy virtues in society. Writing for the print media, no doubt, is guided by some universal and specific principles that make the writing business engaging and effective. Some of them, as highlighted in the chapter include, using the active voice, adopting short sentences, the use of simple and common words, avoidance of jargon-laden expression and so on.

Writing for the print media is unique as it is journalistic in orientation and approach. At the same time, it shares some similarity with other forms of writing through which ideas are disseminated to members of the public. Writing for the print media is unique in terms of purpose of writing, the structure, audience and tone but similar to other forms of writing like drama, prose and poetry in the areas of language use, creativity, use of theme and impact. This chapter further explores the concept, the structure, and the ground rules of writing news stories, feature articles, opinion articles, editorials, news analysis, advertorials and book review. The insights provided in-here can transform the writing skill and ability of students if conscientious in following them. However, since writing for the print media is usually undertaken by human beings and not angels within a human environment for human beings, challenges abound. This chapter, therefore, exposed students and other writers to some of the inherent challenges in the field of print media writing, especially in Nigeria. Among others, limited access to information, poor infrastructure, low wages and epileptic salary payment, sensationalism, pressure from advertisers and proprietors were highlighted. And to make a good career in the field of print media, writers are exposed to contemporary tools required or needed for the job. Some of these include, but not limited to, computer and Internet access, digital recorders and cameras, content management system, mobile journalism tools, cloud storage facilities, virtual private network and search engine optimisation.

Exercises

1. Choose a news event in Nigeria and write a news story based on the inverted pyramid structure, using appropriate quotes and sources. Topics of interest may be: Incessant fuel crisis, Senator Ahmed Tinubu victory in 2023 General Elections in Nigeria.
2. Write a feature article about a burning issue in Nigeria, using descriptive language and providing background information on the issue. A suggestion could be: Ethnic and religious coloration in the 2023 General elections in Nigeria.
3. Analyse a recent news event in Nigeria and write a news analysis piece that offers a deeper understanding of the issue.
4. Write an opinion article on a controversial topic in Nigeria, using persuasive language and providing evidence to support your argument.
5. Draft an editorial that offers your stance on a pressing issue in Nigeria, using a clear and assertive tone.
6. Create a media release for an upcoming event in Nigeria, using concise and attention-grabbing language.
7. Write a book review on a Nigerian-authored book, analysing the themes and writing style of the work.
8. Craft an advertorial for a Nigerian brand or organisation, using language that engages the target audience and highlights the brand's strengths.
9. Practice incorporating Roy Peter Clark's fourteen traits of good writers into your writing by choosing a topic of your choice and using the traits to refine and improve your work.
10. Choose one of the challenges involved in writing for the print media in Nigeria and write a short essay analysing the issue and proposing solutions to overcome the challenge.

These exercises can be done individually or in groups and can be modified to fit the specific needs and interests of the students.

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Chapter 20

Writing for Radio

Olusola Oyero & Omolade Atofojomo

Overview

Writing for radio is different from any other forms of media writing. Writing for radio is more challenging and difficult than other types of radio writing. The reason for this is that radio is an auditory medium. Hence, there is need to know the basics of the appropriate language and creative style for radio. The language use for different audiences is also a factor for consideration since the language for adult-oriented programme will naturally be different from that of children. It is also absolutely necessary to stick to the time duration allotted for the programme. The style of writing is also different based on the format. The craft of writing a news programme is different from talks and discussion. These considerations will help in delivering appropriate writing for different radio programmes.

Objectives

The objectives of the course are to:

1. Identify the characteristics of radio
2. Explain the basic elements of radio
3. Discuss what it means to write for the ear
4. Identify the peculiarities of writing for radio
5. Demonstrate skills in writing scripts for varieties of radio programme

Nature of Radio

- i. Radio as a medium of mass communication has its peculiar characteristics. Some of them are the following:
- ii. It is far-reaching as it can transcend borders to get to any part of the world even before the advent of internet radio which extends its reach even farther.
- iii. The message can be understood easily.
- iv. Radio appeals to the ear and so it is a medium that utilizes man's imagination. It is a sightless or blind medium.
- v. It is a simple medium, easy to operate and has a less cumbersome production system.
- vi. Radio is inexpensive to acquire and to use for producing programmes.
- vii. It is a supplemental medium as it can be combined with other chores.
- viii. It is an intimate medium.
- ix. It is portable and mobile.
- x. Its messages are transient.
- xi. It enhances group listening which makes the medium an essential one for development communication.
- xii. It transcends illiteracy barriers as you do not need literacy to operate it.

Basic Elements of Radio

Every medium of communication has codes that help to deliver the message being communicated. In the print medium, written words, pictures, tables, graphs, etc. serve as ‘codes’ that help the readers understand the written messages. In oral, face-to-face communication, we can identify spoken words, facial expressions, body gestures and other non-verbal cues that serve as codes to convey the message and help people understand the message. In the same vein, radio has the codes with which its messages are packaged and delivered to the listeners. These codes are the basic elements that constitute a radio programme; namely: **spoken words, sound effects, music and pause or silence.**

Spoken words are the most important part of any radio programme. Unlike the written or printed words whose meanings are received by sight recognition of written symbols, spoken words reach listeners through a ‘human voice.’ Words of radio are enhanced by quality of voice and mode of delivery which make the language of radio more effective. Hence, radio programmes use spoken words; giving a feeling of human presence as well as reflecting some parts of the speaker’s personality. They may also give some information about ‘broadcast stations’.

Radio is called a blind medium because it has no visuals, hence spoken words are used to provoke the imagination of the listeners, thus creating visuals in their minds. Sound effects help here to enrich these visuals being created in the minds of the listeners. That is why sound effects are used in news production and you can have sound of rainfall in radio drama. Music also helps in developing the language of radio. It can serve as a ‘signature tune’, which can identify the broadcast institution as well as the individual programme. Background music in a radio drama is also helpful in making a scene lively. Pause or silence is also crucial in radio. Though radio is a sound medium, absence of a sound at any point on radio is also an important part of the language of radio. Pause is an essential part of the grammar of radio. Pause in radio serves the same function as comma or full stop in print.

Peculiarities of Radio Writing

While there are similarities between writing for radio and TV, there is a world of difference in writing for print. Radio provides less space and time to present information. Hence, you must organize and summarize the information carefully. Moreover, your listeners cannot read over again sentences they did not understand the first time as with print; they have to understand the information in a radio story as they hear it because radio listeners can’t go back to the part they’ve missed except for online radio podcast. Consequently, you have to make your writing simple and clear. And in addition, you are writing for “the ear.” For example, in print news stories, you are writing for “the eye”; the story must be good for the eye to read. The radio news story is a bit more complex because it has to sound good. So, when a listener hears the story it has to read well to “the ear.” Radio listeners cannot see video of what you are saying, so it has to grab the listener’s attention; you must paint pictures with the words you use in your writing so people that can “see” images by hearing your verbal descriptions.

As a general rule, writing for radio should comply with what is known as the 6Cs of writing for radio. This entails:

Clear: your audience must understand your copy the first time they hear it. Asekere (2022) puts it simply “write to understand your audience not to impress”. For print, you can be as complicated in your writing as the knowledge base of your target audience allows, they can always go back to read over again.

Concise: express your thoughts with as few words as possible as radio copy is short and air time is scarce.

Complete: Radio script should have complete information. You should provide the answer on the who, where, when, what, and why of an event you describe.

Current: the copy must be current and timely; it must be about current events especially news. The print medium can write about past events without endangering the viability of the medium.

Correct: your copy must contain the correct facts, names, dates, places etc. All mass media must abide by this C.

Conversational: write as if you are telling a story to a friend, write for the ear in a rational and coherent manner so that your audience can understand the essence of your copy.

In addition to the above, writing for radio must have the following attributes:

Each sentence should be brief and contain only one idea. Shorter sentences are better and preferable in radio writing.

Use short sentences: the longer the sentences the harder it is to deliver in a natural-sounding way; write short sentences with one basic idea in it.

Use verbs: avoid adjectives and use active verbs more.

Put the subject at the front of each sentence, using the formula: (subject) + (verb) + (object) + other part of story; “President Buhari + denies + the charge

Avoid generalization, be specific: “Rotimi has dozens of suits on sale”-(Wrong).
“Rotimi has double breasted, single breasted and European cut suits on sale”-
(Better)

Be simple and direct. Too much information will make you lose your audience as they will be unable to grasp it. Choose words that are familiar to your audience.

Read the story out loud. Since you are writing for “the ear”, it is better to read the story aloud as if you are rehearsing it. This will give you a sense for timing, transitions, information flow, and conversation style.

Radio Writing for Different Programme Formats

There are different types of programme formats on radio and each type has its own writing style. These formats can be broadly divided into three categories; namely News, Spoken-word programmes, and Music programmes.

Spoken-word programmes are:

Talks and discussions: Talk involves straight delivery of words by a speaker, while discussion involves two or three participants and the moderator.

Interviews: This entails a presenter or moderator asking the interviewee to provide answers to some questions.

Plays/Dramas. Play entails translation of words into action.

Other formats here include:

- Features and documentaries,
- Magazines,
- Commentaries,
- Talk shows,
- Quiz,
- Reports,
- Advertisements
- Poetry recitation-symposia.

Also, interactive format such as phone-in programmes, social media interaction, radio bridge, and voice mails or voice notes are spoken-word programmes.

News programmes comprise:

- **News bulletins:** Presentation of factual information to the listeners.
- **News magazine:** This is a variety of news-based items in different formats.
- **News reels:** Newsreels is of short duration and usually recorded.

Musical programmes include traditional, classical, western, etc.

Writing for different kinds of format depends on the appropriate style of the format. It should also be clear that some formats of radio programmes have to be unscripted by their very nature, e.g. commentary of a sports or non-sports event. What is simply done is to give live description of what is happening on the spur of the moment. In the same vein, interviews and discussions are also extempore formats but some points that will guide the talking are usually prepared so that available airtime can be maximized and the programme is not distracted by other issues. We will look at news and magazine programme and how to write for them.

News

News are factual reports of what happens in society and every media organization undertake the news or surveillance function for the society. While the 5Ws and H are important for news writing in the print medium, the broadcast follows **dramatic unity** structure. This structure comprises three parts: climax, cause and effect.

The **climax** of the story is similar to what you have in the lead of a print news. It tells the listener what happened and in fact, the most important part of the story. The **cause** is the part of the story which tells why it happened, i.e. the conditions or situations surrounding the event or what led to the happening. **Effect** gives the

listener the context of the story and possibly some insight about what the story means. The following examples are from Voice of Nigeria:

Climax: Nigeria’s Minister of State for Petroleum Resources, Chief Timipre Sylva has resigned from office.

Cause: According to a tweet by the Special Assistant on Digital Communications to the President, Bashir Ahmad, he said: *“H.E. Timipre Sylva, has resigned his appointment to contest in the next Bayelsa governorship election.”*

Effect: Sylva will participate in the forthcoming primary election on the platform of the All Progressives Congress party APC which is likely to hold any time in April.

Climax: The All Progressive Congress, APC, has directed its legal team to seek redress against the declaration of New Nigeria People Party, NNPP, governorship candidate and governor-elect, Alhaji Abba Kabiru Yusuf, as the winner of the 18th March gubernatorial election in Kano.

Cause: The party spokesperson, Ahmed Aruwa said, though the APC Governorship candidate Nasiru Gawuna has congratulated the governor-elect, on the contrary, the APC is of the strong conviction that the declaration by INEC is in violation of the laid down electoral laws.

According to the spokesperson, APC has gone ahead in search for legal redress before the court with competent jurisdictions.

“Kano APC faults the results declared by INEC, which confirmed the candidate of the NNPP as the winner of the governorship polls,” he said.

According to him, the declaration of the winner of the elections as announced by INEC contravenes the provisions of the laws regulating the overall conduct of the elections.

Effect: Mr, Aruwa then alleged that INEC had acted in contrast to the provisions of the electoral rules by declaring Abba Gida-Gida, as he is fondly called, as the governor-elect of the State.

Radio news script is quite different from print and television. Today, there are many professional script formats in existence in the radio news business. This is due to many different delivery formats of radio news, hence no single page layout of copy fits all newscasts. The best format to follow will include the following except otherwise instructed:

Copy to be read must be properly typed either in uppercase and lowercase letters based on house-style. All instructions, sound effects (SFX or EFX), music cues, or names of newscasters are typed also.

Depending on the house-style, copies could be in double or triple space.

Copy may be typed in a column of about 4 inches wide down the middle of the page and all side set at 2–2.5 inches margin.

Begin every story on a separate page. If a story runs longer than one page, “(MORE)” is placed at the bottom of the page.

Don’t split words at the end of a line, and a sentence at the bottom of a page.

There are different styles for labeling the page, but a good pattern will include the following: place the slug, writer’s name, date, and intended air time or program at the top left corner of each page.

The headlines segment, if one exists, is typed on a separate page since it may be rewritten often before airtime.

Any recorded inserts (e.g. digital file) carry a slug title, an accurate length, a few of the first words as an in-cue, and several of the final words as an out-cue. In- and out-cues help the production staff make certain they have the correct insert and make a clean cut out at the end of the insert.

All of the recording should be transcribed with in- and out-cues where the insert is less than 10 seconds. The slugs and cues should be typed in caps so that the newscaster knows the copy is pre-recorded and not to be read.

Sometimes, the entire insert may be recorded and transcribed in the script so that the newscaster can paraphrase it in case a technical problem hinders the insert from playing.

Take note of some elements that make up radio news script and terminologies associated with it. Some of these include:

- Slug: Title, label of story, tape, disc, and other sources
- Actuality: A live story or clip
- Bite: A short sound clip
- Lead: The first section, usually the first sentence of a story
- Soft lead or Tease: Partial story information to promote a story later
- Raw stock: Unused tape or discs
- Wraparounds: The combination of sound and words comprising the voice of the newscaster or reporter at the beginning and end of a story and the voice of the newsmaker in the middle.
- Lead-Ins: A line or phrase that introduces every sound bite, wraparound, and report from the scene.
- Pad copy: Copy written to protect against mistakes in timing or unexpected changes in the newscast that could affect the timing.
- Insert-Actuality: This portion of insert is not written in the script.

Table 1: Sample of a radio news script:

<p>Pension (Slug) :30 ADE 18/05/2020 12 NOON</p>	<p>Borno state government has saved about N400m in the ongoing pension verification exercise in the state.</p> <p>State Head of Service, Mr Simon Malgwi made this known while briefing newsmen in Maiduguri.</p> <p>Mr Malgwi noted that Governor Babagana Zulum who was worried by the situation, personally intervened and addressed almost all lingering pension issues in the state.</p> <p>The Head of service pointed out that the exercise has uncovered massive pension fraud which include deliberate overstay in the service, cases of gross misconduct, improper replacement and over payment of pension among others.</p>
<p>INSERT: Head of Service :20</p>	<p>IN-CUE: THERE ARE ALSO CASES ...</p> <p>OUT-CUE: ... OF A PENSIONER</p>
	<p>Mr Simon Malgwi explained that government has put in place automatic system of migration from salary to pension to address fraudulent activities in the service.</p>

Magazine Programme

A radio magazine comprises a variety of items such as a small talk (talklet), a small feature (featurette), review, report or an interview. Beside the formats, the subjects chosen for radio magazines are varied and cover different regions. However, these items, have elements of consistency. The programme title, which is derived from the composition of the programmes is aimed at being registered in the listeners' mind. It assists the listeners to relate with the previous programme, and at the same time gives a clue to the content of the magazine. The signature tune serves as identity for the programme and invites the audience to listen. The scheduling of the programmes at a particular transmission time also provides a form of consistency to the magazine.

We can classify radio magazines into two types: the general and the specialised. A general magazine includes subjects from different areas of human activity. A specialized magazine focuses on one subject; e.g., culture, relationship, religion, literature, news, community, sports, business, music, security, science, health etc.

Apart from elements that are peculiar to news, all other guidelines are applicable to magazine programme and all other programmes. The following points will also help in programme writing for radio:

Prepare an outline: This will guide you in the plan for the programme and how it would go. With this you can carry out your research and prepare your script.

Set the context: Provide your listeners with the context of the programme. Use the “anchor intro” to help listeners follow the story and continue to listen.

Let it sound natural and conversational: This has earlier been noted. You should write your script the way you speak. Your script has to sound natural and relaxed. Read your script aloud or have someone do the reading.

Keep your scripts clear: Write a script and try to keep it as simple as possible. Avoid unnecessary words that will not add to what you are trying to say.

Pay attention to the rhythm: Ensure there is a rhythmic flow and pace in your script. As a rule of thumb, short sentences should add tension and longer sentences should be relaxed.

Below is an example of a magazine programme script from Voice of Nigeria:

VOICE OF NIGERIA

PROGRAMME DIRECTORATE

ENGLISH SERVICE

PROGRAMME: MOVING ON

SUBTITLE: VARIOUS

LANGUAGE OF BROADCAST

DATE & TIME OF BROADCAST: THUR. 19 - 01 -17, 9:00, 12: 30 GMT

DURATION:

PRESENTER:

PRODUCER: USMAN ABDULKADIR

STUDIO MANAGER:

.....

SM: SIG TUNE AND HOLD UNDER VOICE

2. PRESENTER: Against all odds, with a lot of hurdles to cross, still we live to bring you this edition of ‘Moving On’ with pleasure. Here in our studios, we call it our flagship programme while you our esteem listener call it your week-days companion. Today’s edition promises to be exciting as far as entertainment, fun and information are concerned. In the next half hour, we will keep you abreast of happenings in Nigeria and of course Africa.

I am your anchor And my Producer Usman Abdulkadir is right here. We promise to make your day worthwhile. So stick around with us.

3. SIGN TUNE UP AND FADE

4. PRESENTER: Every country of the world needs Love, Care and Peaceful co-existence in order to remain united and forge ahead. Because of that, we'll kick start this programme with a song that preaches love, care and peace. It's entitled 360 degrees, and it's done by Nigerian popular songstress fondly called ASA. Enjoy it.

5. S.M: PLAY ASA 360 DEGREES FOR 3MINS, FADE OUT SLOWLY.

6. PRESENTER: Bukola Elemide popularly called ASA was born in 1982 in Paris, France to Nigerian parents. Her genres of music include Pop, jazz and indie pop. In that song entitled 360 degrees, Asa preaches that we all need to show love and care to the next man in order to have a peaceful nation. A peaceful nation indeed we may now have in Nigeria as the war against insurgency in the North Eastern part of the country has been declared as won. The Boko Haram insurgents no longer hold territory as the Nigerian army has pushed them out of their last hiding place, the Sambisa forest. Some of the over 200 girls abducted from their school in Chibok have been released, and more are getting their freedom by the day. In fact, plan is afoot to conduct a tour of the Sambisa forest with the media, international organizations and the #bringbackourgirls group, BBOG. Major General Lucky Iraboh is the Theatre Commander of Operation Lafia Dole, the armed forces operation to rout out boko haram from Nigeria. Testifies that the Nigerian Military have won the war against Boko Haram terrorists and the need to win the peace for the generality of Nigerians will be a plus.

7. S.M: MAJOR GENERAL LUCKY IRABOH 3MINS.

CUE IN: THE TERRORISTS ARE.....

CUE OUT:WOULD BE RELEASED.

7. PRESENTER: The Theatre Commander of Operation Lafia Dole, Major General Lucky Iraboh. He said that now that they have won the war against Boko Haram terrorists, there is also an essential need to win the peace. Winning the peace will be for the happiness of the generality of the Nigerian populace and beyond. I cannot agree more. Now, that Nigeria is awash with abundant creative talents in all facets of human endeavours is no longer news. The creative sector of the economy is self-made, and now is in the forefront of employment generation for the country. In advanced countries of the world, the creative industry is well appreciated with their dues paid in terms of royalties. It is also very much protected. The creative sector in Nigeria can attain this height as well, according to Mr. Jare Ajayi, Executive Director Reproduction Rights' Society of Nigeria. He made this point in a recent interview with VON's Producer Sikiru Balogun.

9. S.M: PLAY MR. JARE AJAYI 3MINS.

CUE IN: I'M A WRITER

CUE OUT: WHICH BECAME DRAMA.

10. PRESENTER: Mr. Jare Ajayi the Executive Director Reproduction Rights' Society of Nigeria, speaking with VON's Producer Sikiru Balogun. He is urging everyone to do the needful for the betterment of all. On the part of the government, he urges the government to enact laws that will make the concerned industry more lucrative, and protect them and their activities from exploitations. If this is done, things will get better for the entire country in all aspects of life, this year and beyond. Let me entertain you with the song of one of the creative talents, JAYONE. It is entitled 'This Year'.

11. SM: PLAY 'THIS YEAR' BY JAYONE 3MINS.

12. PRESENTER: Amen and Amen to that. I believe that there will be no more loss, but celebrations, laurels, encomiums, accolades and achievements in all our endeavours. This is my desire for you as we begin the new year of 2017. That was Nigeria's Oluwajuwonlo James Iledare better known as Jaywon in that song entitled 'This Year'. That song is about making positive achievements in the year. I know you have positive plans for the year, but what will guarantee a success of these plans are positive attitudes and mindset in all aspects of human life. Speaking of positive attitudes, one should make up his/her mind against carefree attitudes which eventually lead to unnecessary situations such as ailments or diseases that leave the victim more with pains more severe than the physical. Am I confusing you? No! An offensive body odour, can be very irritating and embarrassing to the victim, much more than a physical injury, and often results from a poor attitude. Dr. Fola Ojo, is a healthcare practitioner.

13. S.M: PLAY DR. FOLA OJO 3MINS.

CUE IN: BODY ODOUR IS

CUE OUT: WITH SURE CONDITIONS.

14. PRESENTER: Dr. Fola Ojo, there, enlightening on the causes and management of body odour. In most cases, he said, it's caused by negligent attitudes towards personal hygiene though occasionally, it could also be caused by infections. To that extent, a proper hygiene practice is the practical solution and the only way out of body odour. Against this backdrop my Producer took to the streets of Lagos to ask the people, what steps they take in order to stay healthy. These are some of their responses.

15. S.M: VOX POP:

PRESENTER: A cross of Lagosians responding what they do to stay healthy.

Healthy living is one thing every-body craves for. At this point that I will entertain you with the song of Nigeria's musical duo of 9ice and K1. It is a song that conforms to all seasons and is entitled "Health is Wealth". Enjoy it

16. S.M: PLAY “HEALTH IS WEALTH” 1 MINS

17. S.M: SIG TUNE UP AND FADE UNDER VOICE

18. PRESENTER: This is the part that usually puts me off, when I have to say good-bye. Well, it’s the law of nature that whatever has a beginning must definitely come to an end. With the song by “9ICE and K1”, titled ‘Health is Wealth’, we’ll be bidding you farewell on this edition of “Moving On”. This programme runs from Monday to Friday, so endeavour to join us tomorrow, at the same time, same station. For more information, please e-mail us at English@von.gov.ng or write to the Producer, **Moving On, Voice of Nigeria**, P.M.B 40003 Falomo – Ikoyi, Lagos, or P.M.B 5089 Wuse - Abuja. You can also log on to www.von.gov.ng to listen to our programmes. Usman Abdulkadir produced the programme while my sound manager has been ... I amsaying have a blissful day ahead. Enjoy more of the song of “9ICE and K1”, titled ‘Health is Wealth’. Bye from us

19. S.M: Boost music till fade.

Summary

This chapter has presented the fundamentals of writing for radio. It outlined the nature of radio and the basic elements found in radio. The chapter further discussed the features that make writing for radio peculiar, and in fact differentiate it from writing for television and print media. It further looked at different formats of radio, and with particular attention paid to writing news and magazine programme scripts. Sampled scripts are equally provided for better understanding.

Exercises

1. Why should a radio scriptwriter direct his message to the ear?
2. Discuss the similarities and differences between a radio documentary and a commentary?
3. Identify and explain the basic elements of radio.
4. List and explain the 6Cs of writing for radio.
5. Identify radio programme formats that you are familiar with
6. With appropriate example, explain dramatic unity structure.
7. Check out your environment of residence, identify and write a news story on any news worthy event. Prepare the story ready in a radio news script.

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Chapter 21

Writing for Television

Victor Ayedun-Aluma & Unwana Samuel Akpan

Overview

This chapter is a concise examination of the topic: writing for television. First, it discusses the characteristics of the television medium as well as the qualities and functions of the television writer as contexts of writing for television. Then, it goes on to describe and explain types of television content, formats of television content and scripts, as well as television writing styles. Samples of script formats are presented to indicate current professional practice in writing for television.

Objectives

After studying this chapter, students should be able to:

1. Describe the characteristics of the television medium.
2. Expose the qualities and functions of the television writer.
3. Discuss types of television content.
4. Describe and explain television content formats.
5. Describe and explain television script formats.
6. Describe and explain television writing/language styles.
7. Write television scripts using appropriate content formats and writing/language styles.

Characteristics of the Television Medium

The characteristics of the medium of television (i.e. television broadcasting) may be discussed under three subheadings, namely: physical characteristics, social-political-cultural characteristics, and economic (and business) characteristics. These three subheadings represent three dimensions of the television medium. We now take the subheadings one by one.

The first subheading is: the physical characteristics of the television medium. Physical characteristics come into the spotlight when we consider television broadcasting as a physical phenomenon. Here the question is: which physical conditions and objects make it possible for us to have television broadcasting? And the answers to the question are: (1) some principles of electronics; and (2) some electronic technologies. The principles of electronics enable the sounds and sights of real-life events to be captured and changed into the experience of television; while the electronic technologies enable us television workers to create and share televisual messages with the wider society. The point we must note here is that the physical characteristics of the television medium are important factors in the work of the television writer. This is so because these characteristics determine what the television writer is able, or not able, to achieve in the goal of creating and sharing a powerful television experience.

The second subheading is: the social-political-cultural characteristics of the television medium (Esan, 2009; Lasode, 1994). These characteristics deal with the fact that television broadcasting is a social, political and cultural phenomenon. In

other words, the services provided by television broadcasting are shaped by the social, political and cultural contexts in which they are to be found. Television is able to continue providing only those services that are demanded (and tolerated) by the society, the polity and the culture in which it operates. The point being made here is that the television writer is a service provider; therefore, s/he must be sensitive to, and responsive to, the needs and preferences of the service users (i.e. the supporters or patrons).

The third subheading is: the economic (and business) characteristics of the television medium (Mogel, 2004). One of the facts that an aspiring television writer learns very quickly is that television broadcasting is a business (an economic activity). At the primary level, the television organisation places an order (for a programme script) which the television writer delivers and for which s/he obtains an economic reward. At the secondary level, the society places an order (for a programme service) which the television organisation delivers and for which it obtains an economic reward. The implication of these economic interactions is that the effective television writer is the one who understands and works well within the business environment of television broadcasting.

Qualities and Functions of the Television Writer

Qualities

It is essential that the television writer possesses or cultivates some (personal and professional) qualities (Walters, 1988). This is so because these qualities support and drive the practice of excellent television writing. In this section, we discuss six qualities of the television writer, namely: good imagination, excellent language and communication skills, good cultural literacy, team player, library and social research knowhow, and knowledge of relevant legal issues.

A Good Imagination

Imagination is the ability to use our current experience as the basis for creating new experiences. The effective television writer is not limited by his experience but uses them to create new, interesting experiences that his patrons are prepared to support and consume.

Excellent Language and Communication Skills

The television writer must have excellent language and communication skills. These skills serve both to get the attention of the audience and to convey the message of the writer. Note that having excellent language skills means that the writer shows a mastery of the vocabulary and grammar of a language. But having excellent communication skills means that the writer shows interpersonal skills (such as empathy) in addition to showing a mastery of vocabulary and grammar.

Cultural Literacy

Cultural literacy is the ability to interact effectively with persons whose cultural backgrounds are different from one's own. It means that one acknowledges that other persons may have beliefs and behaviour different from those in one's cultural background. It also means that one accommodates beliefs and behaviour different

from one's own. The quality of cultural literacy is very important for the television writer who seeks to serve a multicultural society such as Nigeria.

Team Player

The production of televisual messages is done through team work. This means that a group of people work together in order to achieve a common goal. The television writer is a part that team; she contributes her skill to the collective effort to achieve the goal. Therefore, the effective television writer must be a good team player – someone whose work supports and enhances the work of other members of the television production team.

Library and Social Research Know-How

The work of the television writer is built on composing and expressing new ideas. These ideas may come from the writer's personal experience or the experience of other people. By means of research, whether library-based research or social research, the television writer shares in the experiences of other people; and is, thus, able to create new televisual messages based on these experiences. Knowing how to do dependable research is, therefore, an important quality of an effective television writer.

A Good Knowledge of Relevant Legal Guidelines

Like many other kinds of work in the modern economy, the work of the television writer is constrained by legal considerations. These legal considerations exist to protect the rights and interests of the writer as well as those of other players in the business of television. A good, working knowledge of these legal guidelines will protect the writer from potential financial and other kinds of losses, not to talk of ensuring that due gains to the writer are maximised.

Functions

The primary function of the television writer is to create a televisable script, i.e. a script suitable for the medium of television. This function requires team-mindedness as well as teamwork on the part of the writer. To be team-minded is to prioritise the success of the television production team over the success of the individual writer. And to do team work is to carry out the assignments needed for the success of the television production team – of which the television writer is a member.

Another key function of the television writer is to cooperate with the production director in realising the director's interpretation of the programme script. This means that the writer acknowledges the leadership of the production director in the team work of converting the (writer's) written language into televisual language. It also means the writer recognises that the success of the script depends on its strength as a piece of television (reflecting all the elements of the television medium) rather than a piece of printed words.

The third key function of the television writer is to participate in the television organisation's mission to deliver the programme service that the society desires. This means that the writer works in line with the best interests of the society which the television medium exists to serve.

Types of Television Content and their Formats

Types of Content

There are three main types of television content. They are: programmes, commercials and public service announcements (Hilliard, 2008). Programmes are the main fare of the television medium. They have the longest duration among the types of content. Their structure is more complex and detailed than the other types of content. And they provide the bulk of the information, entertainment, education and persuasion content that is available on television.

Television commercials tend to be short in duration and concise in expression. Their texts also tend to have a lot of nuances. This is obviously a consequence of their brevity. But they are the backbone of the television business, especially those television organisations that are run largely on advertising income. Therefore, the television writer is well advised to give attention to the scripting of television commercials. Public service announcements are also short in duration and concise. Their focus is to convey information; though they might appeal to the viewers' emotions in the process. They are broadcast free of charge to the sponsoring organisation as a service in the public interest.

In the next section, we will take a closer look at the various programme formats that the television writer works with.

Programme Formats

A working definition of programme format is: the typical (or standard) arrangement of the elements contained in a programme. We recall that a television programme may contain any combination of the following elements: speech sounds, musical sounds, non-musical sounds (so-called sound effects), still images (photographs or drawings), moving images, and graphics (printed or handwritten). The television writer has (at least) eight programme formats available for use in expressing his ideas. They are: the talk, the interview; the discussion; the feature/documentary; the newscast; the drama; the music programme; and the magazine. Before presenting a brief description of each programme format, let us note quickly that innovative writers create new formats by making untypical, novel arrangements of the elements contained in a programme!

The talk

The talk is a brief exposition of one subject by one voice. It typically contains one moving image and its associated speech sounds.

The interview

The interview is an extended exposition of one subject by two alternating voices. It typically contains one (or two) moving images and their associated speech sounds.

The discussion

The discussion is an extended exposition of one subject or two (or more) related subjects by two (or more than two) alternating voices. It typically contains one (or more than one) moving images and their associated speech sounds. Further, it may contain identifying graphics and amplifying still images to ensure clarity and orderliness of the exposition.

The Feature/Documentary

The feature or feature documentary or documentary is an extended exposition of one or two subjects by two or more alternating voices. The nature of the exposition may be instructional or argumentative. It typically contains multiple moving images from multiple standpoints and settings as well as their associated speech and non-speech sounds. It also contains identifying graphics and amplifying still images for clarity and persuasiveness of the argument.

The Newscast

The newscast is an extended exposition of multiple subjects by one or more alternating voices. The newscast has the nature of a collage made out of brief reports of current events. It typically contains multiple moving images from multiple standpoints and settings as well as their associated speech and non-speech sounds. It aims to achieve veracity and authenticity by its use of these elements. Further, it contains identifying graphics and amplifying still images for clarity and orderliness of the exposition.

The Drama

The drama is an extended exposition of one or two subjects by one or two or more alternating voices. Its method is one of enactment and emotion. It typically contains multiple moving images from multiple viewpoints and settings as well as their associated speech and non-speech sounds. Musical sounds and enhancing images are vital in the drama format. All of these elements are used to excite, instruct, and persuade the audience of the drama.

The Music Programmes

The music programme is an extended exposition of one or more subjects by one or more voices in sequence and/or in concert. Its method is to unfurl musical cultures and to invite engagement by the audience. It typically contains multiple moving images from multiple settings and traditions as well as their associated speech, non-speech and musical sounds. The elements of the music programme are used to excite, relax and instruct the audience.

The Magazine

The magazine is an extended exposition of multiple subjects by multiple voices in sequence. The nature of the magazine is a curated assortment of communication items. It typically contains multiple moving images and their associated sounds presented in a purposive sequence. The elements of the magazine format could be used to inform, entertain, educate or persuade the audience.

Television Script Formats

A working definition of script format is: the typical (or standard) arrangement of the elements contained in the script of a television programme. Just as the television programme is constituted of a combination of elements (namely: speech sounds, musical sounds, non-musical sounds, still images, moving images, and graphics), the television script also is made up of a combination of elements (Whitaker, Ramsey & Smith, 2004).

The elements of the television script are: (1) script title and identification details; (2) sounds: (a) speech sounds, i.e. narration, dialogue, instructions; (b) non-speech sounds, i.e. music, sound effects, natural/wild-track sounds, audio transitions; and (3) visuals/images, i.e. scene descriptions, stage directions, camera directions/shots, video transitions, video inserts, graphics. These elements are “typically” arranged in different ways, depending on type of script format as well as programme format. The following exposition reviews a sample of script formats. The sample reflects current professional practice in types of script format, namely: the detailed script format; the film-style script format; and the partially scripted format (Owens, 2020; Wurtzel, 1985).

The detailed script format

(1) Drama script

1. FADE IN:

1. EXT. COMMUNITY MARKET
DAY

The greengrocers’ section. Calm but busy trading is going on. BABA MUNDU pushes his bicycle into view and stops to pass time of day with a nearby stall-owner. Suddenly, a noise goes up in the adjacent section, out of view. Trading stops briefly in the greengrocers’ section as all eyes turn toward the source of the disturbance.

MAMA ABIBA, an obviously troubled market-woman, in his mid-thirties, loudly keening, holding her head in both hands, hurries into view (from the direction of the noise), followed by a small crowd of similarly distracted market-women.

BABA MUNDU and two or three other grocers hurry up to meet her.

FIRST GROCER

Mama Abiba!! What is the matter?

MAMA ABIBA

It is Mama Bede o!

SECOND GROCCER

Enh! Has Mama Bede died?

(begins to wail)

Ah! Mama Bede!

FIRST GROCCER

What happened to Mama Bede? When?

(sharply)

Listen to me! What happened to Mama Bede?

MAMA ABIBA

They didn't find an ambulance o!

BABA MUNDU and other market-women now mill around Mama Abiba.

SECOND GROCCER

Mama Bede is gone o!

BABA MUNDU

Enough of your wailing, Woman. Nothing has happened to Mama Bede.

MAMA ABIBA

She was retching and vomiting blood.

Some of the market-women groan.

MAMA ABIBA

I shouldn't have left her to herself o! She had been in low spirits the last few months. Her husband blamed her for not taking in. He said she had to have some dark secrets in her past. No amount of denials she made would move her husband. The fact that she couldn't get pregnant was enough proof of her guilt. I tried my best to console her. That it wasn't her fault. It simply hadn't pleased God to give her children yet. I tried my best o! I never crossed my mind that she would try to take her own life.

...

FADE

OUT.

Figure 1. A drama programme script. Excerpt from: Her Problem, scripted by Victor Ayedun-Aluma for *The Thrift Collector*, A television series on population and development, created by Ladi Ladebo (circa 1996).

Notes.

Figure 1 is an example of a detailed script. It contains visual descriptions, setting and time of the action, dialogue lines by the actors, and stage business – i.e. instructions to the actors on how to move and speak their lines on screen. The layout is the single-column film-style script layout.

(2) Newscast script

RST	NAIJA REPORTS OPENING HELLO AND THANK YOU FOR STAYING WITH US. MY NAME IS WITH NAIJA REPORTS.	240423
COV/ABC/RST	XYZ NEWS CUSTOMS WARN SMUGGLERS	240423
ANN ON CAM:	THE NIGERIA CUSTOMS PORT- HARCOURT AREA ONE COMMAND SAYS IT WILL SUPPRESS ALL FORMS OF SMUGGLING, SEIZE PROHIBITED ITEMS, AND ARREST AND PROSECUTE ALL SMUGGLERS. THE CUSTOMS AREA COMPTROLLER CHEDI WADA MADE THIS STATEMENT AFTER ANNOUNCING THE SUM OF TWENTY-EIGHT BILLION NAIRA AS THE INTERNALLY GENERATED	

REVENUE OF HIS COMMAND IN THE
FIRST QUARTER OF TWENTY
TWENTY-THREE.

(TRACK UP)

COV/ABC/RST

XYZ NEWS

UPDATE ON APAPA BUILDING
COLLAPSE

ANN ON CAM:

THE CHAIRMAN, NIGERIAN
INSTITUTE OF ARCHITECTS, LAGOS
STATE CHAPTER, DAVID
MAJEKODUNMI HAS ADVISED THE
GOVERNMENT TO REVIEW ITS
LAWS ON REAL ESTATE
DEVELOPMENT AT LEAST EVERY
FOUR YEARS. THIS REVIEW WILL
REDUCE THE OCCURRENCE OF
BUILDNG COLLAPSE IN IN THE
STATE.

MAJEKODUNMI MADE HIS
RECOMMENDATION AT THE SITE OF
THE COLLAPSED THREE-STOREY
BUILDING IN APAPA, LAGOS.

(TRACK UP)

Figure 2. A news programme script.

Notes.

Figure 2 is an example of a detailed script. It is made up of two parts, namely: (1) an identification part containing the name of the news programme, slug of each report, date of broadcast and the staffers responsible for the programme; and (2) the body of the script containing the details of all the news reports. The script also contains the visuals of the programme presented in the left column and the audio of the programme presented in the right column. The layout is the two-column television script layout.

The partially scripted format.

(1) Rundown sheet

10PM RUNDOWN – APRIL 24TH 2023

NOS	SLUG	FORMAT	DUR
	====MONTAGE====	VO	
	HEADLINE	VO	
	PRESIDENT-ELECT, BOLA TINUBU ARRIVES NIGERIA	VO/SOT	
	ASIWAJU ADDRESSES NIGERIANS	VO/SOT	
	OLA AWAKAN; PRESIDENT-ELECT READY FOR TASK AHEAD	VO/SOT	
	LIVE – FEMI AKANDE, TVC SENIOR CORRESPONDENT	ABUJA	5 MINS
	NNAMANI TELLS OBI TO DROP PETITION	GFX	
	ADAMAWA – GOV. FINTIRI APPRECIATES MEDIA, CSOs	PKG	
	KADUNA – 10 TH NATIONAL ASSEMBLY	VO/SOT	
	====COMING UP====	VO	
	====BREAK====	VO	
	HEADLINE REMINDER	VO	
	ABUJA—NAUS CALLS FOR EVACUATION FROM SUDAN	PKG	
	RIVERS FRSC SENSITISATION	PKG	
	DEMOLA PWDs	VO/SOT	
	ONDO GOVT TRAINS 1000 YOUTHS ON AGRIC DEVT.	PKG	
	ONDO NDLEA WARNS INDIAN HEMP PLANTERS	VO/SOT	
	ABUJA RESIDENTS URGED ON LESSONS OF RAMADAN	PKG	

	====WEATHER FORECAST====	VO	
	====BUSINESS & SPORTS BREAK====	VO	
	FOREIGN-BRITISH CITIZENS REMAIN TRAPPED IN SUDAN	VO	
	====WRAP====		

Figure 3. Rundown sheet of a news programme. Credit: TVC.

Notes

Figure 3 is an example of a rundown sheet of a news programme. It contains the slugs of the news reports in the programme, their sources and durations, the breaks in the programme, as well as the format of all visuals used in the programme.

Television Writing Styles and Techniques

The practice of effective television writing is based on four principles. The principles are: (1) television writing is a form of mass communication; (2) television writing is a form of electronic communication; (3) television writing is a form of telecommunication; and (4) television writing is a form of audiovisual communication.

Television Writing is a Form of Mass Communication

Television writing is a form of communication and the television writer is a mass communicator and her writing style and technique are determined by that fact. Mass communication is generally understood as a form of communication between media organisations and mass audiences. The media organisations are bureaucratic, industrial establishments and the mass audiences are large, diverse publics made up of atomic individuals.

The communication is marked by standardised operations within the media organisations. It is also marked by official, impersonal (professional) relationships between the staff of media organisations and members of the mass audiences. The television writer therefore must observe a writing style and technique that conform to the stylebooks (i.e. the preferred or prescribed guidelines) of the media organisations. Also, the television writer must tailor her language to fit the language abilities/skills of the “typical” members of the mass audience. This notion of the “typical” members of a mass audience is based on traditions of professional media practice as well as on audience research.

Television Writing is a Form of Electronic Communication

Television writing as a form of electronic communication means that the television writer is an electronic communicator and her writing styles and techniques reflect that fact. Electronic communication is generally understood as communication by means of electronic technologies. Electronic technologies of communication are able to copy, alter and share information about the real-world at great speed and

low cost. This attribute of electronic communication can be an advantage as well as a challenge for the television writer as an electronic communicator. The television writer therefore learns to make use of the attributes of electronic communication and manage the limitations/challenges of electronic communication in the process of creating scripts for television programmes.

Television Writing is a Form of Telecommunication

Television writing is a form of telecommunication means that the television writer is a telecommunicator and must adopt writing styles and techniques in line with that fact. Telecommunication is broadly understood as the sharing of information over great distances; and it involves the use of voice, data and video signals. The television writer has to deal with two implications of being a telecommunicator. The first implication is that the television writer has to be sensitive to differences in culture and time that may exist between the location of the writer and the location of the audience. The second implication is that the television writer should be open to making the best use of the variety of communicative resources (i.e. voice, data and video) that are available to her.

Television Writing as a Form of Audiovisual Communication

Television writing as a form of audiovisual communication means that the television writer is an audiovisual communicator; in other words, the language of the television writer is constituted of audio and visual elements. This implies that the television writer makes use of the optimal combination of audio and visual signs he needs to express his ideas. It means that though he is a writer of words, he does not depend only (or primarily) on the written word (or script). Instead, the television writer depends on the sounds and visual images that performers produce from his written word (or script) in order to express his ideas.

Summary

In this chapter, we analysed the idea and activity of writing for television. This entailed looking at its basis in the characteristics of the medium of television as well as in the qualities and functions of the television writer. We have explored its substance in the form of types of television content, formats of television content and the writing styles appropriate for the television medium. In sum, the argument of this chapter is that the effective television writer is the one who is able to appropriately develop and apply her knowledge of the nature, content, format and language of television.

Exercises

1. In a group of your course mates, discuss the qualities of the television writer presented in this chapter. Which additional qualities do you think a television writer should have? Write them down in your notebooks.
2. Obtain samples of television scripts from a television station in your area. Identify the elements of the television script format in the samples. Do you notice any omissions in the samples?

3. Write a suitably formatted television script for a programme of your choice. Give your script to a class mate who will critique it in terms of the appropriateness of (a) format used and (b) writing style. Discuss the points raised in their critique.

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Chapter 22

Writing for Film

Hyginus Ekwuazi

Overview

The film has become a major source of entertainment and also big business. This chapter takes the student through the process of writing for the screen. It discusses the factors and requirements, story patterns and other key points the writer must take into consideration.

Objectives

The student should be able to:

1. Identify types of films
2. Explain the compositional elements of film
3. Outline the stages in film production
4. Discuss the role of the camera
5. Identify story patterns

Introduction

One basic assumption runs through this chapter - and that is this: that the quintessential copy for film is the screenplay. In other words, that anyone who can write the screenplay can write any copy for film.

The word, *film*, can conveniently be decoded to yield the following three key points which the writer for film needs to know to build up those relevant skills and competences that are required in writing for film:

- Film is a most peculiar way of telling a story or recording [a series of] events
- The telling/recording is done by the camera; and
- The story/recorded event is shown on the screen.

From the foregoing, it becomes clear that the writer for film/the scriptwriter/the screenwriter must consistently think of three issues:

- What story to tell/what event[s] to record
- How to deploy and exploit the camera in telling the story/recording the event[s]; and
- How the story/event[s] will appear on screen.

Not all screens are the same—screens are of three different kinds:

- The large screen, which we associate with the cinema
- The smaller screen, which we associate with the TV; and
- The much smaller screen, which we associate with the hand-phone.

Though each of these screens has its own peculiarities, virtually any kind of film can be shown on any of these screens.

There are two basic kinds of film:

- The feature film: this is the fiction film; and, traditionally, it is above 40 minutes duration
- The documentary film: documents real or actual events; traditionally, could be of any length but generally not more than 30 minutes in duration.

In between these two extremes, there are other films, like:

- The short film; also known as the short feature or even a featurette—usually not more than 40 minutes duration.
- The animation: features animated characters
- The historical film: as accurately as possible, deals with a period in history or a historical occurrence; and
- The biographical film: like a biography, centered on the life of actual personality.

A film tells a story—it does not matter the type of film. And because it is a film, the story must, necessarily, entertain, educate and inspire. Because a film tells a story, a film is woven around the following components:

- Plot
- Character
- Language/dialogue; and
- Setting.

To compose or build every scene or sequence of the film, these components are systematically subjected to film's compositional elements or building blocks.

The compositional elements or building blocks are:

- Narrative
- Cinematography
- Sound
- Mise-en-scene; and
- Editing.

The 'composing' or 'building' of the film is done in three stages or phases:

- The pre-production phase—this is the planning stage: everything required for the making of the film is sourced
- The production stage—known also as the recording phase: this is the stage the shooting of the film is done; the shooting/recording is not done from the beginning, through the middle to the end but in any order which is adjudged the most convenient or feasible; and
- The post production stage—also, known as the assembly phase: the bits and pieces of the film as shot in the production stage, are at this stage assembled in the right order, which is the script order.

The progress of the film story, right from when it is thought of, all through the process of pre-production, production and post-production to when the finished

film appears on the screen or in the cinema, involves a wide range of professions and trades—this is what is known as the film value chain.

The scriptwriter occupies an invaluable position in this value chain.

It is instructive to think of the scriptwriter as the person who, directly and indirectly, assigns roles to every other professional/tradesman in the value chain. As it were, a crucial part of what the scriptwriter does with the story is that he says to the Director: *This is how you direct this story*; to the Cameraman: *This is the way to record this*; to the Editor: *This is the way to edit this sequence*; etc.

What all this means is simply this: the scriptwriter must know, even at the most rudimentary level, how film works.

It is the camera that writes the story

The film script must, by its very nature, be a visual script.

In intent and content and in structure, the film script must be a visual script. ‘*There should be nothing in the script that will not be seen or heard by the film’s audience.* In general, nothing goes on in the page that cannot be realized on the screen in images and sounds. These are the fundamental tools of a filmmaker and therefore they are the tools of the screenwriter as well. In prose fiction and poetry, it is common for an author to explain to the reader what people are feeling, what personal history might be informing an action, what a character is secretly thinking, or even what subconsciously motivates them. In film we must dramatize these internal states. To **dramatize** is to externalize and reveal the internal the internal, through actions, dialogue and visual context...’ [Mick Hurbis-Cherrier, 2007: 17]

For it is the camera that tells the story: the writer writes for the camera. Anything that the camera cannot see simply cannot occur in the film script. This is why writing for film has been aptly described as writing for the eye. Of course, the camera also hears—but it sees much more than it hears. So, even though we call film the audio-visual medium, it is, predominantly, a visual medium: the emphasis is on visual.

The emphasis, then, must be, essentially, on the totality of the camera’s relationship to what it sees.

The direct implication of this is that the screenwriter must be conversant with the W-H-H-H of screenwriting:

W—What does the camera see?

H—How does the camera see what it sees?

H—How does the camera move in relation to what it sees?

H—How are they joined together, those various takes/shots/sequences taken by the camera?

What the camera sees: what the camera sees of the subject [the human figure, for instance] depends on just how far or near the camera is to it.

If the camera is far enough to see the entirety of the subject, what results is any of the series of the long shot/wide shot. There are three variations of this:

- The extreme long/extreme wide shot [ELS/EWS]—the camera sees the subject against more of the foreground and less of the background
- The long shot/wide shot [LS/WS]—the camera sees the subject against more of the background and less of the foreground
- The medium long shot/medium wide shot [MLS/MWS]—the camera sees the whole of the subject but with both the foreground and background completely eliminated.

Any of the series of long shots/wide shots is used to orientate the viewer. They are, therefore, called orientation shots or establishing shots.

If the camera is near enough to see the subject at mid-point, what results is any of the series of medium shots:

- The medium shot [MS]—the camera sees the human subject from about the belly button up/down; and
- The medium close-up [MCU]—the camera sees the human subject from about the chest region upwards.

Any of these two shots can be used as a re-establishing shot; or simply to follow the movement of a subject from point A to point B—where the emphasis is on the movement itself, not on the background.

If the camera moves in as close as it can to the subject, what results is any of the series of the close shots/close ups:

- The close shot [CU]—the camera sees the human subject from slightly above the chest
- The tight close up [TCU]—the camera sees the human subject from about the jaws, chin region up; and
- The extreme close up [XCP]—the camera even closer to see, say the eyes or the ears.

Any of these shots is used for emphasis: these shots are highlighters.

How the camera sees what it sees: This refers to the angle of the camera to what it sees.

The angle can be:

- Normal/eye-level angle—which is the way we normally see life: from a height of some four to five feet; or
- Exaggerated—there are two variables here:
 - The camera can look down on the subject [high angle shot]—in which case the camera diminishes the subject: like looking down on someone; or
 - The camera can look up [low angle]: the subject looms large.

These two exaggerated angles heighten dramatic effect; but they also tend to draw attention away from the story to how the story is being told.

How the camera moves in relation to what it sees: The camera is capable of two kinds of movement:

- The movement it makes from point A to point B when it is mounted on a device:
 - Tracking movement which results when the camera is mounted on a truck: the trucking shot results from this—used to follow action and also to show displayed objects
 - Crane movement which results when the camera is mounted on a crane: the crane shot results from this—used to follow action and to capture an aerial view; and
 - Dolly movement which results when the camera is mounted on a dolly: the dolly shot results from this—used to follow action, to present a clearer view and to relate what has been partially shown to its environment.
- The movement the camera makes without actually moving from point A to point B:
 - By turning on its axis, the camera look left/pan left; look right/pan right; look up/tilt up; look down/tilt down—used to follow action, to refocus the attention of the viewer, etc.
 - By engaging the zoom lever [zoom in/out] the camera the camera follows action and can alter field of view.

How the takes/shots/sequences taken by the camera are joined together: In writing, we rely on punctuation to make sense. We employ the following punctuation marks: the coma, semi-colon, colon, and full-stop. The camera has its own method of punctuation; its own punctuation marks. It uses such punctuation marks to tie the shots/sequences together—depending, of course, on the logic of the story.

The following are the most common among the camera's own punctuation marks:

- The cut: advances the story by rapidly replacing one shot/sequence with another—the new shot/sequence may or may not feature the same setting [time/place]
- The fade—separates sequences; functions like chapter headings/endings:
 - Fade in—the image appears gradually on the screen
 - Fade out—the image gradually disappears from the screen
- The dissolve—combines both the fade out and fade in: as one picture is fading out another is fading in; like the cut, connects two shots/sequences.
- The split-screen: splits the screen into two to show two interrelated action/s [e.g.: telephone conversation] happening in different places but at the same time.
- The freeze: freezes all actions on the screen—can be used merely to signal the end of a film but more significantly a dramatic effect that as it were says to the viewer: *This is important, don't forget it!*

So, the scriptwriter has a functional knowledge of what the camera does in telling a story: what the camera sees; how the camera sees what it sees; how the camera moves; and how the shots/sequences taken by the camera are joined together. The problem then arises: how does the screenwriter use or dish out all this information? How does the writer integrate into his/her story his/her knowledge of how the medium works?

The writer is *not* the director. The writer does not go about telling the director: *use a pan here; use this kind of camera movement here....* It is the director that calls the shots—that is beyond dispute. But if the script is well written, the director cannot but follow the logic of the script.

The following is the opening sequence of a screenplay entitled: *I'll attend your funeral to curse*. Read it carefully. Note how the writer has quietly avoided giving any overt instructions to the director: how what the writer wants the director to do has been woven into the logic of the story:

FADE IN

INT. LIVING ROOM. NIGHT.

A well-appointed living room, with soft furnishing and rugged from wall to wall. Two pictures are prominent on the wall—and they are on either side of the wall clock: a wedding picture of BIG BEN and TITI; the other, a blown up picture of BIG BEN alone. The wall clock registers some minutes after 9 p.m.: the TV corroborates the time with the Network news.

TITI and her three daughters: TREVI (8), BUKKY (6) and KUMBI (4) are at table, in the dining area. TITI occupies one end of the table, apparently, her customary position. TREVI and BUKKUY are seated to her left; and to her right, KUMBI. The other end of the table, i.e., the head of the table, is laid but it is vacant. It is BIG BEN's customary position: his absence is very visible.

TITI is in her late twenties. Even without make up, she is attractive, very attractive, in a homely kind of way. Her airs are those of a career woman—but they are, also, those of a woman whose life revolves around her home; obviously, the kind of woman who has found fulfillment in the domesticity of marriage.

The three kids are typical of their generation: urban born and urban brought up; self-assured and disarmingly precocious.

KUMBI

Happy birthday, Mum...

TITI

Thank you, dear.

KUMBI

... Trevi and Bukky: won't you wish mummy a happy birthday?

BUKKY

How many times?

TITI

Happy birthday, mum.

TITI

Thanks, dear.

What the camera sees: A middleclass home. A birthday dinner. The kids and their mother are at table. The father/husband is absent. His empty seat at table emphasizes his absence.

How the camera sees what it sees: At no time does the camera look up or down—no exaggerated movement: the camera sees everything from the normal eye-level angle.

How the camera moves: The camera is on the prowl, picking up this and that visual information in the setting; and now and then, going in even closer to pick up certain information—like the time, the pictures on the wall, etc.

How the shots/sequences are joined together: Note that the scene begins with FADE IN—which is the traditional way of beginning a story; much like saying: *Once upon a time*. Note also that the scene ends with DISSOLVE—signalling that what will follow may not take place in that same setting but may be contemporaneous. It is inconceivable that what we have here between the FADE IN and the DISSOLVE can be taken as a shot: we can imagine the director ordering up a series of cuts/inter-cuts.

The point again: the screenwriter must be adequately equipped with the functional knowledge of how the medium works; but that should enable him tell the story better—not order the director around!

If all the suggestions and laws on writing for film were to be collapsed into one, it would be: *SHOW—DON'T TELL!*

Film shows.

Film does not tell you about a person/situation—rather, film shows the person/situation.

That film *shows* does not in any way imply that on the screen there is no space for audio information. There is. Film uses noise, sound effects, music and dialogue: the medium is audio-visual. But the essential characteristic is visual. Film can do without any of the elements of audio—as in the following screenplay.

ONCE UPON A MORNING

1. EXT. UNIVERSITY HOSTEL DAY.

Bustle and hustle. Typical morning scene in a Nigerian university hostel. Camera picks up activities and movements and signs to fully establish the scene.

2. INT. UNIVERSITY HOSTEL DAY.

Books. Trousers and shirts and sundry articles easily identifiable with a boys' room. Everything is littered everywhere—as if a hurricane has blown through the room.

There are two people in the room: BOY 1; and BOY 2.

BOY 1 is aged about 18. He is naked to the waist; and his pair of boxers is sagging. He is standing hands-over-head in the midst of all this confusion. It is only too obvious that he, in fact, is the cause of all this confusion. Everything about him tells us he is frustrated. The look on his face and all over his demeanor easily translates into:

Where is this goddam thing?

Where in this bloody room have I not searched?

BOY 2 is lying on one of the two beds in the room. He is covered from head to toe in a cover cloth that looks as if it used to be white. He is facing the wall. Perhaps he is asleep; perhaps not—perhaps that is how he has chosen to disassociate himself from the madness going on in the room.

3. EXT. UNIVERSITY HOSTEL DAY

Purposeful movement in all directions.

Camera picks out a student on the corridor. BOY 3. Aged about 17/18. Dressed for lectures. We follow him as he moves along the corridor.

4. INT. UNIVERSITY HOSTEL. DAY

now seated upright on the bed. Like his roommate, BOY 1, who is picking his way through the confusion in the room, he, too, is wearing a pair of boxers.

There is a bold knock on the door.

Almost simultaneously, the knocker throws the door wide open and is framed on the doorway.

He is immensely surprised at the sight that confronts him. He looks from the confusion in the room to the two occupants of the room: BOY 1, standing in the midst of all that confusion, lost in thought; BOY 2, indifferent to the whole scene.

No one says anything.

BOY 3 looks at his watch and hastily beats a retreat.

From under his pillow, BOY 2 brings out a wrist watch.

The time is 7.45 am.

He grabs a towel and bucket and dashes out of the room.

BOY 1 still doesn't move a muscle; and still doesn't seem to have seen or heard anything.

5. INT. UNIVERSITY HOSTEL DAY

Same as in the previous scene/sequence.

BOY 1 is standing as we left him, lost in the mess he has turned the room into. His brows are knitted, in deep frown. An idea seems to hit him. Like a zombie, he moves straight to the littered bed. From it, he picks up a carelessly flung notebook. He shakes it furiously. A piece of paper drops from it. He picks it up and looks at it. It is a check leaf. A mixture of relief and anger floods his face. He flings the paper away in the direction of the other bed.

6. EXT. BANKING PREMISES DAY

Typical Nigerian banking environment.

A long line of customers waiting to be processed by the SECURITY MEN before being allowed into the banking hall. The queue is moving slowly: it becomes obvious that the number of people to be allowed in is determined by the number of people coming out.

BOY 1 is somewhere in the queue.

When it is almost his turn, he starts searching himself furiously. He leaves us in no doubt that he is missing something of grave importance. As the queue advances, his desperation grows. The SECURITY MEN gently move him aside to allow the queue move.

It is BOY 3, who we saw walking on the corridor.

7. EXT. UNIVERSITY HOSTEL DAY

Fewer students around—obviously most have left for lectures.

BOY 1 impatiently opens the door to his room.

8. INT. UNIVERSITY HOSTEL DAY

We enter with BOY 1.

We see what he sees: the litter all over. We see, also, the check he had flung carelessly aside. It is lying, face up, on the head region of the bed.

He picks up the check.

Fishes out a notebook and tucks the check into it.

9. EXT. BUSY STREET DAY

A stream of cars and motor cycles and pedestrians going in one direction.

In the opposite direction, another steam of cars and motor cycles and pedestrians.

We see the notebook and the check right at the middle of the road.

The cars and motor cycles try to dodge hitting either. Some succeed. Some don't.

Some distance away, we see a motor cycle parked. We see the CYCLIST. We identify the person by his side: BOY 1. He is standing with his hands folded across his head. Their eyes are glued on the scene unfolding before them: cars and motor cycles succeeding and not succeeding in hitting the notebook and the check on the road.

Even as they watch, a water tanker, spewing water all around, is coming on full speed...

FREEZE.

Not one single word is spoken. This screenplay chronicles an unusual day in the life of a college student: a day when everything goes wrong. The visuals alone tell the whole story.

Stages of development of the screenplay: The screenplay passes through the following stages:

- The logline—just one sentence that tries to capture the essence of the story; a teaser that whets the appetite of the reader.
- The synopsis, also known as the outline—a short story of the screenplay; written in the present tense.

- The treatment—aptly described as a long short story of the screenplay; developed scene/sequence by scene/sequence; dialogues not usually included; features the crucial twists and turns of the story.
- The master scene script—the film script proper; in the proper format.

To summarize: the logline is developed to the synopsis/outline; the synopsis/outline to the treatment; and the treatment to the master scene script.

The screenplay format: Everything to do with the screenplay has its own specific format; and not the least so, the master scene script.

This chapter has already featured two screenplays: the excerpt from *I'll attend your funeral to curse* and the full screenplay entitled: *Once upon a morning*. Another screenplay, *The Miracle*, follows. Carefully study the three screenplays and see what you can glean from them as the format of the screenplay.

THE MIRACLE

FADE IN:

INT. TOY STORE – DAY

KATE, a lively four-year-old girl, and her PARENTS, enter a huge toy store, where every toy imaginable seems to exist.

Astounded, Kate wanders between the rows and rows of toys. She stops in front of a big teddy bear and caresses its soft fur. She picks it up and dances with it, spinning and spinning in circles, until she notices something outside the store's window.

Holding onto the bear, she walks over to the window.

EXT. STREET – DAY

Nose pressed to the window, Kate watches an old HOMELESS WOMAN digging through a garbage can.

Behind Kate, her parents approach. Her mother takes her hand and lead her away from the window.

INT. TOY STORE – DAY

They take her to a corner of the store where a small crowd has gathered. Kate squeezes through the crowd and makes her way to the front.

A MAGICIAN, wearing a long white beard, a tall hat and a sparkly blue gown is doing a magic show for the kids. When he lifts his hands up in preparation for a new trick, Kate also lifts her hands up. When he waggles his fingers in the air, Kate waggles her fingers.

As the crowd watches, the magician gives Kate his magic wand and whispers in her ear.

MAGICIAN

Siribi-siriba-pick-pack-puck!

Kate lifts her hand and waves the wand three times.

KATE

Siribi-siriba-pick-pack-puck!

Suddenly, soap bubbles fill the air. The audience gasps and then erupts into applause. Kate smiles.

INT. SUBWAY CAR – DAY

A subway train pulls into the station and Kate and her parents get on. As they find a seat, a PANHANDLER on crutches makes his way toward them and holds his hand out. Kate's father gives him a dollar.

Kate watches as the panhandler struggles to walk on his crutches as he moves from person to person.

The train pulls into the next station and the panhandler gets off.

Kate closes her eyes tightly and, using her finger as a wand, draws three circles in the air.

KATE

Siribi-siriba-pick-pack-puck!

Kate opens her eyes and looks through the subway window.

As the train doors close, she sees the panhandler on the platform count his money, stuff it in his pocket and walk away normally, dragging his crutches behind him.

Kate smiles triumphantly and the train pulls out of the station.

EXT. CITY STREET – DAY

Some key points to note about the format

- Use of capital letters
- Use of single/double spacing
- Use of paragraphs; and
- The style of the narrative—the narrative is to the screenplay what the stage setting is to drama

Working with Story Patterns

Are there really any new stories?

The truthful answer is in the negative.

All the stories that can be told have already been told.

Such stories have been grouped into the following major story patterns:

- 1) Love pattern/Romeo-and-Juliet pattern: boy and girl fall in love; they live happily for ever after or some terrible fate befalls them
- 2) Success pattern: the quest for success, which is achieved/not achieved at great cost
- 3) Cinderella pattern: what is coveted is achieved by the least likely to succeed
- 4) Triangle pattern—also known as the eternal triangle: A loves B but B loves C
- 5) Return pattern: the sudden return of lost/forgotten person
- 6) Vengeance pattern: avenging the injustice/harm done to a friend/relative
- 7) Conversion pattern: Saul to St Paul, for instance
- 8) Sacrifice pattern: deliberate choice to sacrifice self/career etc. for another
- 9) Family pattern: story generated out of the actions/inactions/inter-relationships of a family or a group of people or a community
- 10) Faust: selling self to the highest bidder
- 11) Achilles pattern: the tragic flaw that destroys a hero
- 12) Candide pattern: naiveté and innocence at large in a dangerous world
- 13) Circe: the spider and the fly; the seducer and the victim; and
- 14) Orpheus pattern: the loss; the circumstances and consequences of a grave personal loss.

Each of these patterns has been developed into a kind of template.

Indeed, there may be no new stories to tell; but the creative screenwriter can breathe a new life into any pattern/template of choice and thereby transform it into an entirely new story.

Software

Just as there are story patterns which have more or less been developed into templates that you can use to develop your story, there is, also a set of software you can choose from to structure or format your screen play.

The relevant software-web addresses have been listed by Enahoro [Ekwuazi, Enahoro & Umar, 2022]:

Software: Web Address

Final Draft: www.finaldraft.com

Script Ware: www.scriptware.com

Script Wizard: www.warrenassoc.com

.Basic requirements for the scriptwriter

- Must know the possibilities and limitations of the screen medium
- Must have the camera eye: must see the way the camera sees
- Must have the camera ear: must hear the way the camera hears
- Must know what makes an interesting story; and
- Must know how to transform an interesting story into an interesting drama

Exercises

The following are from L.G.A. Alexander's fifty ideas for short stories. Choose any four and:

- a) Prepare a logline for each of them.
 - a) Turn each logline into the synopsis for a screen play.
 - b) Develop each synopsis into a treatment
 - c) Develop each treatment into a master scene script—use any software of your choice to format the master scene script.
- (1) Six old men meet regularly in a park and spend the day together. One day, one of them dies and this is followed shortly afterwards by the death of another. The knowledge that one of the remaining four will be next has a peculiar effect on them and leads to curious speculations.
 - (2) A once-respected judge ends up as a criminal. He is brought to trial and is judged by a man whom he had once sentenced to prison.
 - (3) Four men have planned a perfect escape from a prison. Two days before their attempt, a new prisoner is put into the same cell. The prisoners are obliged to take him into their confidence. The new prisoner takes an active part in the preparation that are being made but at the last moment he betrays his fellow inmates.
 - (4) The relationship between a father and his son. The father is the head of a large and flourishing company and he wants his son to follow his footsteps. The son, however, wishes to become a musician.
 - (5) A man has been given three months to live by his Doctor...
 - (6) A factory worker refuses to take part in a strike...
 - (7) a man who is presumed to have been killed in a battle returns home two years after the war.
 - (8) A respectable doctor (or politician) with an appalling past. His position is threatened by someone who attempts to blackmail him.
 - (9) A story about a person who, when young, was regarded by everyone as a man of promise but is now a miserable failure.

- (10) A story about an unimaginative and stubborn missionary who arouses the hostility of the (people) he has come to convert.

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Chapter 23

Writing for Multimedia

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Overview

The primary functions of the media in society are to inform, educate and entertain. The media cannot discharge these functions creditably without adopting a suitable form of writing that is able to present persuasive messages to the audience. Hence, persuasive media writing is characterised by good grammar, simplicity, accuracy, objectivity, and clarity. Before the advent of multimedia, media writing primarily focused on use of texts without any form of interaction between users. The advent of multimedia technology ushered in multimedia journalism with a writing style characterised by multiple media, non-linear and complementary narrative approach. The task of this chapter is to explain and demonstrate how to write journalistic stories for multimedia. Focus is on the meaning of multimedia journalism, principles of multimedia writing, tools for multimedia writing, use of Search Engine Optimisation (SEO) in multimedia writing, news websites and blogs as examples of multimedia media, story shell in multimedia writing and fact-checking in multimedia writing.

Objectives

At the end of this chapter, the reader should be able to:

1. Explain the meaning and state the characteristics of multimedia journalism.
2. Expatriate on any six principles of multimedia writing.
3. Demonstrate the use of Search Engine Optimisation (SEO) in multimedia writing.
4. Identify at least seven principles of multimedia writing for news websites.
5. List the intellectual and physical tools used for multimedia writing.
6. Write a multimedia story for a news website.
7. State at least seven principles of multimedia writing for blog.
8. Write a multimedia story for a blog.
9. Describe the concept of story shell in multimedia writing.
10. Explain any three approaches of fact-checking in multimedia writing.

Multimedia Journalism: Meaning and Characteristics

Multimedia journalism is the presentation of news stories using two or more media formats, such as (but not limited to) text (spoken and written words), audio (podcasting, audio slideshows, audiobooks, music, etc), still and moving photographs, and graphic animations. The presentation is done in a non-linear format and information in each medium format is not redundant, but rather complementary (Duru & Okeke, 2020; Stevens, 2020). This form of journalism is known to carry out news dissemination through multiple media platforms. Multimedia journalism embraces the principles of journalism such as accuracy, honesty, objectivity, balance, fairness, quality and style. In addition, it possesses the following characteristics:

1. **Interactivity:** This is a type of communication that allows users respond to information received and also modify the process. This way, the user

lends his/her voice to information sourcing, gathering and sharing. Interactivity, according to Uwakwe (2017), *is* a situation where the audience reacts to the stories instantly. It is the interactive nature of multimedia journalism for the audience to effectively participate in shaping media content and multimediality, which is the incredible capacity to combine text, voice pictures and graphics in one content smacks of multimedia.

2. **Connectivity:** This is concerned with the ability to connect computer to one another by communication line and by so doing, provide online information access.
3. **Integration:** This is the conversion of audience members to collaborators, with attendant generation of greater contact between journalists and their audiences.
4. **Convergence:** This is the merging of different types of media – traditional and digital. The result of the merger is enhanced communication through computing and content (Team Leverage Edu, 2021).
5. **Non-linear storytelling:** This refers to telling a story without following the sequential or chronological order. The story told takes more than one form.
6. **Complementary information:** Each medium or multimedia element tells a different story that contributes to the understanding of the general story.
7. **Use of multiple media:** The story is narrated through two or more forms of media simultaneously. For example text, audio, and video.

Principles of Multimedia Writing

Writing for multimedia is done based on the following principles:

1. **Harmony:** A multimedia writer must master the art of harmonising the various message forms and presenting them in a manner that enables him communicate effectively to the audience. These elements must complement each other in order to pass the intended message to the audience. To this end, a multimedia writer must be able to demonstrate the *relationship* between the various media forms he uses in a story. *Unity* and *coherence* are basic elements in this regard, as the various message forms must agree and complement each other for effective communication to take place.
2. **Simplicity and conciseness:** As a guiding principle, a multimedia writer must always endeavour to keep his sentences *simple* and *short*. The artistic and aesthetic values of multimedia stories lie in their *simplicity* and *conciseness*. Lengthy sentences appear boring to readers and diminish their interest to read further. Similarly, paragraphs must be kept short and concise at all times, with each paragraph containing an idea that elaborates on the central theme. Audio-visual components of a multimedia story must be kept short and brief as well, and presented in a way that helps to corroborate the message communicated in the text. Graphics and infographics must be simple and devoid of any form of ambiguities, and presented as backup to the textual component of the story.
3. **Attribution:** Another important thing to note while writing multimedia stories is to adhere strictly to the principle of *attribution* (Munday, 2016). Citing sources of ideas makes a write-up more credible. Besides, there are legal and ethical issues guiding journalistic writing such as copyright,

plagiarism, piracy etc. Citing sources of ideas, graphics, pictorial and other contents used in a multimedia story helps the writer to avoid violating these ethical and legal provisions that guide veritable documented or archival sources of multimedia stories.

4. **Expressive communication:** The use of active and expressive communication tools is vital for effective multimedia writing. In this sense, texts must be presented in active voice to command attention. Constructions such as: (i) *NOA Flags-off Sensitization on Digital Literacy in Sokoto State*; (ii) *INEC Commences Distribution of Sensitive Materials for 2023 Elections*; (iii) *COVID-19: NUC Cancels 2020 Academic Session* etc. are preferred, where the subject is depicted as carrying out the action, and not the other way round. This, however, depends on the context of communication. Supporting graphics and pictures must also be *expressive* enough to convey a message. Action pictures are preferred for complement texts. Info-graphics are vital towards communicating on subject matters such as the economy, climate change, demographics and other subjects that require the use of statistics and figures. Writers using these must master the art of presenting messages in graphics and chats to compliment texts.
5. **Hypertextuality:** This allows multimedia writers to link stories to other related stories or supporting documents online. This process adds to the credibility of the story being reported, and introduces the reader to other facts surrounding a story (Munday, 2016). A reporter writing on, for instance, the release of a Chibok abductee might provide links to stories of the abduction so that a reader reading about the Chibok girls abduction for the first time can follow and have adequate background information to understand the story in *context*. Such background cannot be provided in the current story on the release of one of the girls due to the constraint of space. However, the supporting links can give the reader adequate information that he needs to understand the current development.
6. **Subtitles:** These could be used to facilitate comprehension of messages in video and audio clips contained in a multimedia story. They could also be used to translate audio or visual messages from their original language to the language used in the story. Caution, however, must be exercised to ensure that these subtitles represent precisely, the message communicated in the audio or video clip. For instance: A Hausa video clip titled: *Lafia uwar jiki* could be [roughly] translated in English language under the Hausa title as: *health is wealth* for the benefit of its audience that do not understand Hausa language.

Tools for Multimedia writing

Writing for multimedia to some extent is similar with writing for traditional media. The basic requirement for the two forms of writing is to communicate effectively. So, the basic tool for general mass media writing, which is grammar, applies for multimedia writing. Thus, skills acquisition in correct use of the following standard grammatical conventions is basic for the multimedia writer:

1. Parts of speech (nouns, verbs, adjectives, adverbs, pronouns, conjunctions, interjections, and prepositions)
2. The sentence and its two main parts (subject and predicate).
3. Avoid confusing phrases and unclear sentences.

4. Punctuations (commas, periods, colons, semi-colons, and apostrophes are the most common. Others are: question marks, quotation marks, exclamation mark, dash, hyphen, and parentheses or brackets).
5. Use of upper and lower cases.
6. Diction and spellings (British spelling is common in Nigeria).
7. Use of italics.
8. Plurals, possessives and compounds.
9. Use of numbers as words or figures.
10. Use of names and titles.
11. Avoiding redundancies.

In addition to the above intellectual tools, a number of physical digital gathering and entry devices exist that help the multimedia writer function effectively. Some of these devices include the following:

12. **Digital Camera:** The digital camera has permitted digitalization of video shots, enabling these shots to be stored in the computer memory and easily displayed in computer screen. Indeed, digital camera is a multimedia device (Woodford, 2022) because it performs functions other than taking still pictures, such as recording video, recording voice, playing back video and audio files, storing MP3 and MP4 files, editing pictures, transferring files to computers, and printing pictures when connected to a compatible computer.



Figure 7: Single Lens Reflex Digital

13. **Scanning Device-Image Systems:** While the digital camera enables the gathering of both motion and still images in digital form, the scanner makes use of light-sensing equipment to translate images of text, drawings, photos and the likes into digital form. In other words, the imaging systems in multimedia journalism helps in capturing textual, graphic and photographic contents in digital manner that allows for easy manipulation for multimedia uses (Nwodu, 2011).



Figure 2: Flathed 2D

14. **Auditory Input Tools:** These tools allow for smooth recording of analogue sound and conversion of same into digital forms (Duru & Okeke, 2020). They are data gathering tools that gather analogue sound in a continuous variable waves within a certain range of frequency. The audio-input devices are used essentially to produce digital forms for multimedia computers (Nwodu, 2011).



Figure 3: A dynamic

15. **Data Processing and Delivery Tools:** Multimedia journalists who are dexterous in the art of gathering multimedia data cum information do not keep this information to themselves. Of course, they are meant to be disseminated or uploaded with the aid of Internet-enabled computers. With computer therefore, the digital, textual, visual, audio and graphic data gathered and stored in the system area are processed accordingly. It is this processing that eventually helps the multimedia news produced at the end to appear highly attractive. However, it might be essential to note that most Internet-enabled computers are major tools for processing multimedia news.

16. **Data Receiving Tools:** Multimedia journalism signals and news are usually received electronically. The implication of the above is that receivers need devices that have enabling facilities to consume multimedia contents. Some of these devices include but not limited to: Internet enabled computers which allow for Internet broadcasting and online newspapers. In this case, audience members simply log on to a specific medium's website to enjoy continuous multiple news reports, news photos, and news video clips.



Figure 4: One example of data collection tool

17. **Mobile Phones:** Mobile phones serve as veritable tool that enhance performance and effectiveness of multimedia journalism - the device makes live reporting possible as it has created a “new way of broadcasting and awakening new citizen consciousness”. The device enables convenient sound and image recording and uploading either in personal, blogs or the public spheres (Agu, 2011, p.129). Apart from serving as news gathering device, the mobile phones also double as news receiving device. In recent time, people listen to radio, watch television and read multimedia news using their mobile phones-enabled handsets (Nwodu, 2011; Duru & Okeke 2020).

18. **Cable Modem:** There is also the cable modem which transmits outgoing data at 500 kbps and incoming data at 10mbps. It connects a personal computer to a cable TC system that offers Internet connection thereby facilitating the reception of news and other multimedia data via cable networks.

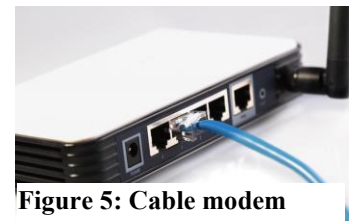


Figure 5: Cable modem

Source: Kavne, 2023

19. **A Variety of Software:** A range of software for working with multimedia exists. For example, Ashampoo has a number of multimedia software which include ActionCam, Audio Recorder, Cinemagraph, Movie Studio Pro, Snap, Soundstage, Video Deflicker, Video Filters and Exposure, Video Optimizer, Videos Tilt Shift, Music Studio, Photo Card, Photo Optimizer, and Video Converter (Newsweek Amplify, 2020).

Use of SEO in Multimedia Writing

Search Engine Optimisation (SEO) is a technique used to enhance visibility of websites and their contents in an extremely competitive digital world. It is a tool kit of enhancement features in a website that enables artificial intelligence bots to recommend contents from a website in Google searches (Taylor & Francis Editor Resources, 2023). SEO works at two different levels: first, at the level of the website which has to be developed in a way that is mobile search friendly. This enables AI bots to frequently recommend contents from the site in Google searches. Next is at the level of the individual content, which has to be presented in a manner that would match the searches of the online audience. This is where the multimedia writer has a key role to play in ensuring effective SEO of published contents. Taylor & Francis Editor Resources (2023) recommends that to ensure effective SEO of published articles, the titles of the article (or headline, in the case

of a news story) must be attractive. The basic guidelines for casting headlines or titles in the media quickly come to mind: headlines/captions must be punchy, catchy, attractive and capable of igniting curiosity in the readers. A dull, boring and verbose headline, therefore, falls short of expectations in this regard. Typical headlines for blog stories should be cast as follows:

- (i) ***Police arrests kidnap kingpin Wadume, rescues three captives in Taraba State.***
- (ii) ***Afrobeat Star Davido Ties Knot with Heartthrob, Chioma.***
- (iii) ***Wizkid releases New Album, Gets 1 million YouTube Views in One Night.***

Beyond attractive captions, however, the content of the story must be an accurate representation of the headline/caption. This negates the spirit of sensational headline casting (***clickbaits***) that has dominated the online media world today with a boomerang effect on SEO of published stories. According to Taylor & Francis Editor Resources (2023):

A title sets expectations for what someone will get from an article when they click through to it. If that title doesn't accurately reflect the content, visitors will be frustrated and click back to the search engine. This tells the search engine that the article is not a good resource for the visitor's search term. And the more this happens, the lower the search engine will place that article for similar searches (para. 13).

It is a fact that even in our offline media consumption habits, newspapers that are known to exhibit a high degree of sensationalism as against accurate representation of facts are avoided by the readers at the vendors. A typical example of clickbait is given in the news story below:

Wizkid holds peace concert in Jalingo, sues for unity and tolerance

By: Usman Adamu

An upcoming artist in Jalingo, Williams Babayo, also known as Wizkid holds a peace concert in Jalingo, the Taraba State capital today. The concert which took place at the Jolly Nyame Stadium had in attendance, artists from the sixteen local government areas and their teaming fans across the State.

Speaking at the concert, Wizkid notes that the unity of Taraba State is sacrosanct, hence, the need for the various ethnic groups and religious blocks in the state to coexist peacefully with one another

Lead performance at the concert by the artist dramatizes the power of unity and the beauty of diversity, a reality which he notes is needed in the state towards unlocking her socioeconomic potentials.

Guest speaker at the event, Comrade Udi Pastore, the Chairman Taraba Youth Council lauds the artist for hosting the concert which will serve to preach the gospel of peace, unity and development. Udi notes that Taraba is a highly multi-ethnic State; hence, it requires constant

sensitization of residents on the need for harmonious coexistence which is the panacea for development.

Against this backdrop, he commends the artist for the initiative and tasked other artists in the state to emulate the gesture, noting that Taraba Youth Council is ever ready to support youth-based initiatives that can engender peace and sustainable development in the state.

Highlights of the concert include cultural display by the Taraba Arts Council and stage performance from invited artists across the state that all emphasised the power of unity in a multi-ethnic state like Taraba. #

The headline above indicates that Wizkid- a supposedly popular Afrobeat star in Nigeria hosts a peace concert in Jalingo. This will likely attract readers' curiosity. Imagine the disappointment that will follow when they eventually realize that the Wizkid in the story is one local artist that calls himself Wizkid too, and not the Afrobeat Super star. This is what clickbaits do to attract readers to online news sites which is a counter-productive, and perhaps, unethical approach to effective SEO of online contents. .

In the final analysis, therefore, the burden of achieving effective SEO lies on the shoulders of the publisher to satisfy all technical demands that would make the website search-friendly and feature frequently in Google searches, and on the individual writers who must evoke creativity, spirit of aesthetics and sound journalistic skill/ethos that would make their contents attractive to the readers at all times. Multimedia is one way of achieving this, according to McCoy (2021, para. 29), "videos, photos, info-graphics, and diagrams are a visually stimulating way to deliver educational information. They help to capture your audience's attention and make your material more memorable. Multimedia posts are also more likely to be shared by your viewers." The more people engage with a media content online, the more enhanced are its SEO chances.

Platforms for Multimedia Writing

News websites and other Internet-based platforms such as blogs, the social media, email and Short Messaging Services (SMS) present valuable platforms for the practice of multimedia journalism where contents belonging to the various forms of communication – text, video, audio, pictures and info-graphics etc, are compressed into one story or news item and presented for audience consumption. Although they all exist majorly online, these platforms possess certain peculiarities that must be taken into consideration while using them to present multimedia messages to the audience. These peculiarities are closely examined in this section as discussed below.

News Websites

Most media houses in this digital age operate conspicuous websites where varieties of contents that are disseminated on their offline platforms are published for access by the online audience. In this case, the audience can easily access such contents online without having to visit the offline platforms of such media houses- whether print or broadcast. A typical news website is *dynamic* and *flexible* enough to accommodate multimedia stories. This *dynamism* helps to present stories on news

websites in the most impactful manner as all the necessary sensory impulses of the audience are invoked in the process of consuming the messages (GlobalSpec, n.d.). Typically, news websites are multimedia in nature and utilise a combination of textual, audio-visual and pictorial forms of communication to pass across information to the audience. A typical online news story is brief and straight and to the point. This may differ based on the nature of the news story- whether feature or straight news. But as a general rule, it is advisable to keep the story short and precise. The headline too must be brief, informative and catchy. It must be cast in such a way that online searches can quickly identify it and recommend it to readers accordingly. Specifically, writing for the web adheres to the following principles (Oakley, 2021; Rogers, 2020):

1. **Telling the story:** Tell the story upfront. Tell it as much as possible in the first four paragraphs for it to work across all possible platforms and devices. Let the introduction carry the crux of the story. Check to ensure paragraphs are clear, balanced, provide context, and are self-standing.
2. **Headline:** Ensure headline matches the story. All the rules governing the writing of headlines for mass media stories apply for online stories.
3. **Minimise Risk:** ensure you do not skip words: “We are going to Chelsea play” instead of “we are going to Chelsea to play, “ or duplicate words: “The president vowed to defeat his vowed rival” instead of “The president vowed to defeat his rival.” Avoid spelling errors. Spell check on computer is not enough; check on paper, get someone to second-check for you, and read copy aloud.
4. **Nail the Summary:** This is a single sentence that sells the story on the website’s front page; it should expand on the headline, reflect the story’s intro, and encapsulate what the story is all about.
5. **Strong Intros:** Avoid having attribution first, angle second: Write “The government of President Jonathan has done so much for Nigeria and deserves to be given a second term, the People’s Democratic Party National Chairman says.” Don’t write “the People’s Democratic Party National Chairman says the government of ...”
6. **Quote correctly:** When a quote is embedded in a sentence, the comma comes after the quote marks, e.g. Senate President expresses disappointment over Labaran Maku’s defection from PDP to APGA – “Maku is ungrateful and overambitious”, he said. But where a whole sentence is quoted, the comma should be inside quotation marks, e.g. “Jim Nwobodo did not steal enough to buy a Peugeot 404 yet Buhari threw him to jail,” the PDP presidential candidate told the rally.
7. **Picture must match story:** Users protest against glaringly mismatched photos. Also, wrong pictures against stories could lead to legal problems. Captions of photos need to be accurate, up to date, and should add to the story.
8. **Add extras to add interest:** Subheadings (cross heads) should be interesting phrases that refer to something that is definitely in the copy below – something that has not been subbed out. Quote boxes should sit higher on the page than the actual quote appears in the text. The promotion of stories requires strong images and texts, but it is necessary not to overdo it. Poor links are frustrating for the user.

Consider the news sample below on students protest over tuition fee hike in an imaginary College of Health and Technology Abaji:

Two shot dead, several injured as students protest tuition hike in Abaji

By: James Maza, City Correspondent

Two students have been shot dead while sixteen others sustain injuries in a clash between security agents and students protesting tuition fee hike at the College of Health and Technology (CHT), Abaji, Apa State.

The College management announced 50% increment in tuition fee last week for all students, a development that students consider insensitive and exploitative.

Efforts by the Students Representative Council (SRC) to reverse the increment failed to achieve desired results, leading to street demonstrations and blockade of major highways in Abaji.

Police Public Relations Officer, Apa State Command ASP Banjo Weji confirms the death of two students and notes that an unconfirmed number of students have sustained varying degrees of injuries in the clash.

Our Correspondent was at the State Specialist Hospital Abaji, where the injured students are receiving medical attention. The dead bodies are deposited at the Hospital's morgue pending directives from security agencies.

Reacting to the development, Head of Protocol and Public Affairs, CHT, Mr. Bukata Noma says authorities at the College are reviewing the emergency situation and will decide on the next course of action shortly. Noma states that broad-based consultations are on-going with student representatives, government officials, community stakeholders and security agencies to bring the situation under immediate control.

Meanwhile, Management has shut down the College and asked all students to vacate campus and residential hostels with immediate effect as soon as the protest started two days ago. This was contained in a statement released by the Registrar, Mr. Dalhatu Waza.

SRC Coordinator, Apa Central Zone, Comrade Zingas Aboh told reporters that the students cannot be cowed from protesting for their right. He said the protest will continue until the outrageous fee increment is reversed.

Increment of tuition fee has become a disturbing trend in tertiary institutions in Apa State, as authorities lament that the old tuition regimes are no longer sustainable in the face of skyrocketing inflation that exert high running cost on the institutions. #

Looking at the above news sample, one would see that it is not only brief but also informative and straight to the point. The headline is short, with a brief lead that captures the summary of the news and then the body of the news. To make this a complete multimedia story online, other multimedia additives such as pictures of the protest, video footages of the clash, an info-graph of the fee increment chart and hypertext links of stories on previous fee hikes in the state etc. could be added to the story. That is the beauty of multimedia storytelling on news websites today, and reporters that leverage this avenue tell the most impactful stories within the briefest number of words.

Blogs

Closely related to- but uniquely different from news websites are blogs. A blog (also called weblog) is an online journal or informational website where an individual, a group or a corporation write regularly about recent events or topics that interest them, usually with photos and links to other websites that they find interesting (Maulidina, 2023). It is obvious from this definition that blogs are typically multimedia in nature. They are potent advocacy tools for spreading enlightenment, socialization, sensitization and entertainment among other crucial functions of mediated communication. Blogs exist on a variety of subject matters hosted by individuals, corporate entities or government agencies. They can be classified based on their area of focus and coverage- **general interest blogs** that carry information on a wide variety of issues- such as Nairaland.com (which publishes information on every topic of interest to Nigerians both at home and in the diaspora), and **subject specific blogs** that are focused on a particular subject matter such as Naijaloaded.com.ng (which deals exclusively with issues relating to the Nigerian music and entertainment industries). Typical examples of famous Nigerian blogs include Lindaikajiblog, Farooq Kperoge's *Notes from Atlanta*, Correctbro.com, Legit.ng, and Bellanaija.com etc.

Another way of classifying blogs is by their operational modes where we have **traditional blogs** (independent blogs or websites existing on their own for information or entertainment purpose, or for whatever purpose they exist); and **micro blogs** that are hosted on social media platforms such as Twitter, LinkedIn and Instagram etc. Typically, most of the contents shared on blogs are multimodal in nature. This multimedia orientation helps bloggers to communicate very impactful messages to the audience. It must be emphasised that bloggers must keep articles on their blogs interesting at all times to sustain the audience they have gathered on the competitive cyberspace. Against this backdrop, blog posts must be kept short at all times, brief and informative. They must be simplified in terms of language and style, and invoke other vital journalistic elements- such as humour, for instance, to keep audience glued to them at all times. Other tips to consider in writing news worthy contents for blogs are as follows:

1. **Captivating headline:** The headline should be captivating so as to attract people to the link. Two ways of writing captivating headlines suggested by Careathers (2023) and Oakley (2021) are writing the headline in a question form and using second person point of view (you/your). The question raised in the headline has to be answered in the body of the story. Example of a captivating question form headline is: *How to Cure Cancer with Local Herbs*. Use of second person point of view directly engages with the reader.

2. **Begin with facts:** Readers normally want to get the facts first before opinions emerging from the facts. Thus, the facts of the story should be presented first, followed by explanation of the facts, which could be expression of opinions on how the story will impact the readers.
3. **Use of present tense and active voice:** To give a sense of immediacy and strength to a story, the use of present tense and active voice is necessary.
4. **Avoid use of jargons:** Avoiding jargons makes a story easy to read and comprehend the story.
5. **Write out acronyms on first use:** This should be so even if you assume the acronym is a familiar one. It may not be familiar to everyone or it may mean a different thing to different people. For example, NTA in Nigeria means Nigeria Television Authority. But in U.S., it means Notice to Appear. Remember, audiences for blog cut across international boundaries.
6. **Research thoroughly:** It is necessary to do thorough research so as to cite facts, know so much about the topic you are writing on and check facts. It is important to do this so as not to lose the trust of readers.
7. **Let the content also be captivating:** To achieve captivating content, Oakley (2021) recommends the four “Cs”: clarity, conciseness, compelling content and credibility.
8. **Proof-read:** It is important to have copy editors go through your written story. Do not write and read alone before posting. A second eye is necessary to spot the errors you might not have seen.

Below is an imaginary story for a typical entertainment blog:

Tuface Idibia launches scholarship fund for best UTME candidate in Benue State

By: Gideon Kunle

Nigerian Afrobeat legend Innocent Idibia, popularly known as Tuface has instituted a scholarship fund to sponsor the overall best candidate in UTME in Benue State. The scholarship was unveiled today in Makurdi, Benue State Capital with John Azave, a 19-year old alumnus of Bright Future Academy Abako as the pioneer beneficiary.

Speaking at the maiden award ceremony, the Afrobeat superstar emphasizes that the essence of the scholarship is to promote academic excellence and encourage the younger generation in the state to aspire to greater heights.

Idibia hints that plans are on ground to expand the award to reflect the dichotomy between arts and science, and accommodate other vital criteria such as gender and people living with disabilities.

Presenting the award, Benue State Commissioner for Youths, Sports and Social Development, Mark Tsengu, applauds Mr Idibia for the laudable initiative that would encourage academic excellence among the youths in the state.

Tsengu says Benue State is always proud of Tuface who has never relented in deploying his talent and resources to empower the downtrodden in the state. He charges the recipient to make the best out of the golden opportunity while at the University so as to fulfil the mission of the scholarship.

Also speaking, the National President of Benue Students Association, Comrade Jerry Abutu, extols the virtues of Tuface for always supporting Benue students. Abutu notes that Tuface is an inspiration to Benue youths, and prayed God to reward him for his charitable works to humanity, especially the youth population.

Flanked by the superstar at the occasion were household names in the Nigerian entertainment industry such as Don Jazzy, David Adeleke (Davido), Bright Okpocha (Basket Mouth), Tiwa Savage and Wizkid among a litany of other celebrities.

Azave, an applicant of Fishery and Aquaculture at the University of Abuja scores 374 in UTME which places him above all other candidates in the State, and among the top 50 in the country. He hails from Ikpayongu in Gwer West Local Government Area of Benue State.
#

Story Shell in Multimedia Writing

A typical multimedia story is wrapped in a story shell that provides background information to the story (Stevens, 2020, para. 4). This could be “everything from databases, timelines and info-boxes to lists of related stories, links to other resources and online forums. The information in each shell gives the reader a sense of the context of a story and where it fits in with other stories on the same topic”. The individual shells then provide links to stories on the topic from different angles for easy access. This helps to organise the story in such a way that a reader can go straight to the section of interest and read it without having to read the whole story from beginning to the end. Each shell contains a detailed story on an aspect of a broad subject matter. This usually happens when the story is lengthy and needs to be broken down into bits to make an interesting reading. The shells are then arranged on the story’s homepage for easy navigation to the various sections. A typical story on the outcome of the 2023 presidential election in Nigeria could have the following in the various shells:

- INEC declares Tinubu president elect
- Opposition parties hold joint press conference, fault electoral processes
- EU observer team releases preliminary report, decries violence in some parts of the country
- Network issues hampered e-transmission of results- INEC
- I will carry all along in my administration- Tinubu reacts to victory
- Go to court if you are not satisfied with the outcome- Buhari tells opposition candidates

All these could be developed into full-length stories connected to the central theme, and organised on the homepage to direct readers to the stories on the

website. What a story shell helps to achieve is proper organisation of multimedia items for easy access by the readers.

Fact-Checking in Multimedia Writing

One of the major fallouts of the digital revolution and liberalisation of the information sphere is a predominance of fake news on the digital space that heightens the need for fact-checking in journalism practice. Indeed, all forms of communication- textual, audio-visual and pictorial are prone to faking at ease courtesy of information and communication technology which informs the need for journalists to carefully fact-check the information they source from the internet- and other porous sources- for authenticity before publishing. This is necessary in order not to fall into the complicity of circulating fake news. While fake news has become a notorious trend in contemporary journalism discourse, practices such as *deepfake*, video cloning, photo-manipulation etc. are in vogue, and all deepen the complications that characterise journalism practice in the 21st Century.

Fact-checking is the art of verifying the authenticity of information to ensure it is factual and accurate before reporting to the audience. This could be done by using technology and applicable online tools such as Snoops.com, FindExIf.com, InVid and Hoaxy among others. Fact-checking can also be done by engaging in physical verification strategies such as consulting the library, making phone calls or exchanging mails for clarifications and confirmations, engaging experts in interviews to crosscheck the veracity of information etc. Online sites such as www.fullfact.org, www.snopes.com, www.africacheck.org, and <https://detectfakes.media.mit.edu/> among a host of others are dedicated to fact-checking and authentication of information (Chapman, 2023). Although media houses have personnel detailed purposefully for fact-checking contents for authenticity before publishing, the ultimate burden of fact-checking lies primarily on the reporter whose by-line appears on the story to ensure that the content he produces for publication is factual. Several tools and resources abound online- and even offline- for this purpose, as newsrooms constantly make efforts to imbue in journalists, the basic skills to detect fake news and use available resources to fact-check contents for authenticity.

Summary

In this chapter, we have demonstrated the principles upon which multimedia writing is based. The demonstration starts with examination of multimedia journalism, which is the core reason for multimedia writing. Multimedia journalism is defined as a form of journalism that particularly distributes news contents either using two or more media formats via the Internet. The examination of multimedia journalism focused on meaning and characteristics of the concept. The principles of multimedia writing such as harmony, simplicity and conciseness, attribution, expressive communication, hypertextuality, subtitles and SEO are clearly explained. Both the intellectual and physical tools used for multimedia writing are expounded. Products of multimedia journalism are placed in specific channels such as news websites, blogs, social media, email and Short Messaging Services (SMS). The principles of two of these platforms – news websites and blogs – are examined. In the examination of the principles, the chapter demonstrates writing of multimedia stories for new websites and blogs. A visible example of the manifestation of multimedia writing is the concept of story shell.

To ensure multimedia writing is devoid of fake content, the chapter also explores approaches of fact-checking in multimedia writing.

Exercises

1. State any two definitions of multimedia journalism.
2. List the characteristics of multimedia journalism.
3. Explain any six principles of multimedia writing.
4. Describe the concept of Search Engine Optimisation (SEO) in multimedia writing.
5. List seven principles of multimedia writing for news websites.
6. Identify eight intellectual and eight physical tools used in writing for multimedia.
7. Write a multimedia story for your institution's website.
8. List seven principles of multimedia writing for blog.
9. Write a multimedia story for an educational news blog.
10. Using a hypothetical example, explain the components of story shell in multimedia writing.
11. Explain any three approaches of fact-checking in multimedia writing.

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Chapter 24

Writing for Public Relations

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Overview

Public relations is a field of study as well as a fully developed profession globally. Excellence in expressive communication, particularly writing and speaking skills are required to succeed in the theory and practice of public relations. There are several forms of public relations activities that are connected with writing, including programme formulation, articulation, execution, monitoring, evaluation and reporting. The board objective of this chapter is to discuss the strategies and techniques of public relations writing.

Objectives

This chapter is designed to achieve the following objectives:

1. Review the concept of public relations.
2. Explain the meaning of public relations writing.
3. Identify the elements of public relations writing.
4. Highlight and discuss the strategies of public relations writing.
5. Discuss the techniques of public relations writing.
6. Show the steps in writing for the various areas of public relations.

Introduction

Public relations is a planned communication strategy that involves the management of relationships between organisations and their stakeholders. It is a critical aspect of organisational communication that seeks to build and maintain positive relationships with various publics, including customers, employees, investors and the media. According to Cutlip, Centre and Broom (2013), public relations involves the deliberate and planned effort to establish and maintain goodwill and mutual understanding between an organisation and its stakeholders.

Public relations, as noted by Asemah, Kente, Nkwam-Uwaoma & Amah (2021) is a planned communication that helps an organisation and its external and internal publics to enjoy mutually beneficial understanding. It is a term that often used to explain the different techniques organisations use to convey messages about their goods, services, products or overall images to the publics with the main aim of gaining goodwill. “Public relations involves two-way communication between an organisation and its public” (Asemah & Nwammuo, 2018). This perhaps explains why Asemah, Kente & Nkwam-Uwaoma (2021) note that “public relations entails the practice of understanding the aim of an organisation and the relationship the organisation has within society.” “Public relations is aimed at creating a public opinion within the outline and structure of organisation, individual or design” (Asemah, Kente & Nkwam-Uwaoma, 2020). In August 1978, public relations practitioners met in Mexico and defined public relations as the art and social science of analysing trends, predicting their consequences, counselling organisations’ leaders and implementing planned programmes of actions, which will serve both the organisation and publics’ interest. Public relations is a profession that uses communication to create and sustain favourable

image and reputation among its strategic stakeholders called the publics (Asemah, 2012; Asemah, 2022a).

The foregoing shows that public relations is aimed at winning the goodwill of both the external and internal publics of an organisation. Thus, public relations is not a fire brigade approach; it is a preventive approach to organisation image management and the exercise must be done on a continuous basis.

The origins of public relations can be traced back to ancient civilisations, where leaders used various communication methods to influence the masses. However, the modern practice of public relations emerged in the early 20th century in the United States, where it was used primarily for propaganda purposes. According to Moss and DeSanto (2015), the development of public relations can be attributed to several factors, including the growth of democracy, the emergence of mass media and the need for businesses to communicate effectively with their stakeholders.

One of the pioneers of modern public relations was Edward Bernays, who is often referred to as the "father of public relations." Bernays was a nephew of Sigmund Freud and used psychological insights to influence public opinion. He believed that public relations should be used to shape public opinion in a way that would benefit his clients. Bernays' work helped to establish public relations as a profession and his book "Crystallising Public Opinion" (1923) is still considered a seminal work in the field.

The main aim of public relations is to manage the relationship between an organisation and its stakeholders. According to Grunig and Hunt (1984), there are four models of public relations: press agency/publicity, public information, two-way asymmetric, and two-way symmetric. The press agency/publicity model involves using propaganda and manipulation to influence public opinion, while the public information model focuses on providing accurate information to the public. The two-way asymmetric model involves a one-way flow of communication from the organisation to the public, while the two-way symmetric model emphasises mutual understanding and dialogue between the organisation and its stakeholders.

In practice, public relations professionals engage in various activities, including media relations, crisis management, event planning, and social media management. Media relations involve building relationships with journalists and pitching stories to the media to generate positive coverage for the organisation. Crisis management involves developing strategies to manage negative publicity and protect the organisation's reputation. Event planning involves organising events such as product launches, charity events and conferences to engage with stakeholders. Social media management involves managing the organisation's social media channels to engage with customers and build relationships.

There are several strategies that public relations professionals use to achieve their objectives. One of the most common strategies is media relations, which involves building relationships with journalists and pitching stories to the media to generate positive coverage for the organisation. This strategy can be effective in building brand awareness and generating positive publicity for the organisation. Another strategy is crisis management, which involves developing strategies to manage negative publicity and protect the organisation's reputation. This strategy is essential because negative publicity can damage the organisation's reputation and affect its bottom line. Crisis management involves developing a crisis communication plan that outlines the steps to be taken in the event of a crisis.

The plan should include key messages, spokespersons, and strategies for communicating with stakeholders.

Event planning is another strategy that public relations professionals use to engage with stakeholders. Events such as product launches, charity events and conferences provide opportunities for organisations to interact with their stakeholders and build relationships.

What is Public Relations Writing?

Public relations writing is the art of creating compelling messages and contents that promote a company, organisation or individual. It is a crucial aspect of public relations and requires an understanding of the target audience, communication goals and persuasive techniques. Effective public relations writing can help build brand awareness, enhance credibility and establish relationships with stakeholders. This is why Stovall (2006) contends that every organisation must pay attention to its communication at every level. Writing is one way an organisation communicates its goals.

Public relations writing is seen as a special aspect of public relations practice which is aimed at building and maintaining mutually beneficial relationships with the public. This includes, but not limited to, writing of information that keeps the company's image positive through various techniques like press releases, speeches and social media posts; public relations can also be done for other purposes, including recruiting new employees or donors'' (Outranking, 2022). "One important fact about this type of communication is that it is beneficial for both the creator and recipient because messages are conveyed across time frames." (Outranking, 2022). "Those who write public relations stories have access to different channels that can be used as tools when managing public perception and this often makes them an important part of companies' marketing techniques." (Outranking, 2022).

Writing is an essential component of public relations practice, as it allows practitioners to communicate with various stakeholders, including clients, the media and the public (Seitel, 2017). Public relations writing differs from other types of writing in several ways. In this session, we will discuss the differences between public relations writing and other types of writing and explore the implications of these differences.

Differences between Public Relations Writing and Other Types of Writing

Purpose: The purpose of public relations writing is to communicate and persuade specific audiences to support a client or organisation's objectives. Other types of writing, such as academic or creative writing, serve different purposes, such as informing or entertaining.

Audience: Public relations writing targets specific audiences, such as clients, the media, or the public. Other types of writing may have a broader audience, such as academic or creative writing that may target scholars or general readers.

Style: Public relations writing employs a style that is clear, concise, and persuasive. Other types of writing may use more complex language and sentence structures that are not typically found in public relations writing.

Tone: Public relations writing often employs a positive and optimistic tone to promote an organisation or client's message. Other types of writing may use different tones, such as academic writing that may be more neutral or critical.

Format: Public relations writing follows specific formats, such as press releases, memos, and speeches, to ensure that the message is effectively communicated to the target audience. Other types of writing may not have specific formats that need to be followed.

What then is the implication of these differences on writing style of the PR practitioner?

Adaptability: Public relations practitioners need to be adaptable in their writing styles to effectively communicate with different audiences. They need to understand the specific requirements of each audience and adjust their writing style accordingly.

Clear and Concise: Public relations writing needs to be clear and concise to effectively communicate the intended message. Practitioners need to focus on using simple and straightforward language to ensure that the message is easily understood by the target audience.

Targeted Audience: Public relations writing needs to be targeted towards specific audiences to effectively persuade them to support a client or organisation's objectives. Practitioners need to understand the needs and interests of the audience to tailor the message accordingly.

Strategic: Public relations writing needs to be strategic to achieve specific objectives. Practitioners need to understand the broader context of the message, such as the organisation's goals, the media landscape, and public perception.

Ethical: Public relations writing needs to be ethical to maintain credibility and trust with stakeholders. Practitioners need to ensure that the message is truthful, accurate and transparent.

In other words, public relations writing differs from other types of writing in several ways, including its purpose, audience, style, tone and format. These differences have implications for public relations practitioners, who need to be adaptable, clear, targeted, strategic and ethical in their writing. By understanding the differences and their implications, public relations practitioners can effectively communicate their message and achieve their objectives.

Key Elements of Public Relations Writing

Public relations writing involves creating content for a variety of media, including press releases, social media posts, speeches, brochures, and newsletters. Regardless of the medium, effective public relations writing should include several key elements:

Target Audience: Understanding the target audience is essential to crafting effective messages. PR writers need to research and analyse the demographics, interests and behaviours of their audience to tailor their content to their needs and interests.

Key Message: A key message is the central idea or theme that PR writers want to convey to their target audience. It should be clear, concise and memorable to ensure that it resonates with the audience.

Call to Action: A call to action is a request for the audience to take a specific action, such as visiting a website, making a donation or signing a petition. It should be compelling and relevant to the key message.

Tone: The tone of PR writing should reflect the brand's personality and values. It should be appropriate for the target audience and the communication medium.

Branding: Public relations writing should align with the brand's visual and verbal identity, including the logo, colours, fonts, and tone of voice.

Strategies for Public Relations Writing

To create effective public relations content, writers should follow several strategies:

Research and Analysis: PR writers should research and analyse the target audience, the competition, and the industry to understand the context and the needs of their stakeholders.

Storytelling: Storytelling is a powerful technique for engaging audiences and conveying key messages. PR writers should create compelling narratives that resonate with the audience and inspire action.

Emotional Appeal: Emotions are a potent tool for persuasion. PR writers should use emotional appeals, such as empathy, humour, or inspiration, to create a connection with their audience.

Benefits and Value: PR writers should focus on the benefits and value of their products, services, or ideas to their target audience. They should highlight how their brand can solve problems, meet needs, or improve lives.

Credibility: Credibility is crucial in public relations writing. PR writers should use credible sources, facts, and statistics to support their messages and establish their expertise and authority.

Techniques for Public Relations Writing

To create compelling public relations content, writers should use several techniques:

Headlines and Hooks: Headlines and hooks are attention-grabbing phrases that entice readers to read further. PR writers should use headlines and hooks that are relevant, interesting and provocative.

Quotes: Quotes are powerful tools for adding credibility, personality and emotion to public relations writing. PR writers should use quotes from experts, customers, or stakeholders to support their messages.

Imagery: Imagery, such as photos, infographics or videos, can enhance the impact of public relations content. PR writers should use imagery that is relevant, high-quality and consistent with the brand's visual identity.

Social Media: Social media is a vital channel for public relations writing. PR writers should use social media to engage with their audience, share content, and build relationships

SEO: Search engine optimisation (SEO) is a technique for improving the visibility and ranking of public relations content in search engines. PR writers should use keywords, meta-descriptions.

Areas of Public Relations Writing

1. Press Release

In the field of public relations, press releases are one of the most important tools used by Practitioners to communicate with the media and the public. A well-written press release can help an organisation gain positive media coverage and build its reputation. However, writing a press release requires skill, knowledge and experience (Peppas, 2015). In this essay, we will discuss the key elements of writing a press release and the best practices that public relations practitioners should follow to ensure that their press releases are effective.

A press release is a document that is written for the media and the public. It should be informative, concise, and well-organised. The following are the key elements of a press release as noted by Bowen (2013):

Headline: The headline is the most important part of a press release. It should be attention-grabbing and summarise the main message of the press release. It should also be short and to the point.

Dateline: The dateline is the location and date of the press release. It should be placed at the beginning of the press release and should include the city and state in which the press release is being issued.

Lead Paragraph: The lead paragraph is the first paragraph of the press release. It should contain the most important information, and should answer the who, what, when, where, why and how questions.

Body: The body of the press release should provide more detailed information about the topic. It should be well-organised and easy-to-read. It should also include quotes from key stakeholders and experts.

Boilerplate: The boilerplate is a short paragraph that describes the organisation that is issuing the press release. It should be included at the end of the press release and should be consistent across all press releases issued by the organisation.

Best Practices for Writing Press Releases

Know your audience: Public relations practitioners should have a good understanding of the media outlets that they are targeting. They should also have a good understanding of the interests and needs of the target audience.

Use simple language: Press releases should be written in simple language that is easy to understand. Avoid jargon, technical terms and complicated sentences.

Be concise: Press releases should be short and to the point. Ideally, they should be no longer than one page.

Be factual: Press releases should be based on facts and should not contain any false or misleading information. Public relations practitioners should also be transparent about the source of the information.

Use quotes: Including quotes from key stakeholders and experts can make a press release more interesting and credible.

Include multimedia: Including multimedia such as images and videos can make a press release more engaging and shareable.

Follow up: Public relations practitioners should follow up with journalists to ensure that they have received the press release and to answer any questions they may have.

In conclusion, press releases are an important tool used by public relations practitioners to communicate with the media and the public. A well-written press release can help an organisation gain positive media coverage and build its reputation. To write an effective press release, public relations practitioners should follow best practices such as knowing their audience, using simple language, being concise, being factual, using quotes, including multimedia and following up with journalists. By following these best practices, public relations practitioners can ensure that their press releases are effective and contribute to the success of their organisation.

2. Company Publications

Writing for a company's publications such as brochures, annual statements of accounts and assets and liabilities reports is an essential task for public relations practitioners. These publications serve as important communication tools that convey the company's message, vision and values to its stakeholders. Writing for such publications requires the PR practitioner to be familiar with the company's goals and objectives, its target audience, and the best practices for effective communication. In this essay, we will discuss the key elements of writing for a company's publications, and the best practices that PR practitioners should follow to ensure that their writing is effective. We will also provide appropriate citations using the APA style sheet.

Key Elements of Writing for a Company's Publications:

Understanding the Company's Goals and Objectives: A PR practitioner should have a good understanding of the company's goals and objectives before writing for its publications. This will help them to create content that is aligned with the company's vision and mission.

Knowing the Target Audience: A PR practitioner should also have a good understanding of the company's target audience before writing for its publications. This will help them to create content that is tailored to the needs and interests of the target audience.

Choosing the Right Tone and Style: The tone and style of the writing should be appropriate for the publication and the target audience. For example, a brochure aimed at potential investors should have a more formal tone and style than a brochure aimed at customers.

Highlighting Key Information: The writing should highlight key information such as the company's strengths, achievements, and unique selling points. This will help to capture the reader's attention and encourage them to read on.

Providing Evidence: The writing should be backed up by evidence such as statistics, case studies, and testimonials. This will help to increase the credibility of the company and its publications.

Using Visuals: Visuals such as images, graphs, and charts can help to break up the text and make the publication more visually appealing.

Best Practices for Writing for a Company's Publications

Use a Clear and Concise Writing Style: Writing for company publications should be clear, concise and to the point. Avoid using complicated language and technical terms that may confuse the reader.

Write with the Reader in Mind: The writing should be tailored to the needs and interests of the reader. Use language that is appropriate for the target audience, and provide information that is relevant to their needs.

Use Headlines and Subheadings: Headlines and subheadings can help to break up the text and make it easier to read. They can also help to guide the reader through the publication.

Use Visuals Effectively: Visuals such as images, graphs, and charts can help to illustrate key points and make the publication more engaging. However, they should be used sparingly and should be relevant to the content.

Edit and Proofread: The writing should be carefully edited and proofread to ensure that it is free from errors and typos. A professional appearance is important for the credibility of the company.

By way of resume, writing for a company's publications such as brochures, annual statements of accounts and assets and liabilities reports is an essential task for public relations practitioners. To write effective content for these publications, PR practitioners should have a good understanding of the company's goals and objectives, its target audience, and the best practices for effective communication. They should also use a clear and concise writing style, write with the reader in mind, use headlines and subheadings, use visuals effectively, and carefully edit and proofread their work. By following these best practices, PR practitioners can ensure that their writing is effective, and contributes to the success of the company.

3. Rejoinder

Writing a rejoinder is an essential task for public relations practitioners as it allows them to respond to criticism, correct misinformation and defend their client's reputation. A rejoinder is a written response to an article, opinion piece or statement that has been published in the media. It provides an opportunity for the PR practitioner to present their client's perspective and to address any inaccuracies or misunderstandings that may have been communicated (Smith & Vercic, 2009).

Key Elements of Writing a Rejoinder

Understanding the Issue: Before writing a rejoinder, a PR practitioner should have a good understanding of the issue at hand. This includes understanding the context in which the criticism was made, the key arguments presented and the potential impact on the client's reputation (Scherer, 2016).

Identifying the Target Audience: A PR practitioner should also identify the target audience for the rejoinder. This will help them to tailor their message and language to the needs and interests of the audience.

Addressing the Key Arguments: The rejoinder should address the key arguments presented in the original article or statement. This includes providing evidence to support the client's position, and refuting any inaccuracies or misunderstandings.

Using a Professional Tone: The tone of the rejoinder should be professional and respectful, even if the original article or statement was critical of the client. It is important to maintain a positive reputation for the client.

Offering a Solution: The rejoinder should offer a solution to the issue at hand. This can help to demonstrate that the client is proactive and committed to addressing any concerns that may have been raised.

Best Practices for Writing a Rejoinder

Respond in a Timely Manner: A rejoinder should be written and published as soon as possible after the original article or statement has been published. This can help to prevent the spread of misinformation and to demonstrate that the client is taking the issue seriously.

Use Evidence to Support Your Claims: The rejoinder should be backed up by evidence such as statistics, case studies, and testimonials. This can help to increase the credibility of the client and their perspective.

Keep the Message Simple and Clear: The message of the rejoinder should be simple and clear. Avoid using complicated language or technical terms that may confuse the reader.

Acknowledge Any Valid Points: If the original article or statement raised any valid points, it is important to acknowledge them in the rejoinder. This can help to demonstrate that the client is listening to feedback and taking steps to address any concerns.

Proofread Carefully: The rejoinder should be carefully proofread to ensure that it is free from errors and typos. A professional appearance is important for the credibility of the client.

In summary, writing a rejoinder is an essential task for public relations practitioners as it allows them to respond to criticism and defend their client's reputation. To write an effective rejoinder, PR practitioners should have a good understanding of the issue, identify the target audience, address the key arguments, use a professional tone and offer a solution. They should also respond in a timely manner, use evidence to support their claims, keep the message simple and clear, acknowledge any valid points and proofread carefully. By following these best practices, PR practitioners can ensure that their rejoinder is effective and contributes to the success of their client.

4. Writing for Oral Presentation

Writing for an oral presentation is an essential task for public relations practitioners as it allows them to communicate their message effectively and persuade their audience. Oral presentations can take many forms, including speeches, pitches and presentations. Stovall (2006) notes that this type of writing is good for the ear not the eye. We will discuss the key elements of writing for an oral presentation and the best practices that PR practitioners should follow to ensure that their writing is effective.

Key Elements of Writing for an Oral Presentation

O'Neill & McDonnell (2016) suggest some critical elements that are relevant to oral presentation; they are:

Understanding the Audience: Before writing for an oral presentation, a PR practitioner should have a good understanding of the audience they will be addressing. This includes their interests, knowledge level and attitudes towards the topic.

Developing a Clear Structure: The presentation should have a clear structure that guides the audience through the key points. This includes an introduction, main body and conclusion.

Using Clear and Concise Language: The language used in the presentation should be clear and concise. Avoid using technical jargon or complex language that may confuse the audience.

Incorporating Visual Aids: Visual aids such as slides or diagrams can help to reinforce the key points and make the presentation more engaging.

Practising the Presentation: The presentation should be practiced several times to ensure that it flows smoothly and that the PR practitioner is confident in delivering the message.

Best Practices for Writing for an Oral Presentation

Start with a Strong Opening: The opening of the presentation should be attention-grabbing and memorable. This can help to engage the audience and set the tone for the rest of the presentation.

Focus on Key Messages: The presentation should focus on the key messages that the PR practitioner wants to communicate. This can help to ensure that the audience retains the most important information.

Use Stories and Examples: Stories and examples can help to illustrate the key messages and make them more memorable. They can also make the presentation more interesting and engaging.

Address Counter-arguments: The presentation should address any potential counterarguments or objections that the audience may have. This can help to build credibility and increase the persuasiveness of the presentation.

End with a Strong Conclusion: The conclusion of the presentation should summarise the key points and leave a lasting impression on the audience. It should be memorable and inspire action or further consideration of the topic.

Corporate Social Responsibility Press Release

Corporate social responsibility is described as the commitment of an organisation to the environment where it operates. Thus, an organisation must be socially responsible to its area of operation. Olatunji (2008, p. 223) notes that “CSR goes beyond the statutory, legal obligations, but extends to deliberate, yet voluntary programmes and policies initiated and sustained by corporate organisations to promote the well-being of all stakeholders in both the micro and macro environments of business organisations.” (Cited in Asemah, 2015; Asemah & Nwam-Uwaoma, 2016; Asemah, 2022b).

“Corporate social responsibility refers to the mandated efforts of companies to take responsibility for their impact on society and the environment and this can include initiatives such as charitable giving, environmental conservation efforts and promoting diversity and inclusion in the workplace.” (Indian CSR, 2022). “Corporate social responsibility is a way for companies to not only improve their own operations and bottom line, but also contribute to the well-being of society and the environment.” (Indian CSR, 2022). This is why it is good to keep the general public abreast of the contributions of organisations to the society. This will bring about mutual understanding between the company and the community where the company operates. This is because when companies engage in CSR, they improve their reputation, build trust with stakeholders and equally contribute to the well-being of society and environment where they operate.

When an organisation executes any projects, there is need to create awareness about the project so executed. Thus, CSR press release becomes so important. This explains why Outranking (2022) notes that “professional PR writing can be used to help build a company’s reputation and can also be used for charity and ethics purposes, as well as in the public relations field.” Therefore, in writing a CSR Press release, the following points as recommended by Indian CSR (2022) must be taken into consideration:

- a. **Identify the Key Message:** This is the first thing you must take into consideration. The identification of the key message is important because it helps the writer to remain focused; without identifying the key message, the writer will deviate. Thus, before passing across any message to the publics, the key message should be identified. The key message may be on the achievement recorded by an organisation or the project executed within and outside the community. It is the key message that will draw the attention of the publics and also, make them to have a favourable disposition toward the organisation because one of the goals of CSR is to positively affect the image or reputation of an organisation.
- b. **Compelling Narrative: The write-up** should be a clear and persuasive explanation or description that can engages the readers and also make them to want to learn more. The writer has to be able to include specific details and anecdotes capable of illustrating the impact of the company's efforts. All these must be done, if the publics must be persuaded.
- c. **Highlight the Company's Unique Contribution: As a writer, you must be able to point out a particular thing that is so important or critical to the CSR success story of your organisation.** What has the company done? It is very important for you to point out such contributions. When you are able to highlight the company's contributions, then it will be very easy for the publics to draw a comparison between your own company and others that are not living up-to expectations when it comes to CSR performance.
- d. **Include Concrete Results and Metrics: This implies that you must be able to include visible and verifiable results in the CSR write-up.** How many people were impacted by the initiative? How many people have you placed on sponsorship? How have you been able to manage environmental degradation? The foregoing are some of the points that must be considered.
- e. **Use Visuals to enhance the Story:** Visuals is important when it comes to promoting a CSR success story. Visuals make the story more engaging for readers. The writer can make use of photographs, pictures, infographics or videos to depict the impact of the company's efforts. The use of visuals help to bring the story to life and make it more compelling for readers.

Other areas of public relations professional writings include, but not limited to media relations, employee relations, social media public relations, strategic communication and community relations.

In conclusion, writing is an essential task for public relations practitioners as it allows them to communicate their message effectively and persuade their audience. To write an effective presentation, PR practitioners should understand their audience, develop a clear structure, use clear and concise language, incorporate visual aids and practise the presentation. They should also start with a strong opening, focus on key messages, use stories and examples, address counterarguments and end with a strong conclusion. By following these best practices, PR practitioners can ensure that their oral presentation is effective and contributes to the success of their client.

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Chapter 25

Writing for Advertising

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Overview

Advertising is one of the professional areas of business endeavour that thrives on effective communication. It attempts to influence attitudes of target audiences through the competencies of professional advertising practitioners working within the typical advertising agency or as consultants. The goal of the advertiser is to bring about sales of his/her product. To achieve this, the advertiser needs to communicate information about the brand that will inform, educate, persuade, remind and reinforce purchases in the consumers. This, in effect, means that the advertiser must speak to the target audience using parsimonious languages and images. The art of initiating persuasive advertising messages is the subject matter of advertising writing, otherwise called copywriting. Copywriting extends to writing advertising briefs, contact reports, campaign planning, advertising projects' report writing, amongst others. Therefore, this chapter introduces students to the mechanics of advertising copywriting, with specific attention to print, radio, television and outdoor advertising.

Objectives

The main objective of this chapter is to introduce the student to the mechanics of writing for advertising. At the end of this unit, students should be able to:

- i) Define the concept of copy in advertising writing
- ii) List the functions of copies in advertising
- iii) Discuss the characteristics of an effective Copywriter
- iv) Itemize the objectives of copywriting
- v) Itemize the key elements of a press advertisement
- vi) Identify the different types of radio commercials
- vii) List major terminologies adopted in writing radio commercials
- viii) Identify the components of a television commercial (TVC)
- ix) Identify the different types of TV Commercials
- x) Define the concept of out-of-home (OOH) advertising
- xi) Discuss the advantages of OOH advertising
- xii) Produce samples of OOH advertisement
- xiii) Identify the principles for outdoor advertising copywriting and design

Conceptual Clarifications

Concept of Advertising

Advertising attempts to influence attitudes of target audiences through the skills and competencies of professional advertising practitioners working within the typical advertising agency or as consultants. The art of initiating persuasive advertising messages is the subject matter of copywriting. The experts in the creative departments of a typical full-service advertising agencies, or the modern creative boutique/ shops who have the responsibility for copywriting are called copywriters.

Advertising is not only a form of communication, but specifically, a persuasive communication. Advertising takes place when a communicator consciously arranges his/her message and choice of channels to have a calculated effect on the attitude or behaviour of a specific audience (target audience). At inception, the Advertising Practitioners Council of Nigeria (APCON), defines advertising as “a form of communication through the media about products, services and/or ideas paid for by sponsors” (APCON, 1988). APCON has now transformed into the Advertising Regulatory Council of Nigeria (ARCON) through the Act of Parliament, called Advertising Regulatory Council of Nigeria (ARCON) ACT No 23 of 2022.

Olatunji (2010) defines advertising as a communication strategy, often as a commercial nature, of notifying, informing, inviting or drawing attention of prospects, in some places, through the media by identified sponsors, to desired objects or ideas to elicit patronages of goods or acceptance of ideas and information in accordance with the goals of the advertiser. Alternatively, (Olatunji, 2010) submits that advertising is a sponsored, persuasive and relatively cheap form of communication, through appropriate media, to create awareness for, acceptance of and patronage of products, services or ideas.

Concept of Advertisement

Section 63 of ARCON Act (2022) states that an “Advertisement” refers to:

A notice, announcement, exposure, publication, broadcast, statements, “announcorial”, “informercial”, commercial, hype, display, town cry, show, event, logo, payoff or trademark to promote, advocate, solicit, showcase, endorse, vote or support a product, service, cause, idea, person, or organisation, with the intention to influence, sway, actuate, impress, arouse, patronise, entice, or attract a person, people or organisation by an identified sponsor irrespective of media, medium or platform.

Functions of Persuasive Advertising Messages

As a persuasive communication, advertising performs the following functions:

- Pass across brand information
- Generate necessary awareness,
- Modify attitudes.
- Create new attitude (brand attitude) where none exists
- Persuade listeners/consumers
- Reinforce existing attitudes (i.e. reminder advertising to create and maintain brand loyalty);
- Change attitudes (i.e. change in brand preferences to initiate a brand switch).

Advertising as a Communication Process

The following elements are present in advertising, just like several forms of communication: source, message, channel, receiver, feedback and noise. This is reflected in the advertising process as well, where “the ‘source’ of every advertising message is the ‘advertiser’; the ‘message’, which is the information the advertiser wishes to disseminate, is designed by the ‘advertising agency’; which message is transmitted through appropriate ‘media channels’ and targeted at the

‘receiver’ (audience or consumer) of every communication message who then interprets the message by providing appropriate feedback. However, ‘noise’ may occur at any of the stages of the communication elements. Noise refers to the disturbance, which could occur in any of the advertising components and may hinder or interfere with advertising messages (Olatunji, 2003 & 2010)

Advertising Source: In advertising, the advertiser or individuals/organisations that sponsor a message creation and placement is often the source. Advertising sources have thoughts (ideas, sales points etc.) to share with some other people or group of people, or prospects. The source, through a professional communicator (i.e. the advertising agency) crafts or encodes the product-relevant information in form of an advertising message through the arts of copywriting, visualizing, art direction and production, to accomplish pre-determined advertising or communication-related objectives.

Advertising Message: The communication source (Advertiser) must have a message to pass across to the audience or prospective audience. Message refers to a symbolic expression of a sender’s thoughts. In advertising, the message refers to the totality of the elements used in encoding or developing an advertising message.

Encoding: Every advertising message must be encoded. The process of translating thought into a symbolic form is referred to as encoding. The encoder, (i.e. the advertising agency through the copywriter) utilises words, sentence structures, symbols and nonverbal elements to encode a message that will be disseminated, through the appropriate channel to the target audience.

A Channel: The message channel refers to the part through which message moves from source to the receiver. In advertising, channel refers to the conventional and new advertising media. Conventional media is also called traditional media such as the print media (books, newspapers, magazines, brochures, etc.); broadcast media (radio and television) the outdoor of home (OOH) media (Billboards, Posters, Inflatables, Transit/Mobile ad displays and interactive media). New forms of advertising media are Internet advertisements, digital media, social media platforms, social networking sites, etc.

Receiver: Advertising messages are directed to receivers, whether personalized or mass. In advertising, receivers are the prospective and present customers of an advertiser’s offering. Receivers are the prospective or actual need-driven consumers of an advertiser’s proposed need-satisfying offering (Olatunji, 2003; Akashoro 2007).

Decoding: In advertising message, decoding involves activities undertaken by receivers (consumers) to interpret or derive meaning from commercial messages. Decoding is as important as encoding in the advertising process, being the determinant of consumers’ attitudinal disposition and behavioural response to the advertiser’s proposed offering.

Noise in Advertising: Noise may be described as inhibitors or barriers on the path of advertising message effectiveness. Noise in advertising are distracting stimuli in the message, advertising channel, the receiver or macro-environment of advertising that may interfere with reception of the message in its pure and original form (Shimp 2000; Olatunji, 2003). Noise is anything that tends to distort the

message at any stage in the communication process (Olatunji, 2003 & 2010). Noise may occur at any stage in the advertising communication process.

Instances of spelling or grammatical errors in advertising copy, phonological errors, physical or technical noise are some examples of interferences on the encoded advertising message or channels. But there are also instances of psychological noise or disturbances in the mind of the message receiver which could lead to selective reception, attention, perception or non-attendance to the advertising message.

Noise can also occur in the advertising message channel in form of a fuzzy television or radio signal, a crowded newspaper or magazine page in which an advertisement is surrounded by competitive clutter or an obliterated or weed-covered outdoor hoarding or panel. It can also materialize at the decoding stage of the communication process. This may take the form of an infant crying during a television commercial and, in the process, thus blocking out critical points in the advertising message. (Shimp 2000; Akashoro, 2007; Olatunji, 2010).

The final aspect of noise in advertising is ‘competitive noise’, otherwise called competitive clutter or commercial messages from rival brands that may drown those of competitors. Competitive noise is often “a form of advertising message from competitors designed to promote rival brands much to the disadvantage of an existing one” (Olatunji, 2003, p. 2010). Through message placement and frequency, a particular brand may have greater opportunity to be seen (OTS) or opportunity to be heard (OTH) than rival brands. Such messages can constitute noise to a little known or poorly advertised brand.

Feedback potentials in advertising message: Feedback in the advertising communication process affords the source a way of monitoring how accurately the intended message is being (or has been) received. In advertising, feedback is represented by “observed level of awareness and recall of specific brand message contents” (Akashoro, 2007, p. 114). Olatunji (2010) also says that feedback in advertising can be determined through sales report of the advertised brands, returned coupons, telephone calls or enquiries made by the consumer after the reception of advertising messages. The digital media platforms offer the most accurate frameworks for measurement and evaluation of the advertising message effectiveness through number of likes, dislikes, tweets, retweets, comments and other forms of reactions on the Internet and posts on other social media platforms.

Copy as a Concept in Advertising

The concept of “copy” has different meanings, based on the context of its usage. A copy may refer to an artist, or words that back up artwork or photography. It may also imply a print writer, or the written message that conveys the writer’s ideas and gives full meaning to the artwork. The printer was once referred to as a copyist, at the inception of print media technology. However, copy is a term that includes everything that makes up an advertisement, that is, the verbal and visual elements in an advertisement. This includes, but not limited to all the material a reader sees when he looks at an ad, an audience may hear when listening to a radio spot or attending to a television commercial (TVC), or other commercial messages on the Internet/digital media platforms.

Against the above backdrop, the concept of copy as rendered by Stansfield (1982, p. 199) is apt and deserves a serious consideration. He sees a copy in advertising as a:

One-of-a-kind inspiration which was conceived to solve a specific communication problem, to communicate one particular piece of intelligence about one certain product to an audience that is meaningful to you, at a time of your choosing. (Stansfield, 1982, p. 199)

Also, as noted by Akashoro (2018), copy, as a concept, has been expounded by Burton (1999) from perspectives of different professionals. These include, among others, to: an artist, all those words that back up artwork or photography; a print writer, the written message that conveys the writer's ideas and gives full meaning to the artwork; a printer, everything that makes up an advertisement, including words and artwork; a broadcast writer, that part of a commercial that consists of words; an advertising critic, what an individual sees or hears when he or she is assaulted by hundreds of advertising messages daily, sometimes boring, sometimes informative, often intrusive etc.

Functions of Copies in Advertising

The principal function or purpose of a copy is to sell something; and its basic selling task is to promote goods, services, ideas or causes (Burton, 1999). But, regardless of whether copy is regarded as commercial or idealistic, it is, according to Burton, “conspicuous form of persuasion that convinces those who hear or see it to take some sort of action or to accept some sort of belief” (1999, p. 11).

Concept of Copywriter

Copywriters perform unique creative function in the processes that bring about a complete piece that we call advertisement. As members of the advertising creative team, copywriters conceive, originate, create, develop or evolve persuasive advertising messages for the different advertising media. Copywriters also produce persuasive advertising messages for below-the-line advertising media such as direct mail (sales catalogues), point of sale items (give-away items), sales promotion and merchandizing (temporary inducement offers and gifts), exhibitions (goods and services display), sales literature (promotional materials such as leaflets, brochure, catalogue, cards, price lists etc.) and event marketing (product promotion through event sponsorship). Therefore, the goal of the copywriter is to “communicate an idea, not to impress people with the fact that he or she has an unusually large vocabulary”, (Stansfield, 1982 , p. 236).



Ted Mukoro: Iconic Advertising Copywriter in Nigeria (1929-2018)

Source: <https://marketingedge.com.ng/ted-mukoro-the-timeless-titan/> on 2nd October 2023.

Olatunji, (2017, p.16) opined that “Ted Mukoro advocates the use of proverbs, local dialects and Pidgin English in (advertising) copywriting in Nigeria”. Ted Mukoro was a pioneer staff of Western Nigeria Television/ Western Nigeria Broadcasting Service (WNTV/WNBS) and later joined LINTAS Advertising, Nigeria. He wrote copies such as Star Larger Beer’s “Shine, Shine BOBO” and Guinness Stout’s “Black thing Good ooo” Olatunji, (2017, p.17).

Characteristics of Effective Copywriter

The effective copywriter should possess the following characteristics, amongst several others:

- Good imagination- The copywriter should be imaginative
- Willingness and ability to think
- Ability to read widely
- Ability to visualize
- Ability to write
- Competitive instinct
- The copywriter must have the ability to both show and tell. “People want to see/touch/smell/taste the products they are buying. It is the copywriter’s task to make them believe they are doing so”. (Valladares, 2000).

Copywriting in Advertising

As persuasive communication, copywriting is “directed towards changing or altering another person’s beliefs, attitudes and ultimately, behaviours” (Berger, 2008). Copywriting in advertising is aimed at persuasive approach towards attitudinal and behavioural modification of target consumers to an advertised product or service as intended by the source or advertiser. Bendinger (1988, p. 86)

in a poetic rendition, sees copywriting as “a job/ A skilled craft/ verbal carpentry/ words on paper/ scripts to time/ and one more thing/ Salesmanship.”

Copy Strategy

For effective copywriting, it is important to develop a copy strategy. The copy strategy is a document that identifies the basis upon which the copywriter expects consumers to purchase the brand as opposed to those of competitors. The copy strategy should state clearly the basic benefit which the brand promises and which constitutes the principal basis for purchase. The copy strategy must include:

- a) A statement of the product’s characteristics which makes the basic benefit possible
- b) A statement of the character the brand intends to build for the brand

Copy Platform

The copy platform contains all the guidelines that the copywriter must follow to write an effective selling message. Bakare (2008, p. 67) noted that a copy platform is “a written strategy statement of the most important issues to be considered in the advertising campaign”. This involves statements that provide answers to the what, who why, when and how of the advertisement. The elements in the copy platform are as follows:

- a) Establish the objectives of the advertising campaign
- b) Determine the objectives for each category of the advertisement, such as print, broadcast, out of home, internet etc.
- c) Briefly describe the universe or market and consumer influences
- d) Identify the media channels to be used
- e) Plan media schedule
- f) Develop short statements of the brand’s position in the market place as well as the brand’s reputation
- g) State the price range of the brand as well as its rivals.
- h) Identify the channels of product distribution
- i) Identify when product is used.

Objectives of Copywriting

Charles Okigbo (1990) considers these determinants in terms of the specific objectives for which the advertising copy, as well as the layout and typography are undertaken. Okigbo (1990, pp. 56-59) conceives these objectives in terms of three distinct categories:

- a) **Structural Objectives:** to “skillfully construct a structure capable of creating the environment within which the promotional objectives will be realized” (Okigbo, 1990, p. 56). These structural objectives are to be fulfilled in order to achieve the promotional objectives
- b) **Action Objectives:** These are objectives, the achievement of which is meant to “move people to some kind of action or put succinctly, to modify behaviour” (Okigbo, 1990, p.56).
- c) **Market Objectives:** These are objectives, the achievement of which is meant to explain how the prospects’ interest will be taken care of by the promoted product or service.

Persuasive Copywriting Techniques

The techniques, as identified by Clark (2008) include:

- 1) **Repetition** is commonly used in advertising copywriting for emphasis and to aid message recall.
- 2) **Reason why** – which means providing reasonable explanations or supporting information for points made. In advertising copywriting, the copywriter has to provide the supporting evidence or reasons why claims made should be believed.
- 3) **Consistency** – which reflects integrity and rational behaviour, and involves the copywriter getting the receiver to agree with an opening scenario which reflects a position, then rigorously reinforcing the position taken with plenty of supporting evidence while at the same time relating the main point back to the accepted opening scenario.
- 4) **Social Proof.** It involves linking product-selling points with testimonials or endorsements from celebrities and expert or authority figures.
- 5) **Comparisons** – it involves the persuasive writer making use of metaphors, similes and analogies to relate a point of emphasis or scenario to something that the receiver already accepts as true.
- 6) **Agitate and Solve** – it is about empathizing with, and offering to solve the problem of the target receiver.
- 7) **Prognosticate** – it is premised on an established credibility and expertise of the source on a subject matter. It involves the persuasive writer providing the target audience with a glimpse into the future that is, convincingly presenting an extrapolation of current events into likely future outcomes.
- 8) **Go Tribal** – it is premised on the exclusionary nature of man. It involves knowing the inspirational group target audience members crave to belong and offering them the chance to belong to same.
- 9) **Address Objections** – it is premised on objectivity and involves addressing or mentioning all identified potential objections of target receivers to the persuasive message (i.e. target audience in advertising); and this requires having a comprehensive knowledge of the target receivers, particular their psychographics.
- 10) **Storytelling** – This is a catch-all technique which should ideally be used in combination with any of the other identified nine techniques or strategies. It is premised on the reasoning that stories allow people to persuade themselves, and involves putting high points of a persuasive message within the context of a story (Clark, 2008).

All the ten persuasive writing techniques constitute some of the handy tools of the advertising copywriter.

Rules for Creative Copywriting

Olatunji, (2003, 2010 & 2013) identified the following rules to be adopted in creative copywriting:

- **Informative:** A good copy should provide information about the brand being advertised
- **Attention:** A creative advertisement must grab attention. It must be attractive and striking. In other words, creative adverts must have ‘quality initial impact’.
- **Interest Stimulation:** Good advertisements must be interesting to sustain attention.
- **Desire:** Creative adverts should arouse a strong desire in the consumer. Desire leads consumers to action, that is, purchase and repeat purchases.
- **Action-orientation:** A good advertisement must invite action. A call to action is necessary for advertisements to produce results.
- **Credibility:** Misleading statements, lies and half-truths are to be avoided because “telling a lie about a product is the fastest way of killing it” (Doghudje, 1998:21).
- **Decency:** Good adverts should be decent. It should not offend consumers; sensibility and cultural norms.
- **Simplicity:** There is need for creative advertisements to be simple, direct and clear. Both the highly educated and the averagely educated should be able to understand the advertising message.
- **Product Positioning:** A creative advertisement must give a brand or product a distinctive image. This is also called quality brand differentiation. A good advertisement must give a product or service its brand identity or personality.
- **Consumer-orientation:** It is a creative advertisement if it says what the consumer wants to hear and promises what is relevant to the current needs of the customer.
- **Single-mindedness:** Creative advertisements must be single-minded, that is, it must communicate one idea at a time.
- **Promise:** “Promise is the soul of advertising” and without it, advertising is dead. (Doghudje, 1992:32).
- **Uniqueness:** creative ads also need to be unique or distinctive. Creativity is the innovative arrangement of common ad concepts in uncommon ways. This makes the ad to stand out.
- **Memorability:** A good advertisement must be memorable. The use of cartoons, alliterations, creative repetition, fun and the likes are helpful in creating memorable advertisements.

In summary, Bakare (2008, p. 73) says that the copywriter must:

Attract **Attention (A)**, this holds the readers’ **Interest (I)** so as to read (or attend to) further, to arouse a **Desire (D)** for the product being advertised, to **Convince (C)** (bring about **Conviction** in) the reader that the desire for the product will be fulfilled through the ownership and prompt them to take **Action (A)**. This is referred to as AIDCA. This can be considered as the objective of a good copy.

Copywriting based on Media Channel

1) Writing Copies for Print Media

An advertisement that is designed for print (newspapers, magazines, brochures, books, etc.) is called copy or press advertisement.

A press ad often contains the following elements:

- The headline, with or without a sub-head. Examples of Headlines are:
 - a) Benefit headline
 - (b) News/Informational headline
 - (c) Provocative Headline
 - (d) Question Headline
 - (e) Command Headline
 - (f) Question/Interrogative Headline
- The Visual
- The text (also called copy)
- Brand's logo
- Call to action
- The baseline/payoff/slogan



Plate 1: Press ad developed by B.Sc. 400 Level Students LASU FCMS, 2018.

Press ads can appear in black and white, a combination of colours or full colours. The size and shape of press ads also vary based on the instructions of the advertiser. When colours are used, some press ads may appear with garter or borders; some others may bleed.

Typography and layout of a press ad also enhance its aesthetics and effectiveness. Some press ads may be text only (or copy heavy), some may appear as copy along with visuals, while others may be visuals/illustrations/cartoons only. Also, some press ads may come with or without banners, or borders.

The key elements of a press ad must appropriately reflect and suit the overall context of the advertisement; arouse and maintaining the interest of the reader and must work in concert; and produce a clear and simple advertising message. The

elements of the copy must also be aesthetically pleasing, aid eye-movement; be proportional to the amount of emphasis they require; and conform to the principles of unity and contrast.

2. Writing Radio Commercials

An advertisement designed for placement through radio is called spot or radio commercial.

Bendinger (1988, p. 218), describes the radio as a channel that works on the “theatre of the mind”. The radio, he noted further, “does not play on a piece of paper. It plays between the ears. Radio is an inside game” , he submitted (Bendinger, 1988, p. 218).

Types of Radio Commercials

1. The Pitch. This shows an Announcer talking to the radio listeners, showcasing the brand. Sound effects may be added.
2. The Situation approach. It enables the copywriter to create an event using a small drama. The situation approach is an entertaining way to writing radio commercial
3. The Song approach. Through the use of music the copywriter announces the brand.
4. Combination of Pitch, the Situation and Song approaches. The combination approach can come in the following ways:
 - a) The Bed- involves the use of a Pitch with a song in the background or foreground; the Announcer also talks with the music creating effects at the background
 - b) The Doughnut approach puts a Pitch in the middle of a song with a hole in it (just like the Doughnut. This approach begins with a song, then the Announcer pitches the product and fades out with a song
 - c) The Tag puts the Pitch at the end of the song
 - d) The Vignette allows for flexibility by using all three types of the commercials.

Some relevant terminologies used in radio commercial script writing/ production include:

ANNCR: Abbreviation for Announcer or Narrator

VO: Voice Over

MVO: Male Voice Over

FVO: Female Voice Over

SFX: Sound Effect

BG: Background

Wet: A recording to which echo has been added

ET: Electrical transmission or canned recording

Master: The original recording

Ad lib: Impromptu dialogue not written out in the script

Actuality: Production that seems to be originating live from scenes outside the studio

Fading-in: Talent walking towards the mic

Fading-off: Talent walking away from the mic

Off mike: Talent to stay in the distance

Through sound screen: Effect of talent talking behind a closed door or a barrier

Fade in (regarding use of music): The audio level of a musical track gradually becomes louder until it reaches its proper level.

Fade out: The audio level of a musical track gradually becomes quieter until it disappears altogether. Other variants of **Fade** are: **Fade up/Fade down, Fade down and under, Fade up and out, Fade down and out, Fade up and under, Sneak in/Sneak out, Crossfade or Segue.**

Off key: Music or talent voice put out of the correct tone or pitch.

Case Study: Sampled Radio Scrip

CLIENT: ARCON

MEDIUM: RADIO

TIME: 45 SECS

OPTION (ANNOUNCERIAL)

SFX: Soft classical tune plays in the background and builds up to a crescendo

ANNCR: (Emphatic) It's big!! It's thrilling!! It's the coming together of the Town and Gown!

The Advertising Regulatory Council of Nigeria (ARCON) presents the First Advertising Industry Colloquium (AIC) 2023!

ANNCR: (Emphatic) The theme of the event is "changing trends in advertising education and

practice in the era of globalization: the Nigerian perspective"

ANNCR: (Emphatic) This theme will be discussed by top-notch advertising practitioners and the academia Chairman of the occasion: Professor Nosa Owens-Ibie, Vice- Chancellor, Caleb University, Imota

Keynote Speaker: Mr. Idy Enang

Other speakers include: Prof Umar Pate, Charles Odenigbo, Emmanuel Agu, Tolulope Medebem, Muyiwa Aleshinloye and Dozie Okafor.

This event is bringing together experts and some of the best brains in Nigeria's advertising practice and academia. You wouldn't want to miss it.

ANNCR: Date: March 30, 2023. Time: 8:00am. Venue: Sheraton Lagos Hotel.

For participation and enquiries, please call: Susan on 08060591965
or Wole on 08034024895.

ANNCR: Be there!!!

Source: First Advertising Industry Colloquium organised by ARCON
Advertising Industry Colloquium & Journal Committee chaired by Professor
Rotimi Olatunji (March 2023).

3. Writing Television Commercials (TVC)

An advertisement designed for placement through the television is called commercial or television commercial (TVC). Bendinger (1988) noted that television commercials (TVC) must emphasize what the audience must see, feel, think, learn and do. The television is both a sight and sound media channel.

Components of a TVC

The TVC has an Opening, Middle and End Section, as follows:

1. The opening section provides the context and generates interest in the brand.
2. The Middle section contains the real message about the brand.
3. The End section provides the reward to the viewer, through invitation to buy, sell, patronise or accept the offering.

Types of TVC

1. Slice- this goes out with everyday order of life in connection with the brand usage
2. The Talking Person allows for the personification of the message. The Talking person does not have to be a real person. Two or more persons may be involved. It can appear like a testimonial.
3. The Demo. This enhances visual demonstration (Demo) using the following devices
 - a) Side-by-side Demo which compares the advertised brand in use compared to its rival
 - b) Before/After Demo: This showcases a product/situation before the advertised product was used and the improvements after its usage.
 - c) Product performance: It demonstrates how well/effectively the product works
 - d) In-Use and New-Use. Here, In-use Demo shows how the product is used and how the product works. However, New-Use Demo shows the audience new ways to use the advertised product.
4. The Visual. In this case the emphasis is on the images or visuals. It is through images, photos, illustrations, cartons, animation schemes, that the commercial advertises the brand.
5. Graphic Collage. This comes in the form of:
 - a) Track-Driven Video which uses the audio portion plus copy to advertise the brand
 - b) Existing Video. It leverages on existing video created for the brand to come up with the TVC.
6. Combination of all five types discussed above.

TVC Terminologies

Common abbreviations and words used in the writing and production of television commercials, based on Bendinger (1988) are as follows:

ANNCR: Abbreviation for Announcer.

ANNCR (VO): Announcer, Voice Over

A ROLL. The first roll of a multi-element edit or mix. Video or Audio.

BG: Abbreviation for background, as in **(MUSIC BG)**

BI-PACK. A way of getting a double image in film processing.

B ROLL. The second roll of a multi-element edit or mix.

CU. Abbreviation for Close Up.

DAILIES. The film from the days' shoot.

DISS, DS, or DISSOLVE. Fade from one scene to another.

ECU. Extreme Close Up.

FADE. In Audio, to produce volume. In Video, it usually means

FADE TO BLACK which is usually the end of your commercial.

FX. Abbreviation for Effects - Sound Effects or Special Effect.

INTERLOCK. The edited film and sound track "locked together" on an editing machine. There may be more than one roll of each.

MATTE. Originally, a film process which combined filmed images by cutting mattes. Today, it can be done electronically.

MCU. Medium Close Up

MIX. The combining of audio elements in a soundtrack.

MORTISE an area, usually geometric, containing a second image.

Both "Matte" and "Mortise" are often used as verbs.

MOS. Film shot without sound

NEGATIVE. The original film stock is usually negative.

NEGATIVE TRANSFER. The process of transferring the negative film into a positive image on videotape.

OPTICAL. A piece of film on which all optical effects have been performed, or shorthand for "Optical Effect."

ROUGH CUT. Usually an early cut or the Editor's first cut.

SFX. Sound Effects.

SUPER. To superimpose. As in "Super the Title on the end shot."

SYNCH. To synchronize audio and video.

TWO SHOT. A shot with both characters in it.

WIDE SHOT. (or Long Shot) a scene shot from a distance.

WIPE. An optical effect that gets you from one image to another. There are many types of wipes: clock wipe, mosaic, page wipe, etc.

Case Study : Sampled Radio/TVC

CLIENT: ARCON
MEDIUM: RADIO/TVC
DURATION: 60secs

Michael Jackson Tune (Background Music): WE ARE THE WORLD!

Announcer: GLOBALIZATION...

A powerful force shaping modern human history...

...and coming with mega-trends...

...occasioning shifts in production and labour markets, rapid advances in technology, and climate change...

There arises a dire need for all industries to be equipped in knowledge and in character, to meet up with global practices...

(Change Background Music to Advertising Tune, and with ARCON logo underneath the following words)

The Rhythmic Professorial and Professional Dance

Join the Advertising Industry Experts...

NOSA OWENS-IBIE

UMAR PATE

CHARLES ODENIGBO

EMMANUEL AGU

TOLULOPE MEDEBEM

MUYIWA ALESHINLOYE

DOZIE OKAFOR

IDY ENANG

....at the Advertising Industry Colloquium (AIC 2023)

as we are kept abreast on...

CHANGING TRENDS IN ADVERTISING EDUCATION AND PRACTICE IN THE ERA OF GLOBALIZATION: THE NIGERIAN PERSPECTIVE

Date: 30th March, 2023

Time: 8:00am

Venue: Sheraton Hotel, Lagos

Payoff: Advertising Industry Colloquium.... bridging the gap

Source: First Advertising Industry Colloquium organised by ARCON Advertising Industry Colloquium & Journal Committee chaired by Professor Rotimi Olatunji (March 2023).

4. Copywriting for Out-of-Home Media

Outdoor advertising, as one of the above-the-line advertising media, is one of the most sought-after theme advertising media for the main reasons of its conspicuousness, ubiquity and diversity (Akashoro, 2007; Olatunji, 2010, Tejumaiye, 2018). As an advertiser's delight, it is a complementary medium deployed as a reminder of messages projected through other theme advertising media, particularly radio and television commercials.

Olatunji (2013) observes that out-of-home (OOH) advertising is usually defined in relation to the "time, place and media channels through which the audience receives the advertising message". Hence, he posited that outdoor advertising is "any form of advertising that reaches consumers when they are away from their homes" (Olatunji, 2013, p.51). He noted further that:

Although other forms of modern advertising media may reach the audience when out of their homes, ... the uniqueness of the outdoor advertisements is that the media displaying them are permanently located outside the homes or in public places, and remain so, even when the audience may have left the streets or such public places" (Olatunji, 2013, p.53).

As a reminder medium, out-of-home advertisements require special copywriting skills to produce advertising messages projected through it to do the bidding of the advertiser.

Outdoor advertising types/outlets.

- Outdoor poster and painted bulletin, also called billboards which come in a variety of sizes such as standard static boards, extensions, motion boards, illuminated boards and three-dimensional boards.
- Wall Mural or Wall scape (usually painted on the sides of brick buildings in large cities); posters (printed material posted at vantage locations);
- Transit advertising platforms Inside and Outside Bus Cards, Outside Bus Murals, Bus Shelters and Benches (or Transit Shelters), Bus Panels and Murals, Kiosks, Airport Panels, Mobile billboards (including car, truck and trader ads);
- Pitch panels (usually located at the main bowls of stadia)
- Inflatables or balloons

- Scrolling billboards, uni-poles, ultra waves, crossway billboards (gantries) backlit, Hexa signs and LED billboards.
- “OOH firms are transiting from the old 40-sheet, 48 sheet, and 96- sheet plank billboards ... to innovative boards, Wall drapes, rooftops, portraits, scrolling truck, trailer scrolling, digital truck, backlit, scrolling boards and digital LED boards” (Olatunji, 2013, p. 57).



Plate 2: OOH Advertisement developed by B.Sc. 400 Level Students LASU FCMS, 2018

Advantages of Outdoor Advertising

From a creative standpoint, (Akashoro, 2007; Olatunji, 2010, Tejumaiye, 2018. And Tejumaiye, et al, 2021) identified the following advantages of outdoor advertising:

- Flexibility– The location, timing, structure, and dimension of the concept give advertiser a lot of option.
- OOH is a high impact medium – Nothing gives the advertiser a bigger canvas.
- The advertiser can select a specific location exclusive to it.
- Relatively low cost per impression.
- Ideal for establishing brand image and building rapid awareness.
- Ideal for promoting packaged goods.
- Effective for reinforcing existing brands because, in many cases, the advertiser’s message is always on display.

- OOH is a medium that combines selling with entertainment.
- “With increasing importance of sophistication in the field of information communication technologies (ICTs) it is now possible for OOH to reach the different segments of the audience, who have assumed a migratory nature of existence” (Olatunji, (2013, p. 66).



Plate 3: OOH Advertisement developed by B.Sc. 400 Level Students LASU FCMS, 2018

Principles of OOH Advertising

The Institute of Outdoor Advertising (IOA) New York (cited by Ajayi, 2005, pp. 81-82) stipulates the following principles for outdoor advertising copywriting and design:

- **Product Identification** – The question for the creative team is: Does the advertiser’s name or product register quickly?
- **Short Copy** - The question for the copywriter is: Is the basic idea expressed quickly and with impact?
- **Short Words** - The question for the copywriter is: Can the reader grasp the idea at a glance?



Plate 4: OOH and other display ads developed by M.Sc. Class Mass Communication, Covenant University, 2022

Legible Type – The question for the copywriter and graphic artist is: Can the reader read the copy at a distance, while moving?

- **Large Illustration** – The question for the visualizer or graphic artist is: Are the pictures bold as all outdoor advertisements?
- **Bold Colours** – The questions for the visualizer or graphic artist is: Are the colours clearly defined? Do they have impact?
- **Simple Background** – The question for the copywriter and graphic artist is: Does the background interfere with the basic idea or help it? (The most readable is black on yellow, with black on white and yellow on black) (cited by Ajayi, 2005, pp. 81-82).

Social media advertisements



Plate 5: Social media ads, influencers developed by M.Sc. Class Mass Communication, Covenant University, 2022



Plate 6: Social media creative developed by M.Sc. Class Mass Communication, Covenant University, 2022

Summary

The chapter has also explained copywriting in advertising as being influenced by the sequential models which explain how advertising works. The chapter also extensively discussed general principles of effective copywriting for the different advertising media as well as the objectives advertising copywriting and its allied elements of layout and typography strive to achieve, since these objectives greatly influence the act and end result of advertising copywriting. Specifically, the

features of print advertisements, radio and television commercials as well as features of out-of-home advertisements were also discussed.

Exercises

- i) Define the concept of copy in advertising writing
- ii) Identify at least five (5) different components of advertising as a form of communication
- iii) List at least five (5) functions of copies in advertising
- iv) Discuss at least five (5) characteristics of an effective Copywriter
- v) Briefly define the concept of copy platform
- vi) List at least five (5) key elements of the elements in the copy platform
- vii) Itemize at least five (5) objectives of copywriting
- viii) Discuss four (4) major persuasive techniques of copywriting
- ix) Itemize at least five (5) key elements of a press advertisement
- x) Identify at least three (3) different types of radio commercials
- xi) List at least four (4) major terminologies adopted in writing radio commercials
- xii) Identify three (3) components of a television commercial (TVC)
- xiii) Identify at least four (4) different types of TVC
- xiv) Define the concept of out-of-home (OOH) advertising
- xv) List at least five (5) outlets or types of OOH advertising
- xvi) Discuss at least five (5) advantages of OOH advertising
- xvii) Identify four (4) principles for outdoor advertising copywriting and design

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Chapter 26

Writing for Social Media

Jendele Hungbo

Overview

Social media have become very common as a mode of expression in our everyday life. In daily interactions, business, governance and even academic engagements social media are becoming more ubiquitous and important. However, writing for social media requires the acquisition of special skills which are often taken for granted. The intention of this chapter is to examine how we write specifically for social media.

Objectives

After reading this chapter, students should be able to:

1. Define social media
2. Identify different types of social media
3. Identify the characteristics of social media
4. Identify the basic uses of social media
5. Identify characteristics of social media writing
6. Enable students understand social media writing styles.

Introduction

The term ‘social media’ was first used in 1994 on a Tokyo online platform known as Matisse (see Aichner, Grunfelder, Maurer & Jegeni 2021). While different Internet applications had been used before then to enhance some form of social interaction, the instantaneous diffusion and response to messages enhanced by social media brought about a complete revolution in the use of the web for social purposes. The beginning of the third millennium has ushered in a whole lot of innovations in technology with social media being one of such innovations. It is, however, difficult to find a single all-encompassing definition for the term ‘social media’ in spite of the fact that they have become a common feature of people’s daily lives. Different scholars have only made attempts to define social media based on their disciplinary preferences or the main focus of their particular research efforts.

Kaplan and Haenlein define social media as ‘a group of internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User Generated content’ (Kaplan & Haenlein 2010, p. 61). Generally speaking, social media can be described as Web-based media platforms enabled by technologies which allow people to connect, interact and share content seamlessly among themselves over considerable distances without having to be physically located in the same place. Unlike traditional media like print and broadcast media, social media allow their users to create the content upon which they survive. According to Rich, ‘social media sites have mushroomed and have spawned a new vocabulary for a digital culture’ (Rich, 2013, p. 63). Words like ‘posts’, ‘influencer’, ‘followers’, ‘trending’ ‘clickbait’, ‘links’, ‘feed’, ‘chatroom’, ‘likes’, ‘memes’, ‘hashtag’, etc. are either just emerging or have taken

on new meanings in communication encounters based on their use in a new digital environment. While some new words (eg ‘drag’, ‘whine’, ‘breakfast’ and ‘photobomb’) may be meaningful only within a local context, phrasal verbs, idioms and collocations are also commonly used to describe activities related to social media.

With the advent of social media the power of publishing which hitherto resided with media organisations became devolved to the audience. Media production and consumption also became converged blurring the line of demarcation between producer and consumer. In other words, the sender-recipient model of communication has become radically transformed such that there is no permanent designation any longer. Social media have greatly enhanced citizen journalism which is a brand of journalism that gives more power to the common man on the streets armed with modern technology tools which make instant dissemination of information possible. Approaching the evolution of social media from a popular arts perspective, Yeku argues that young people across Africa have become ‘creative subjects imbued with authorial power’ (Yeku, 2021 p. 164) and a capacity to express themselves a significantly different manner. It is important to note here that the agency that social media grants the audience in form of authorial power is not limited to the youth as people belonging to older age brackets are becoming increasingly present on different sites. Because it is deemed ‘social’, there is the tendency for most users to handle social media engagements with levity. There is perhaps no other instance where this levity shows more than in the manner in which writing is handled on social media.

One unique feature of social media is the opportunity they offer for users to generate content. As Fuchs argues, social media are “often understood as having to do with user-generated content, comprising a network of contacts and followers, the sharing of texts, images, and videos, possibilities for online re-sharing and the spreading of content (2021 p. 4). More significantly, social media have been said to ‘provide the potential for helping to create more diverse and quality journalism’ (Humayun & Ferrucci, 2022, p. 1503) thereby impacting positively on both the audience and the industry of journalism practice.

Examples of Social Media

Here are a few examples of social media:

1. **Facebook:** Founded in 2004 by Mark Zuckerberg and four other fellow students at Harvard University in the United States, Facebook is rated as perhaps the most popular social media platform in the world. It had close to 3 billion active users globally by the end of 2022 (Statista, 2023). Though it started off as a network for keeping up with friends and acquaintances, it has now become a platform used for business by corporate bodies, government agencies and even academia. In addition to this, Facebook has also become a major source of news over the years thereby transcending the private domain into the public sphere.
2. **Twitter:** Founded in San Francisco 2006 by Jack Dorsey (an undergraduate of New York University), Evan Williams, Biz Stone and Noah Glass, this platform initially allowed users to send very short

messages called ‘tweets’ in a maximum of 140 characters. It has since upgraded to allow the sharing of longer messages. It is designed to share short and quick information and derives its name from the chirping of birds. A good number of its icons are also operated in symbolic reference to birds. Twitter messages are usually composed like headlines in order to quickly pass a message. Extended content is often posted in linked up short messages called ‘threads’.

3. **LinkedIn:** This is a social media platform focused on business and employment related issues. Founded in 2003, it is considered the world’s largest professional network. It allows subscribers post their skills, career history, and CVs in their profiles while giving them opportunities for self-marketing and career development. It also features vacancies and advertises of job opportunities worldwide.
4. **Instagram:** This is a photo and video sharing platform. It is used by a good number of celebrities and ordinary people worldwide and can also be used for business. It allows users to filter their photos and images to their taste creating different shades of representation and aesthetics.
5. **Blogs:** Blogs are personal sites where individuals and organisations discuss issues in which they are directly interested. They often provide commentaries about diverse topics based on the interest of the blogger (writer).
In addition to those discussed above there are other examples of social which may include WhatsApp, Snapchat, YouTube, TikTok, Pinterest, WeChat, among others.

Types of Social Media

Social media are a new form of media which keep evolving and mutating every day. As such, there is no systematic way to approach their categorisation. In addition, there seems to be no consensus yet in the few attempts that have been made by different scholars on the classification of social media platforms.

1. Traditional Networking sites: These are sites that connect mainly individuals who share personal information and knowledge about themselves and their personal interests more than anything else. Facebook and Twitter are good example in this category.
2. Image and video sharing sites: Examples include Instagram, YouTube, TikTok
3. Audio sharing sites: Twitter Spaces, Clubhouse, podcasts are good examples.
4. Live streaming sites:
5. Discussion fora: Examples include Quora, Reddit, Facebook
6. Business or professional Social Media:
7. Blogs: The earliest form of social media, blogs are personalised social web pages which give users the opportunity for self-expression.
8. Community blogs: Examples include Tumblr, Medium
9. Closed/ private social media platforms:

10. **Virtual games:** Games are a form of social media type that allow individuals interact as avatars in a three dimensional environment operating as they would in real life. Virtual games are often embedded in special applications and have become a great source of entertainment and revenue globally.

Uses of Social Media

Social media can be used for any or a combination of the following:

1. **Microblogging:** This refers to the use of social media for the dissemination of very short messages which may also including the sharing of links, photos or videos. With microblogging social media platform users are able to express their thoughts in very few words. For example, microblogging takes place on Twitter because it limits the number of words for each post.
2. **Social Networking:** This involves using social media networks to keep in touch with friends and family members. Social media help people to build and sustain social relationships with friends, family members by allowing them to stay connected regularly. It also helps in building communities of interest where social issues of mutual concern are discussed freely. Consider WhatsApp groups for instance.
3. **Professional networking:** People use social media to establish and maintain relevance in their professional fields. LinkedIn for instance, is a general platform that features people from different professional backgrounds and can be used to connect with professionals globally.
4. **Business:** Social media marketing has become the vogue especially for small businesses who are still struggling and may not be able to spend heavily on advertising through mainstream media. In addition to attracting customers, social media can also be used for receiving feedback on services offered by an organisation.
5. **News sharing:** A lot of news items are shared daily using social media. Twitter is very quick with news as journalists often give hints about breaking news through their handles. Facebook also has a news feed through which users can disseminate news instantly. Live broadcasts are also possible on social media with reporters sharing stories directly from the site of an event.
6. **Media sharing:** Social media like Instagram, TikTok, Pinterest and WhatsApp are used for sharing photos, videos and media files. Such sharing is done at times in form of broadcast messages and may also come in the form of unsolicited messages.
7. **Dating or Romance:** People with similar interests get connected on social media for dating purposes. Couples or partners who live far apart may also use social media for romance thereby satisfying their emotional needs.
8. **Research:** Academics and researchers continue to use social media to give more visibility to themselves and their research. While sharing information about new discoveries and innovations often helps to promote such novelties, scholars also maintain social media profiles that project them to the world and allow people interested in their work to follow them. This way, they are able to reach a wider audience both within and outside the academia.

9. **Conferencing:** Social media have become a good tool in conferences. Social media platforms like Twitter, YouTube ad Facebook readily come to mind here. The use of a hashtag (#) is often a good way of giving a conference greater millage.
10. **Entertainment:** There are many social media platforms that promote entertainment in various ways. While it is possible to access entertainment content like music, videos, skits and the like, there are games that are dependent on social media for reaching a large number of people.
11. **Democratic Participation:** Social media have become a powerful tool in politics. This is even more so as young people across the world have become very active on social media demanding greater participation and more liberal forms of democracy in their countries. This point is even more important for people on the African continent where recent events like the Arab Spring in some North African countries and elections in Nigeria have relied heavily on social media for the mobilization of protesters and young voters. As Maringira and Gukurume argue, ‘while social media platforms serve as the new sites of generational connection and comradeship for young people through pleasure and other forms of entertainment, these platforms also serve as new battlegrounds of social engagement with powerful forces that shape young people’s lives’ (2021, p. 256)

Social Media Writing

Writing for social media is often considered a casual endeavour especially at the personal level. However, it requires adequate knowledge of different social media platforms with a consciousness of their peculiarities including their audiences, trends, registers, operating rules etc. Writing content for social media therefore requires that the writer understands what Carrie Marshall describes as ‘the mechanics of social media posting’ (2018, p. 4). This kind of understanding can be regarded as a form of social media literacy. Social media writing is, therefore, a form of light conversation with the reader who should not require much of a technical skill or a particular type of cognate experience to understand the writer. Examples of social media writing include Facebook posts (which may be short or long depending on the subject-matter), short tweets, Instagram captions or headlines, short TikTok captions, articles on LinkedIn or blogs. The next section will consider some characteristics peculiar to social media writing.

Characteristics of Social Media Writing

1. **Relaxed grammar:** Social media writing displays a lot of relaxation of the rules of grammar in the language. This does not mean a wanton breaking of the technical rules of grammar but rather a means to passing messages quickly without the encumbrances of grammar.
2. **New vocabularies:** Social media writing is a fertile ground for new words and expressions some of which may not even be fashionable in other regular forms of writing.
3. **Easy or fluid choice of words:** The fluidity of the existence and operational environment of social media is better demonstrated by the fluidity of the choice of words across different platforms. Words are more freely chosen and used in social media writing.

4. **Informal mechanics:** This involves the informal use of the techniques of writing like capitalization, punctuation, spellings etc. A Facebook user may choose for instance to write the whole of an entire post in capital letters while a Twitter user may write omitting a good number of punctuation marks.
5. **Casual writing:** Social media writing is different from academic writing. It adopts a casual style which makes its kind of conversations unique.

In spite of the characteristic stated above, however, the social media writer owes an obligation to the audience and must take certain things into consideration while writing. As in all other forms of mass media writing, there are four fundamental obligations which the social media writer must bear in mind. These are:

1. **Clarity of expression:** It is important to write clearly when writing for social media. This is a fundamental obligation that speaks to the need for the writer to make himself or herself clear to the reader without any form of ambiguity. According to Lorelei Lingard ‘clarity is a prerequisite for everything else a writer is trying to achieve’ (2022, p. 228). It is important for the social media writer to be simple and direct for readers to have a good understanding of the content. Appropriate choice of words as well as their location within a sentence can help to aid clarity. It is better to always write for the reader. In other words, the writer should have the reader in mind by considering what their expectations could be.
2. **The need to write with care:** Many people regard social media platforms as places where carefree or even careless activities and expressions are permissible. In spite of this perception, however, a social media writer must bear in mind the obligation of writing with care in order not to create or reinforce wrong impressions about this type of media space.
3. **Choice of appropriate style:** A social media writer has the obligation to choose a style which is appropriate to the type of platform he/she writes for. Different platforms elicit different writing styles because of the variation in use and audience demographics. It is because of this that it becomes important for the writer to moderate the writing style to suit the platform.
4. **Ethical accountability:** Social media writers have a responsibility to ensure strict adherence to ethical standards in their posts. A lot of unethical content including personal harassment, cyberbullying, racial slurs, xenophobia and outright hate speech, is rampant on social media. As Benjamin Cramer explains, social media platforms ‘need to address their responsibilities toward the proliferating misbehaviour that they have enabled’ (2020: 123). Bearing this in mind, the social media writer must avoid unethical expressions which give oxygen to misconduct on social media platforms.

It is the pursuit of the four obligations stated above that propels social media writing across different platform.

Tips for Social Media Writing

Know your audience: It is important to know your audience before you begin writing for social media. A good knowledge of the audience involves knowing their tastes, preferences, emotional orientation, language capacity and the like.

Brevity: The account of a story written for social media must be brief. Apart from the fact that social media is a busy space where a whole lot of things are competing for the user's attention, being brief and also being a motivating factor for users to want to read a particular story or post.

Short sentences: Write short and simple sentences. In writing for social media be sure to eliminate words in a sentence that do not add anything to the meaning of the sentence. Avoid excessive use of adjectives and qualifiers.

Focus: In writing for social media it is highly essential to focus hard on the main purpose of the story. The social media space is a very busy one full of many potential distractions which may easily cause the reader to drift away from the story. A sustained focus is a good strategy to keep the reader and sustain the interest of the audience.

Be conversational in style: The conversational style is important especially in order to assure the reader that the writer is not a machine or another form of programmed device. This is particularly important in instant one-on-one conversations.

Moderate your tone: Be sure to use the right tone. A moderate tone compatible with the subject matter is advisable. The use of wrong tone can send an unintended message which may turn the audience off in a conversation.

Be direct and straight to the point: There is no point beating about the bush when writing for social media. It is always better to go directly to the point to be made.

Clarity of points and intention: Clarity is very important in social media writing. Since social media writing gives room to users to respond in a comments section, good clarity will reduce the possibility of misinterpreting the intention of the writer.

Avoid jargons: In most cases, jargons are not necessary in social media writing. Their avoidance helps to add to clarity and easy access to social media content.

Avoid plagiarism: Copyright regulations also apply on social media and as such have to be strictly adhered to. It is important to give credit to all sources in social media writing. Do not take this point for granted as it is often the undoing of a lot of writers on social media who share material without due acknowledgment of sources.

Summary

The main objective of this chapter has been to discuss social media writing. It began by attempting to define social media. It has also identified types of social media as well as given some existing examples. Some major uses of social media have been itemised while obligations and characteristics of social media writing have been spelt out. In order to assist you in the quest for being a good social media writer, some useful tips on how to effectively write for social media have been included. It is hoped that the points here provide motivation for you to write better tweets, posts and blogs subsequently.

Exercises

1. Choose any one social media platform and discuss why you would prefer it as a social networking tool.
2. Explain any four points you will focus on in writing your content for the social media platform chosen above.

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PART 3: HISTORY OF THE NIGERIAN MEDIA

Chapter 27

Factors Contributing to the Growth and Development of Mass Media in Nigeria

Gbaden Chiakaan, Lai Oso, Chamberlain Egbulefu & Shadrach Idi

Overview

Communication is like air and food to humanity, without which man cannot survive, that is why from time immemorial, humans have identified ways to communicate with one another and make sense of their existence. The Traditional African societies were characterized by different means of communication such as town criers, drums, gongs, festivities among others. These means of communication helped to serve the communication needs of the time and even today. However, modernization has turned our society to a mass society where people live in scattered geographical settings and shared diverse cultures, hence, communication has significantly evolved from interpersonal to mass communication. Mass communication is a mode of communication in which messages are transmitted to a large, scattered and heterogeneous audience through a variety of channels known as the mass media (Chiakaan & Ahmad, 2020). The possibility of mass communication, therefore depends on mass media. It is therefore important to understand the history, growth and development of media of mass communication especially in Nigeria.

The mass media industry in Nigeria is one of the vibrant industries characterized by various stakeholders and forms of media. The media in the country have continued to grow since they came on board from pre-colonial, colonial and post-colonial periods. Several factors contributed to the growth and development of the mass media in Nigeria which need to be examined. This chapter is, therefore basically designed to x-ray the mass media journey in Nigeria and more importantly discuss the specific factors that contributed to the growth and development of mass media in the country.

Objectives

The chapter seeks to achieve the following objectives:

- i. To discuss the brief history of the various mass media in Nigeria.
- ii. To explain how technological advancement contributed to the growth and development of mass media in Nigeria.
- iii. To bring out the contribution of politics to the growth and development of Nigerian mass media.
- iv. To explain the contribution of to the growth and development of the mass media in Nigeria.
- v. To discuss how other socio-cultural factors are contributing to the growth and development of the mass media in Nigeria.

Introduction

The mass media as a social institution exist within the socio-political, economic, cultural and, economic, cultural and historical context of the society. These factors are dynamic, influencing the character and structure of the mass media. This historical fact was made clear years ago by Siebert and his colleagues in their classic four theories of the Press when they observed that “the press always takes on the form and colouration of the social and political structures within which it operates. Especially, it reflects the system of social control” (Siebert, et al, 1956, p. 1).

Though the modern Nigeria media was a creation of the colonialism and the Christian mission it has developed within the changing historical circumstances of the country. As Oso noted “The Nigerian mass media system has developed within the dynamics of the country’s political economy” (Oso, 2012, p10). It reflects the character of Nigerian politics and society and the uneven structure of socio-economic development.

Meaning of Mass Media

The term mass media (plural) or mass medium (singular) is also known as mass communication media. The term has been explained by many scholars. Dominick (2005) simply defines mass media as the channels that are used for mass communication. Hassan (2013) concurs that mass media are the vehicles of mass communication. Ciboh (2006) defines the term mass media as devices for moving messages across distance or time to accomplish mass communication. Uyo (1987 in Ciboh, 2006, p. 2) defines mass media as “machines that serve as paths, ways, or means for doubling, repeating, or representing communication that would otherwise be limited to two persons or a group of persons in a face-to-face setting”. Chiakaan and Ahmad (2022) posit that mass media are agents of mass communication since they are the ones that carry messages or ideas or information to members of the public.

The message from the above definitions clearly implies that mass media are the various channels that facilitate the dissemination of information from senders (media organizations) to diverse audience living in different settings. However, what makes mass media is not just the technological devices that media organizations such as radio and television broadcasting houses use but also the experts in the organizations, the policies and the managements (Asemah, 2011). This is so because the technologies on their own cannot facilitate mass communication, they require the efforts of various experts and managements.

Mass media are a very important institution in modern society. Mass media provide information, education and enlightenment to the public or members of the society. The government also depends on the mass media to reach members of the public and the public equally depend on the mass media to reach the government. Mass media stimulate trade or businesses, mobilize the public toward particular goal and play key role in sustaining democracy. The fact is that any organization that desires to deliver its messages to wider audience at different locations needs the media of mass communication.

Classification and Types of Mass Media

There are various kinds of mass media. With the proliferation of digital communication in the 21st century, classifying them is a bit problematic due to debates whether to include devices like cell phones, video games and computer games as part of mass media. Nevertheless, traditionally, mass media are classified into electronic media and print media. The electronic media encompass radio and television as major constituents, however other types of electronic media include films or motion pictures, audio recordings and even the new media such as Internet and its various constituents like social media. One unique feature of electronic media is the fact that all the categories of electronic media as mentioned above depend on electricity or rely on power supply to function. For instance, radio, television, cinema and even the Internet requires some form of electricity power before they can function. The major strength of the electronic media is the fact that they have the capacity to reach wider audience and they, especially radio and television break literacy barrier. People who cannot read or write can access information from the electronic media especially radio and television. However, the electronic media have several weaknesses that undermine their growth in Nigeria.

The major weakness associated with electronic media is the fact that access to messages comes with cost implication which is expensive to an average Nigerian. For instance, one needs a TV and radio set and a digital device such as Laptop and Smartphone as well as active Internet connection to access information from electronic media, these gadgets are not cheap to many Nigerians due to poverty and infrastructure; the public viewing centres are not common as they used to be in the past. Another challenge which undermines the effectiveness of electronic media is the poor power supply in Nigeria, hence, even when important programmes are being aired, many homes and audiences miss such programmes because there is no power supply and the alternatives such as generator and solar energy are not available due to economic challenges. There is also the problem of poor Internet access.

The second classification of mass media is the print media. This is arguably the oldest mass media in history. It encompasses newspaper, magazines, books, posters, leaflet and the likes. Okunna and Omenugha (2013) assert that the print media have saturated the world due to several advantages they possess over the electronic media. Citing Merrill and Lowestein (2007), Okunna and Omenugha further state that the major advantage of the print media is the fact that the audience can review and revisit/read the messages received through the print media at any given time. This also implies that a reader can access the messages even when he or she is not around when the message was first made available to the public. This is unlike traditional television and TV programmes which are often transient and once an audience misses a programme, it is often difficult to access it again unless the programme is repeated. However, the key problem associated with print media is the fact that they require some level of literacy on the side of the audience to be able to access the information. This implies that one must know how to read to be able to understand messages in newspapers, books and magazines among others. These traditional media have now been complements about the social media, Facebook, Twitter, WhatsApp, Instagram. These platforms have revolutionised

mass communication; almost everybody can now create, receive, and disseminate information anytime and anywhere.

Despite the challenges associated with both the print and electronic media in Nigeria, the mass media have continued to proliferate the Nigerian society. Today there are several radio and television houses in Nigeria. Most of these media stations belong to government, and few belong to private individuals and organizations especially religious organizations. In the same vein, the print media especially the newspaper industry in Nigeria is said to be one of the most vibrant in the continent of Africa, several newspaper and magazine organisations are in existence. Both the print and electronic media in Nigeria have a rich history.

Overview of the Historical Development of Mass Media in Nigeria

The Print Media

The print media is arguably the oldest mass media in history globally and Nigeria in particular. Several accounts have been given regarding the history of the print media. For instance, Nwabueze (2016) has opined that the print media can be dated back to the 15th Century Europe with the establishment of several publishing outfits charged with the publication of religious materials that were used for the church reformation campaign of the time. In another dimension, Okunna and Omenugha (2013) reveal that print media started in China in 500 A.D. However, scholars unanimously acknowledged the fact that though newspaper gains more popularity and attention in the discourse about the history of the print media, books preceded the emergence of newspapers. There is no doubt missionaries and colonialists came into the shores of Nigeria with several books and other related print materials. Media historians in Nigeria however, believed that the development of print media in Nigeria started in 1846 with the establishment of a printing press in Calabar by Rev. Hope Wanddel, a Presbyterian Missionary. Wanddel's publications were Christian religious pamphlets and books. However, in 1854 Reverend Henry Townsend established another printing press at Abeokuta and on 18th November, 1859, Rev. Townsend published what is said to be the first newspaper in Nigeria. The paper was called *Iwe Irohin fun awon Egba ati Yoruba*. It started as Yoruba language fortnightly but became bilingual in 1860 when an English language supplement was added (Omu, 1978, p. 7). The main objective of Townsend in establishing the paper was "to get the people to read i.e to beget the habit of seeking information by reading" (Hyde, 1972, p61). This was of course in addition to its ecumenical and proselytising mission. However, records show that *Iwe Irohin's* main impact was in local politics. According to the pioneer historian of the Nigerian press, Fred Omu, the paper was Townsends "chief weapon in his ambitious political propaganda and shrewd manoeuvring for power in Egba land". He employed the paper in his involvement in Egba- Lagos politics to the extent that the Lagos colonial administration lodged a complaint against him to the colonial office (Omu, 1978, p7&8). The paper died because of its involvement in politics. We must also observe that the *Iwe Irohin* was part of instruments of British colonialism and mercantilist interest. It was used to promote the so called legitimate trade. This point in the history of *Iwe Irohin* is very important in the sense that it signalled the instrumentalist's political character of the Nigerian press. This is to say that politics has been a major factor in the development and growth of the media in Nigeria right from the beginning and it

has been a chief weapon in the struggle for power by politicians in the country. This fact is quite evident in the development of the newspapers that came after the *Iwe Iroyin* in Lagos during the colonial period.

After the *Iwe Irohin* Lagos became and still remains the centre of the newspaper business. The first newspaper was the *Lagos Times and Gold Coast Colony* advertiser which came on the newsstand on Nov 10, 1880. It was founded by Richard Beale Blaize of Yoruba and Sierra Leonian origin. This was followed by the *Anglo-African* 1863-1865 owned by Robert Campbell. Other newspapers that followed include the *Lagos Observer* the established by J. Blackall Benjamin, the *Eagle and Lagos Critic*, the *Lagos Weekly Times* (May 1896). One of the most notable newspapers of the period was the *Lagos Weekly Record* owned by John Payne Jackson. The newspaper lasted only for eight years. It went out of circulation in October 1867 during a political crisis called *Ifole* which led to the expulsion of the Europeans from Abeokuta

As colonialism became more established in Nigeria and with the merging of Lagos Colony and the Southern Protectorate in 1861, many newspapers came on board, these include *the Nigerian Pioneer*, 1914-1937 by Kitoye Ajasa, *The African Messenger* by Ernes Sisei Ikoli 1921-1926, *Daily Times* which was established in 1926 by a group of business persons among several other newspapers of the time. Some of the newspapers were pro-colonial establishment, others were commercially driven and others claimed to be neutral but without taking any form of antagonism against the colonial masters. Many of them took on the colonial establishment head-on. We must note the main factors that motivated the establishment of these colonial Lagos press. First was the emergence of an educated elite, made up of mostly freed slaves from Sierra Leone. Some of the journalists/ proprietors have been trained as printers by the missionaries. These pioneers also claimed that they were motivated by the desire of enlightening and educating their countrymen as well as championing their causes, (Omu, 1978, p. 28).

However, there were other underlying motives and reasons. Omu advanced two of such reasons first among these newspapermen were “those conscious to recover from financial ruin arising from bankruptcy of European firms”. Second, “those in want of employment owing to dismissal and resignations from jobs, prohibitions from legal practice amid incapacitation by illness” (Omu, *ibid*).

There is no doubt that these are strong economic reasons. But later as the realities of colonialism unfolded the political factor almost took over. The nationalist took over. The press was used by the nationalist politicians as a veritable instrument in their agitation against the colonial establishment. This reinforced the political instrumentalization of the Nigerian press. Omu has rightly observed that the early press was inevitable a political press (Omu, *ibid*, p.11). two British scholars have also noted this historical point:

Nigerian journalism was thus created by anti-colonial protests, baptised in the water of nationalist propaganda, and matured in party politics. The separation of politics and journalism has remained incomplete and the allegiances to professional and political goals have created conflicts whose resolution in daily

practices underpins much of contemporary Nigerian journalism (Golding and Elliot, 1979, p. 31).

However, by 1937 a class of fearless and nationalistic newspapers emerged. Prominent among this class of newspapers was the *The West Africa Pilot* Group of Newspapers by Dr. Nnamdi Azikiwe, a core nationalist who employed his paper as a weapon to the fight for Nigeria's independence. Close to the independence, several other newspapers also emerged such as *The Nigerian Tribune*, *The Lagos Daily News*, *The daily Service*, *The Daily Telegraph*, *Gaskiya Taƙi Kwabo* among others. These papers were owned by politicians and political parties of the time.

After independence and up to today there have been several newspapers and magazines that have come on board in Nigeria, some of these include *The Punch*, *Thisday*, *Leadership*, *The Nation*, *The Vanguard*, *The Sun*, *Guardian* among others. These print media have continued to evolve serving the information needs of Nigerians and the global community. It is believed that today the Nigerian print media industry is the fastest growing in the continent of Africa (Okunna & Omenugha, 2013).

Electronic Media

Discourse on electronic media in this chapter is limited to radio and television.

Radio: Radio is the earliest form of electronic mass media. Several inventors contributed to what radio is today. Key among these scientists and inventors are Heinrich Hertz who in 1887 produced the first radio waves. Another significant contributor to the invention of radio is Guglielmo Marconi who in 1895 invented the wireless telegraph used to send voiceless signals across the Atlantic Ocean (Chiakann, 2020). However, it was in 1906, that the actual transmission of voice was made possible by Lee De Forest who made what heralded the arrival of the modern radio (Okunna & Omenugha, 2013). In Nigeria, the history of radio can be traced to colonialism, in 1932, the colonial masters established the British Empire Service to relay BBC programmes from England to the colonies including the current Nigeria (Okenwa, 1993). Later, in 1936 Radio Distribution Service was established in Lagos to distribute programmes of BBC. The distribution centers had a studio in Lagos which helped to step down BBC's programmes to audience who subscribed (paid) to special radio boxes. Radio Distribution service grew rapidly as such more stations were established in different parts of Nigeria namely Abeokuta, Calabar, Enugu, Ibadan, Ijebu Ode, Kaduna, Kano, Port-Harcourt, and Zaria. In 1951, the Nigeria Broadcasting Services (NBS) was established and some Radio distribution centers were converted into full-fledged radio stations. As Nigeria gained independence, every region established its radio station while the Federal Government was in control of the NBS station. This trajectory continued with the creation of more states.

In 1966 after the coup that ended the first Republic, the military government abolished regional system of government and created states, as a result, the new states established their stations and by 1978 when the military returned power to the civilian, the federal government established the Federal Radio Corporation of Nigeria (FRCN) also known as Radio Nigeria. FRSC became the umbrella for all Federal government own stations providing contents for national audience while the *Voice of Nigeria* (VON) primarily serve the International community.

In 1993, Federal Government deregulated the radio industry, hence, many private radio stations especially Frequency Modulation (FM) emerged. Another form of radio broadcasting is the community radio broadcasting common in many academic institutions in Nigeria. Aside from these radio stations servicing as platforms for learning in communication departments and faculties, they serve the academic communities and its environs by providing news and entertainment among others.

Television: The history of television globally shows that the medium emerged in the 1920s, Vladimir Zworykin, a Russian-American was credited with the major idea that led to the invention of modern TV. As a mass medium, Television broadcasting started in Nigeria in 1959. It was established by the Government of the Western Region led by Chief Obafemi Awolowo in Ibadan. The Television station was known as the *Western Nigerian Television* (WNTV). Noticing the success of WNTV in promoting the government of Awolowo, other regional leaders established their television stations. This started with the Eastern Nigeria Television in Enugu in 1961, Radio-Television Kaduna in 1962. In the same 1962, the Federal Government also established the Nigeria Television Service. Subsequently, when the regional system of government was abolished, all the regional stations were converted to the current Nigerian Television Authority (NTA), while the new states established their own stations. Currently each states in Nigeria owns a Television station while Federal Government's NTA has at least a subsidiary in every state (Chiakaan, 2020). Like radio, in 1993, the Federal Government deregulated the television industry, hence, many private stations emerged. Earliest private stations that came on board were *Minaj TV* and *African Independent Television*. Others that later emerged and became so popular today are *Channels TV*, *TVC*, *Silver Bird*, *Arise* among others.

Factors that Influence the Development of Mass Media in Nigeria:

The growth and development of the mass media in Nigeria is historically influenced by multiple factors. These factors can be grouped into:

Political Factor: Politics has to do with the struggle for power to lead and control state resources. This struggle requires interaction with the people as well as ability to persuade the people. Hence, the mass media have become strategic instruments for political power mongers. Every government that comes on board, the media remain one of the first institutions it desires to take hold of because it believes the media have power to influence the people against it and in support of it. Hence, the growth of mass media around the world and in Nigeria in particular is significantly influenced by several political factors. For instance, radio was introduced by the colonial masters with the aim of fostering their control of the colony (Nigeria) rather than servicing the people. The colonial masters invested in the Radio Distribution Service and the introduction of *Nigerian Broadcasting Services* (NBS) continually shaped the behavior and attitude of the people of the colony (Nigeria) in the manner that they would be dependent on the colonial masters and loss the appetite to agitate for independence. This gives credence to why Radio Distribution service and its later subsidiaries primarily broadcast BBC contents created in London (Sambe, 2018).

Political dynamics that contributed to development of the media in Nigeria did not end with the colonialists. The agitations for independence by nationalists such as Herbert Macaulay, Nnamdi Azikiwe, Obafemi Awolowo among others led to the establishment of several media outfits. Another political factor that can never be forgotten in this regard was the misunderstanding between Governor Macpherson and Chief Obafemi Awolowo. Macpherson used the Colonialist-control radio to attack and discredit Obafemi Awolowo as an unfaithful and unpatriotic person because he (Awolowo) and his party (Action Group) disagreed with the Macpherson Constitution as well as called for the independence of Nigeria. Awolowo tried to have access to the State Radio to respond to the allegations against him but he was denied access. The crisis further showed to the nationalists such as Awolowo how important the electronic media could be in the fight for political survival, hence, the agitation for regional governments to be allowed to own electronic media. This was made possible by the Lyttleton Constitution that emerged and by 1959, the Western Nigeria Television was established by the Western Region under Chief Obafemi Awolowo. Awolowo and his party continued to use WNTV to further their political relevance across the region and Nigeria. When the leaders of other regions noticed the political power of electronic media, they also invested in it by establishing their stations.

Subsequently, Military governments played key role in the growth and development of mass media. It was the Military that established the FRCN and the NTA. State governments that later emerged also knew how important the media could be, hence, they made effort to establish them in their states. Till today, every state government invests in radio and television; there is no state in Nigeria that has no radio and television. The state-owned media outfits serve as major tools for government to propagate its policies and achievements as well as garner support of the public.

In the same vein, many politicians today have understood the importance of having a media organization to further their political ideals and pursue power. In this regard, several politicians in Nigeria do not only romance with the mass media to gain favourable coverage or projection but they have established several print, radio and television stations. Example of such stations are TVC by Bola Ahmed Tinubu and Gotel Radio and Television by Alhaji Atiku Abubakar. Even though many of these media outfits tend to claim to be independent of their owners, it is obvious that they promote the political interests of their owners. The important point is that the political desire of these politicians has, no doubt, contributed to the development of the media in the country. Most of the media outfits owned by politicians today are well-equipped and have well trained personnel who are better taken care-of compare to the ones of government.

Economic/Commercial Factor

The mass media are both ideological /political and economy/commercial organization. Their development has been greatly influenced by the economic and commercial consideration especially the 1980s following the ascendancy of neo-liberal economic policies. For instance, the desire to generate audience and meet other challenges in the media competitive market have led to many changes in the structure of most organizations, ethical standard and professionalism. Contents are produced to meet the demand of the advertisers. Advertisers provide some subsidy

for the media. It is a case of he who pays the piper, dictates the tune. The media that will survive in the market must be able to produce the right type of an audiences i.e the audiences that appeal to the advertisers (Oso, 2018; Ojebode, 2013)

Just to cite the *Daily Times* example before the *Daily Mirror* acquired it in 1947. The economic prospects of the country loom large in the calculation of the company. In a memorandum written by a director of *Daily Mirror* involved in the acquisition, he wrote,

The prosperity, present and future of the country was of course of maximum importance to any newspaper enterprise...at that time, the position was good. To my mind the future was full of promise. There was prosperous cool and team minds. There had at that date I wrote never been a completely adequate survey but the government is starting now...it is hoped there is oil. Altogether, there are big development plans in being...I was confident about the country and therefore about a new newspaper prospect (quoted in Echeruo, 1976).

The West African Pilot whose establishment revolutionised the Nigerian press especially in the type of stories and presentation style adopted the mass appeal of the American penny press. According to Coker “the day-to-day domestic and human problems of the people were being dramatized for readers, entertainment and pleasure (Coker, nd). A Nigerian historian, Biobaku, also noted that “the era of mass appeal has come (Biobaku, nd, p. viii), the style paid up in circulation and revenue which facilitated the establishment of other newspapers in different part of the country by Zik. Also in response, other newspapers like *The Daily Times* had to re-packaged themselves.

As at now, the large capital required to establish a media organisation has created a huge entry barrier to those who may be interested. This has meant that in the main the ownership and control of the media has remained with the few businessmen – politicians. For quite some years no major newspaper has been lunched in the country. The influence of big businessmen and powerful political actors on the survival of the media is evident in the demise of *Next* newspaper established by the Nigerian one-time Pulitzer winner Dele Olojede and the northern based news magazine, *The Citizen* (see Oso, 2012; Ishiekwene, 2006; Haruna, 1996). The news magazines that existed in the 1980s, *Newswatch*, *The News*, and *Tell* are all dead because they lacked the required resources.

In the 1980s during the Shagari’s era many broadcasting organisations including the NTA and FRCN ran into problems. Budgeting funding from government had dwindled due to the economic crisis of the period. To stay afloat, many stations commercialised the coverage news and airtime was sold to state-owned organisations who sponsored weekly promotional documentaries and independent broadcasters many of whom were best comedians. Cheap programmes were brought in from various sources including soap opera from the US and Latin America. Entertainment has taken over to the neglect of civic public service function of broadcasting, which now come mainly in the form of studio-based interviews and discussion programmes and more often than not promote controversies rather than enlightenment and civic engagement. All in an effort to

attract audience (Oso, forthcoming). The privatisation and commercialisation of broadcasting in the country was as a result of down-turn in the economy during the Babangida military regime and the subsequent adoption of the Structural Adjustment Programme (SAP) and other neo-liberal economic policies. Today Nigeria has many private radio and TV organisations, almost all driven by the logic of profit making than professionalism and public service philosophy.

We may also note that the urban focus of the Nigerian media is due mainly to economic and commercial consideration for the newspapers. The urban centres in Nigeria are the centres of economic activities, the big advertisers are in the urban areas, also the elite and even the educated youth. From a critical political economy perspective, Murdock and Golding have rightly argued that

the interplay between the symbolic and economic dimensions of public communication... how different ways of financing and traceable consequences for the range of discourses, representation and communicative resources in the public domain and for the organisation of audiences across and use (Murdock & Golding, 2005, p. 60).

The Mass media do not only seek to inform, educate and entertain the public but also they seek to raise revenue for their owners as well as meet the salary demand of their staff. Against this backdrop, the economics of mass media has become an important issue that has also influenced the growth of the mass media in Nigeria. Today, many individuals have leveraged on the media business by investing so much with the anticipation of making profit. Majority of the National Dailies in Nigeria today are owned by business people some of whom are also politicians. Similarly, some leading electronic media like Channels TV and Arise TV are owned by investors. The implication here is that economic reasons have led to more media outlets in Nigeria.

In the same light, the arrival of business people into the media industry have a lot of implication for the media. Most of the equipment and maintenance provided by investors involved in media business are far above what is obtained in the public stations. Also, investors in the media industry today have successfully deployed reporters across the states and even nations of the world. This development has given the Nigeria media visibility around the world and a force to reckon with in Africa.

The structure of the country's development has also influenced the development of the media. It is evident that Lagos and the South West constitute the economic epi-centre of the country. The concentration of the media in this part of the country reflects the situation. The country's ethnic and religious pluralism has influenced the development of the media and audience consumption. The southern media has labelled as *Ngbati* press, the South East, *Ndigbo* press and the Niger Delta press. This ownership, management and recruitment tend to reflect the ethnic configurations.

Technological Factor

Technology is the backbone of mass media from inception. Every phase in the development of mass media was determined by a given technology. From Johann Gutenberg's invention of the printing press in the 15th century, to the current computer or Internet age is abundance of technological advances which keep evolving on a daily basis and influencing the growth and development of the mass communication field.

In Nigeria several technologies have influenced the growth of the media, key among these developments is the emergence of Internet, telecommunication, smartphone and related devices. Aside the fact that technology has helped the Nigeria media to enhance quality of content as well as scope of coverage, technology particularly, the Internet has helped the Nigerian media to converge. Today, many of the Nigerian media outfits have both online and offline versions, the online help them to provide content in multi-media forms, example several traditional newspapers have online versions and they provide video and audio contents; hence they increase their audience base and revenue. Also, technology has led to the emergence of many media outlets in Nigeria which have now become voices to reckon with, one of such media outlets example is the *Premium Times*.

Another key influence of technology on the Nigeria mass media is the development in Satellite broadcasting. With this development several local radio and television stations in Nigeria can be accessible anywhere around the world because they have been digitalized and hosted by satellite service providers such as DSTV, Star Times and others. The privilege of being accessible to global audience has made many of such stations to improve their contents and increase their airtime.

Legal Factor

The mass media do not exist in a vacuum but within a social milieu or society guided by laws and regulations. The existence and operation of media in any society is regulated by the laws of that society. This understanding is a clear indication that there are legal dynamics that have shaped the growth and development of media in any society including Nigeria. Legal factors determine media ownership and operation dynamics.

In Nigeria one of the things that influenced the growth of the mass media was the existence of several laws that ended the monopoly of media ownership by government. This is first seen in the Lyttleton's Constitution of 1954 which gave regional governments the right to own electronic media. That encouraged the Government of the Western Region of Nigeria to establish a television station even before independence, a phenomenon that also motivated other regions to do same, hence, leading to more electronic media outlets in the country. Similarly, the deregulation decree or military law of 1993 also opened rooms for the emergence of more private stations in the country. However, the growth of Nigeria media over the years is undermined by excessive licensing and renewal fee charged by the National Broadcasting Commission (NBC). Many media outlets, due to poor revenue generation, are struggling to survive. Many prospective media owners could not meet the legal and financial requirements to start transmission. Similarly, there are cases of fines and legal clashes between media organizations and the

regulatory body (NBC). All these legal tussles have contributed in shaping the development of the mass media in the country.

Religious Factor

Religion is part of Nigeria's culture even before the coming of Christianity and Islam. However, Christianity and Islam made religion more pronounced because of the efforts the adherents of the two religions made in propagating their beliefs. One of the strategies adherents of the two religions employ is the use of mass media. Therefore, the development of mass media in Nigeria cannot be discussed without mentioning the role of religion especially the Christian religion. According to Obidiegwu (2005) the Christian religion introduced the conventional media in Nigeria. It is on record that Christian missionaries long before colonialism brought printed materials such as books and pamphlet to propagate the Christian faith. The first printing press was said to be established by a Christian missionary in Calabar. Also, the first Newspaper (*Iwe Iroyin*) was established in 1859 by a Christian Priest, Reverend Henry Townsend, a British missionary under the Church Mission Society (CMS). The paper (*Iwe Iroyin*) is highly celebrated in the journalism world because it prepared ground for the coming on board of other newspapers in Nigeria (Sambe, 2018).

Even in modern times, religion has continued to influence the development of the mass media in Nigeria. Today there are several religious media outlets especially television stations in Nigeria broadcasting via Satellite to audience around the world. Examples of TV Channels owned by Christian groups or churches in Nigeria are: Love World by Christ Embassy Church, Dunamis TV by Dunamis International Gospel Center, Dove TV by The Redeemed Christian Church of God (RCCG) among others. Example of TV channels owned by Islamic group is Sunnah TV and Islam Channels. Religious media outlets majorly focus on propagating religion but there is no doubt that they have made a mark in the development of the mass media in Nigeria.

Socio-Cultural Factor

Culture is always a topical issue in any society because culture defines people, their uniqueness and the entirety of their existence. In a multi-cultural society like Nigeria, cultural survival and supremacy is a serious issue. Though it has been established that the mass media shape and preserve cultures, it is also expedient to note that socio-cultural forces, to some extent, influence the growth and development of mass media in Nigeria. For instance, several groups or communities establish TV stations to preserve their identities and promote their ideals. Example is the Bwatiye TV of the Bachama people of Adamawa State. Another social-cultural factor that has contributed to media growth in Nigeria is the changing taste or expectation of media content by consumers especially the youth. It is evident that youth in Nigeria majorly desire entertainment contents. This development has given birth to TV stations dedicated to entertainment, reality shows that have helped some televisions to improve their revenue. Similarly, the growing culture of football or sports followership generally in Nigeria is contributing to the growth of mass media. As of today, there is a dedicated sport radio called Brila FM in the country and several other print media that are specialized in sport coverage. NTA sports, TVC entertainment, are some channels

dedicated to sports and entertainment respectively. These specialized media have enhanced the media in Nigeria.

Conclusion

The mass media we see today in Nigeria have a long history dated back to the pre-colonial, colonial era and post-colonial eras. Several factors are responsible for the birth, growth and development of the media in Nigeria. These factors range across politics, technology, economy, religion, and socio-culture. Even though the media history is bedevilled with certain challenges there is no doubt that it is a journey that may not have an end considering the fact that the society is always evolving and the media by their nature subject themselves to changes taking place in the society.

Exercise

Discuss your understanding of the concept of mass media and illustrate how they evolved in Nigeria from pre-colonial to post-colonial periods.

Critically analyse how politics contributed to the growth and development of Nigeria mass media from the colonial era to date.

Study the technological advancement in the communication circle and clearly discuss how they influenced the growth and development of mass media in Nigeria.

Critically examine the contribution of religion to the growth and development of mass media in Nigeria.

With relevant illustrations discuss the role of socio-culture in the growth and development of the mass media in Nigeria.

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Chapter 28

History of the Nigerian Press

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Overview

This chapter surveys the history of the Nigerian press. It examines the development of the press in Nigeria from the establishment of the first newspaper in Abeokuta in 1859, through the colonial period, the post-independence era, the civil war years, to the boom of newspapers in the 1980s. It takes a critical look at the contributions of the press to the political, social and economic development of the country.

What is history? History is simply defined as a narrative, descriptive and chronological record of important public events or of a particular trend or institution. History is also defined as the study of the past, noting people involved, place of event, the event itself and dates. This chapter, History of Nigerian Press, presents the accounts of how the press came into existence in Nigeria. Although the terms ‘press’ and ‘media’ can be used interchangeably, in this chapter, the term ‘press’ refers to the print-based mass media, notably the newspapers and magazines.

History of the Nigerian Press is indispensable at this early stage of your higher institutional education. The chapter will guide and reveal to you the events, personalities and factors that preceded and surrounded the emergence of the press in Nigeria since. In this course, you will come across popular Nigerians who laid strong foundation for the establishment and development of the press in the country. If you carefully read this chapter, you will realise that colonialism gave rise to nationalism, while nationalism and journalism became mutually interdependent actors. This will help you to understand the types, nature and characteristics of the modern press and the mass media in Nigeria.

Objectives

At the end of this course, you should be able to:

1. Describe and explain the origin of the press in Nigeria.
2. Identify the various trends that marked the evolution of the press in Nigeria.
3. Identify the pioneers of the press in Nigeria.
4. Discuss the contributions of the pioneers and other notable nationalists and professionals to the development of the Nigerian press.

Precursors of the Modern Press

The press and the mass media in Nigeria can be said to be a modern development. The first printing press was established in 1846; the first newspaper in 1859; the first radio re-diffusion service in 1932; while the first television station was in 1959. These are the main channels of the mass media – books, newspapers, magazines, radio and television. So, before 1846 and 1859 were the people in Nigeria not communicating and receiving mass media information? Of course, they were. Before the advent of the press and other means of mass media

communication in Nigeria, the people had other channels of mass media communication. They had agencies and institutions which served as channels of mass media communication.

In ancient Nigerian societies before the arrival of the modern mass media, folklores, music and dance were used to disseminate myths, fables, taboos and great accomplishments. Meetings, festivals and ceremonies as well as markets, were the venues as well as the beats for news and as the media through which news were disseminated. Town criers were the walking media; they disseminated real information to the people using local musical instruments like drum, metal gong or even word-of-mouth to attract people's attention. Other means of ancient mass communication included visits to relations and friends both near and far, death and burial ceremonies, festivals, marriage and circumcision ceremonies and many other means by which the people came together en masse. Mention must also be made of the masquerades that usually come out in the night to gossip and reveal secret doings of the people. In this way, the masquerade can be said to be the forerunner of the modern-day investigative journalist, reporter and gossip columnist.

The Printing Press

The history of the press in Africa, particularly Nigeria, centers on the activities of the missionaries and colonialists. One major factor that led to the establishment of newspapers in Nigeria was the advent of the printing press. The first printing press was established at Calabar by the Presbyterian Mission in 1846. In 1859 a similar printing press was established at Abeokuta by Reverend Henry Townsend, an Anglican Missionary. Townsend also set up a printing school in the mission compound in Abeokuta to train printers.

The First Newspaper

The first newspaper to be established in Nigeria was the *Iwe Irohin fun Awon Ara Egba ati Yoruba*. The newspaper was established by Rev. Henry Townsend and it started publication on December 3, 1859. If translated into English, the name of the newspaper was "Newspaper for the Egba and Yoruba". *Iwe Irohin* was set up to help the overall development of literacy among the Egba people.

Rev. Townsend was an Anglican missionary who came to Nigeria from England. When he arrived Calabar, he was asked to proceed to Abeokuta by the mission authorities to help in ministering to the spiritual needs of many Sierra Leonian immigrants who had been emancipated from slave trade and were settled in Abeokuta. Upon arrival at Abeokuta, Rev. Townsend saw that many people in the town and in the mission, compound had already learnt to read and write. This generated in him the need to establish a newspaper. In a letter to a European friend in 1860, Rev. Townsend said, "my objective is to beget the habit of seeking information by reading ... I have set on foot a Yoruba newspaper".

Iwe Irohin, which was first published in Yoruba language can therefore be said to be Nigeria and Africa's first vernacular newspaper. The paper combined social, cultural and political commentary with religious reporting in an effort to reach its readers. *Iwe Irohin* started as a forthrightly vernacular publication in Yoruba. It later became bilingual on 8th March, 1860 in Yoruba and English.

At the outset, the news coverage of *Iwe Irohin* was limited in scope. For instance, it carried only religious news items. Later, its news coverage included non-religious items like trade and commerce, information about schedules of arrivals and departure of ships, coverage's from and to European countries. The price of *Iwe Irohin* was 120 cowries which was equivalent to one penny. In the political sphere, which was secondary to *Iwe Irohin*, the paper achieved a considerable influence. Townsend used it effectively in local politics in Egba land. The paper also exerted a wide influence among the first generation of educated Africans as it introduced them to the reading culture, which is part and parcel of the enlightened society. *Iwe Irohin* was a catalyst to the growth of other papers. The paper helped in re-vitalising other printing presses, which were existing and also helped to increase the number of apprentice-printers.

Iwe Irohin survived for eight years until it came to an abrupt end in October 1867, as a result of an indigenous uprising nicknamed "ifole" which led to the expulsion of Europeans from Abeokuta and the destruction of the mission printing press. The "ifole" uprising was a civil disruption between the Ibadan and Egba traders. It was alleged by the Egba people that the Europeans were helping the Ibadan people in their bid to by-pass Egba commercial middlemen in trading directly with the Lagos colony. Because of this allegation, all the Europeans living in Egba land (Abeokuta) were driven away by the Egba people.

The Anglo-African

The second newspaper to be established in Nigeria was the *Anglo-African*. It was established by Robert Campbell, a West Indian of Scottish parent, who doubled as its editor. The first issue came out on 6th June 1863. The *Anglo-African*, which was established to promote the interest and welfare of Lagos and its people, is Nigeria's first English language paper. As a weekly journal, it sold for three pence and was printed every Saturday evening at Campbell's printing school. However, from the outset, the venture proved a failure and it would seem that what kept it going was Campbell's determination to reject defeat and perhaps the evidently small proceeds from a few government and other advertisement which were inserted in the journal. The literacy matter interested only a few subscribers and sales did not exceed about 30-50 copies a week. Its existence was short-lived as it folded up in 1865 after publishing for two years. The last issue came out on 30th December 1865.

Other Colonial Newspapers

The establishment of the *Lagos Times and Gold Coast Colony Advertiser* on 10 November 1880 marked the beginning of the indigenous newspaper movement. The *Lagos Times* was founded by Richard Beale Blaize, a wealthy businessman of Yoruba and Sierra Leonean origin. In 1890, the *Lagos Times* became the *Lagos Weekly Times*, jointly owned by Richard Beale Blaize and John Payne Jackson. It was edited by John Payne Jackson, a Sierra Leonean, who migrated to settle in Lagos. He was in the produce trade before his career in journalism. Jackson edited the *Weekly Times* for six months before he had disagreement with Blaize over the management of the paper. Jackson was a good editor but lacked good financial accountability skills.

As a result of the disagreement with Blaize, John Payne Jackson left the *Weekly Times* and in December 1890, set up the *Lagos Weekly Record* which he edited for over 15 years. When he died in 1915, his son, Thomas Horatio Jackson took over and edited the paper for over 17 years till 1935 when he died. The death of Thomas Horatio Jackson ended the publication of the *Lagos Weekly Record*. The name of John Payne Jackson and his son, Thomas Horatio Jackson is immortalised by the University of Nigeria Nsukka that named its journalism institute (which is now the Department of Mass Communication) as the Jackson College of Journalism.

In September, 1894, the *Lagos Echo* was born. Its publication proclaimed that it was dedicated to stimulating patriotism and promoting the cause of independence. It received the support of those who were opposed to the politics of John Payne Jackson and his paper, the *Weekly Record*. The *Lagos Echo* was the first paper to be owned by shareholders, being incorporated as a company called Lagos Printing and Publishing Company Limited. However, there were series of controversies and divisions among shareholders

On 16th September, 1894, the *Lagos Standard* was born. It was owned by George Alfred Williams a businessman. Its motto was “for God, the king and the people.” It was a highly successful paper in the sense that it was the greatest rival of Jackson’s *Weekly Record*. It was more radical in content because of its radical posture, it never received the patronage of the government or the influential white businessmen. Only the Africans supported it with adverts. The paper survived for 26 years with its last issue published on 28th January 1920.

On November 20, 1908, the *Nigerian Chronicle* was established by Christopher Josephus Johnson and his brother, Emmanuel T. Johnson as joint publishers. Christopher studied economics at Liverpool University. He thus became the first graduate editor of any Nigerian newspaper. It was a paper of high intellectual quality. The paper closed shop in March 1915 after publication for seven years.

On 5 April 1910, James Bright Davies set up *Nigerian Times* as a weekly. It had purity of diction but its existence was spasmodic as it frequently changed proprietorship and names. After 18 months of publication, it disappeared after the issue of 30th October 1911. It later reappeared on 13th January 1914 under a new name, *Times of Nigeria*. Again, after 18 months, it finally disappeared in 1915.

In 1914, Sir Kitoye Ajasa set up the *Nigerian Pioneer*. Sir Kitoye Ajasa was a conservative who advocated a gradual approach to independence. The *Nigerian Pioneer* was a weekly newspaper but controversy surrounded its funding; there was suspected government funding by Lord Lugard. It was a well printed paper relative to its contemporaries, it was printed by the CMS press initially but Ajasa later acquired his own press for publishing the paper. The Pioneer has the record of being the most consistent weekly newspaper of its time. For the 22 years that it existed, it never failed to publish once. The paper died in 1936. No newspapers appeared after 1914 till the 1920’s. The depression after the first world war may have contributed to this.

Clifford Constitution Election Newspapers

After the first world war, Nigerians became dissatisfied by the low level of representation on the colonial administration with only nominated members and three elected members. Newspapers clamoured for increased representation. In 1922, the Clifford Constitution introduced for the first time the principle of elected representation, but limited franchise. The introduction of democratic election on the basis of the Clifford Constitution of 1922 was bound to add a significant dimension to the role of the newspapers which would now become outlets for electoral policies and propaganda. This consideration led some Nigerians to found newspapers to give effective expression to their political opinions. The most famous of these new newspapers was the *Nigerian Spectator*, founded by Dr Richard Akinwande Savage, a medical doctor and journalist on 19 May, 1923. Another election newspaper was the *Nigerian Advocate* established by S. H. Braithwaite on 1 August 1923. In 1921, Ernest Sesei Ikoli who had worked as assistant editor for *Lagos Weekly Record* after resigning from his Kings College teaching job, started his own newspaper, the *African Messenger*.

Omu (1978) was of the view that involvement of the newspapermen in the formation of the political parties explained the heated participation of the newspapers in the legislative council elections. Two parties emerged to vie for elections: Nigeria National Democratic Party (NNDP) was formed and led by Herbert Macaulay and Thomas Horatio Jackson while the Young Nigeria Party (YNP) was led by Dr. Akinwande Savage. Herbert Macaulay contributed regularly to many newspapers. He had the reputation of wielding the most poisonous pen in Nigerian press history. He attacked many people and made enemies. The two parties engaged in vicious press war with their newspapers. NNDP had the *Lagos Weekly Record* while the YNP had the *Spectator* with the *Nigerian Pioneer* supporting it. This was the origin of the tradition of establishing newspaper to propagate owners' political ambition. The NNDP won the three elective Lagos seats and continued to emerge victorious in all elections held till 1941. The *Eko Akete*, founded by Adeoye Deniga in 1923 as a Yoruba language newspaper, championed Herbert Macaulay's political beliefs. *Eletí Ofé* of Mr E.A. Akintan (1923) remained neutral in the party rivalry. After each election to the legislative house there was a lull in newspaper political activities but the bitterness of the campaigns remained particularly among journalists. As a result of the bitterness, a move was made to reconcile all the warring parties with the formation of the Nigerian Press Association (NPA). This was the first attempt to bring all journalists together. The NPA was inaugurated in 1927. The moving spirit behind the formation of the NPA was H. Anita Williams who later changed his name to Akin Fagbenro Beyioku. He was elected the secretary. The NPA was the forerunner of the Nigeria Union of Journalists (NUJ). The unity attempt lasted only one year before bitter rivalry between journalists resurfaced. The union was revived in 1944 with Ernest Ikoli as the Assistant Secretary. Ernest Ikoli was responsible for the formation of the NUJ in 1954.

The Birth of Daily Newspapers

In 1925, Victor Babamuboni, a book seller established the *Lagos Daily News* which he proclaimed as 'West Africa's First Daily'. It was a radical departure from other existing papers by appearing daily. The first issue came out on 9th November 1925. However, the paper lasted for only 67 days as the last issue was published

on 14th January 1926. Victor Babamuboni later sold the paper to Herbert Macaulay and D. J.A. Caulcrik who revived it in 1927 and employed Mr Olushola as editor. The new team made success of the *Lagos Daily News*. Herbert Macaulay expounded popular views on the paper and that endeared the paper to the Lagos populace. The *Lagos Daily News* became the propaganda organ of the NNDP. The revived *Lagos Daily News* survived for seven years till it died in 1934.

In 1925, a group of Nigerian and European businessmen established the Nigerian Printing and Publishing Company. The group made overtures to Ernest Sesei Ikoli who sold his newspaper, the *African Messenger* and the paper was renamed as the *Nigerian Daily Times*. The *Nigerian Daily Times* started publication on 1st June 1926 with Ernest Ikoli as its first editor.

In 1927, H. Antus William who later changed his name to Akin Fagbenro Beyioku, established the *Nigerian Daily Telegraph*. Its first issue came out on 12th November 1927. However, three years later, he sold the paper to a company owned by T. Adebayo Doherty, I. A. Ogunlana and Victor Babamuboni. The *Nigerian Daily Telegraph* was a vigorous newspaper but it had the notoriety of a high turnover of editors – five editors in seven years.

In 1929 Ernest Sesei Ikoli resigned as editor of the *Nigerian Daily Times* after three years of editing the newspaper. The next year, 1930, he established a rival daily newspaper, the *Nigerian Daily Mail*. However, the *Nigerian Daily Mail* was short-lived as it died June 1931. After the collapse of the *Nigerian Daily Mail* Ernest Sesei Ikoli continued his career as a journalist by becoming the editor of the *Nigerian Daily Telegraph* founded by H. Antus William and later as editor of the *Nigerian Daily Service* owned by the Nigerian Youth Movement.

The appearance of daily newspapers led to the death of weekly newspapers. Many editors of weekly newspapers were becoming old and this coupled with the competition of daily newspapers contributed to the death of weekly newspapers by the end of 1930's. The *Lagos Weekly Record*, the longest surviving newspaper of its time which survived for 40 years (1890 – 1930) died with the death of Thomas Horatio Jackson.

In October 1930, the *West African Nationhood* was established by J. C. Zizer who was then the secretary of the Lagos branch of the National Congress of Nigeria and Cameroons (NCNC). The *West African Nationhood* started as a daily newspaper and was published until 1931 when it collapsed. It was later revived as a monthly newspaper in November 1932, but it collapsed finally in September 1933.

On 21st July 1933, the *Comet* was established by Duse Mohammed Ali and it was based in Kano. Duse Mohammed Ali, an Egyptian, was a graduate of the University of London. The *Comet* started as a weekly newspaper, but it became a daily newspaper as from the 1940s.

By 1933, the seemingly dead political scene was broken by the regrouping of young people determined to set aflame nationalistic feelings and challenge the dominance of Lagos politics by the NNDP. Ernest Ikoli, Dr. J. C. Vaughan, Oba

Akinsanya and Mr. H. O. Davies started the Lagos Youth Movement (LYM), an organisation dedicated to reviving nationalism and to seek an end to British colonialism in Nigeria. The *Nigerian Daily Times*, the most prominent Nigerian newspaper at the time, never supported the ideas or objectives of the Lagos Youth Movement. It frequently attacked Herbert Macaulay and his politics as dangerous but remained neutral to NNDP as a party. In 1934, the Nigerian Youth Movement established a monthly magazine called the *Service* which was edited by a leading member of the movement, Ernest Ikoli.

A year after the formation of the LYM, Nnamdi Azikiwe came to Nigeria from the Gold Coast. His return to the country kindled afresh the nationalist spirit. He joined and rechristened the Lagos Youth Movement to Nigerian Youth Movement. Nnamdi Azikiwe's fame as an orator, journalist and political activist had preceded his arrival. Though Nnamdi Azikiwe joined NYM, he continued to maintain his cordial relationship with Herbert Macaulay who was then the leader of the NNDP. By 1937, only the *Nigerian Daily Times* based in Lagos and the *Comet* based in Kano were the existing newspapers in the country.

On 5th August 1937, Nnamdi Azikiwe incorporated a company called Zik Press Limited and on 22nd November 1937 he launched the *West African Pilot*. The paper immediately became the major forum of the increased nationalist consciousness. In his opening address at the launching of the paper titled 'the Curtain Rises', Nnamdi Azikiwe described the editors of the paper, of which he was one, as sentinels of popular liberty and guardians of civilisation whose supreme task was to make assertions in unequivocal terms. Nnamdi Azikiwe was a great admirer of Thomas Horatio Jackson, the editor and owner of the *Lagos Weekly Record*. The writings and ideas of Thomas Horatio Jackson influenced Nnamdi Azikiwe greatly. It was no wonder then that when Nnamdi Azikiwe established the University of Nsukka, he named the Journalism College of the university after Jackson. Till today, the Department of Mass Communication of the University of Nsukka and all its graduates still refer to themselves as 'Jacksonites'.

The motto of the *Pilot* was "show the light and the people will find the way." The *Pilot* presented a new and effective vehicle for the vigorous ventilation of nationalist feelings. It became a fountain of political inspiration from which a continuous flood of exhortation went out to the youth of the country. The *Pilot* was lively, sensational, pictorial, racy. It was a radical paper in contrast to the conservatism of the *Daily Times*. The success of the *Pilot* made Zik very popular and brought him enemies as well both in rival papers and politics. Some members of the NYM detested Zik's association with Herbert Macaulay. This made the NYM to turn the *Service* into a daily newspaper called the *Nigerian Daily Service* to counter the growing influence of Zik and the *Pilot*. The feud between the *West African Pilot* and the *Nigerian Daily Service* edited by Ernest Ikoli and Chief S. Akintola, contributed to in no small measure to the regionalisation of nationalism and the crystallization of inter-group tension and animosity which characterized political developments for a long time.

Early Government-owned Newspapers

In January 1939, the first government-owned newspaper was established. The newspaper called *Gaskiya Ta Fi Kwabo*, meaning 'Truth is worth more than money', was sponsored by the government of Northern Nigeria. It was established by Sir Ahmadu Bello, the Premier of Northern Nigeria. It was the first vernacular newspaper in the North. The paper was reputed for promoting Hausa language and literature in Northern Nigeria. It was a monthly newspaper designed to provide news and reading materials in Hausa language. It was initially edited by Europeans working for the Northern Nigerian government. In 1943 Abubakar Imam the great journalist became the editor. He was among the seven West African editors that visited Britain at the invitation of the colonial office in London.

In 1944, the Gaskiya Corporation was formed to take over the publication of the paper. By 1948 it started the *Nigerian Citizen*, an English language newspaper. *Gaskiya Ta Fi Kwabo* and *Nigerian Citizen* joined hands with the Literature Bureau to publish and establish the largest publishing enterprise in Africa. As a result of the success of *Gaskiya Ta Fi Kwabo*, the Gaskiya Corporation published other magazines in other languages of the Northern province. In 1948, the Gaskiya Corporation established *Jakadiya*, an Hausa-language newspaper for the rural population; *Nwager*, a Tiv-language paper as well as newspapers in Fulfulde and Kanuri.

The *Gaskiya Ta Fi Kwabo* and the *Nigerian Citizen* were fairly successful newspapers in the northern part of Nigeria. As a result of their success, the government that owned them wanted them to serve as propaganda organ for the government whereas they were established to fight illiteracy and disseminate information to the people. This brought the government into conflict with the editorial staff of the two papers who were reluctant to support the government, as it would reduce the commercial viability of the papers. There was crisis and the government attempted to replace many of the editorial members who had made the paper successful. The editorial staff were largely British whose idea of newspaper role was an impartial one. They resigned and the government brought its people on board. After their resignation, the circulation of the *Nigerian Citizen* declined and it gradually died. *Gaskiya Ta Fi Kwabo* continued to operate but had to require government subsidy to survive.

At the same time, the Federal Government after the Second World war established a magazine, the *Nigeria Review*. The magazine strongly attacked the *West African Pilot* and the NCNC, the political party of which Nnamdi Azikiwe was a leading member. The purpose of *Nigeria Review* was to publicize the central government policy and to respond to attacks on the policy of the government by other papers, principally, the *West African Pilot*. The *Nigeria Review* was published monthly by the Department of Information of the central Government until 1952. In 1952, it changed to *Nigeria Magazine* devoted to cultural matters only. In 1948, the government of Eastern Nigeria started two papers, *Eastern Outlook* and *Cameroon Star*.

In 1949, Chief Obafemi Awolowo established the *Nigerian Tribune*. The newspaper, which started publication on 16th November 1949, is still in existence till today (2023) thus easily becoming the oldest surviving private newspaper in

Nigeria. The *Nigerian Tribune* was an instrument for propagating the views of the owners, Chief Obafemi Awolowo and Oba Adesoji Aderemi, the Ooni of Ife.

Thus, by the beginning of the 50's, the three political parties operating in the country which were dominant in each of the regions had the press as their organs of propaganda. The NCNC, with Nnamdi Azikiwe as the leader (after the death of Herbert Macaulay) had the Zik Group of newspapers; the Action Group had the *Nigerian Tribune* and the *Nigerian Daily Service* as its own organs. The case of the Northern People's Congress (NPC) was a little different. The party and its leaders had no newspaper but they used the *Gaskiya Ta Fi Kwabo* and the *Nigerian Citizen*. With the advent of responsible government in 1951, and the emergence of the three political parties, as well as party-controlled administrations, old antagonisms were intensified and the atmosphere of politics and press was seethed with bitter rivalry and enmity. With few exceptions, the papers were owned or supported by rival political parties (mainly the NCNC and AG).

The year 1959 was critical because of the general elections. All the three political parties went to election with the total support of their newspapers. The AG had reorganized its press organ, adding Yoruba Language, *Irohin Yoruba*. It took over the *Nigerian Tribune* and *Nigerian Daily Service* under the name of Amalgamated Press. In 1958, the AG had been involved with Lord Thompson of Britain newspapers to publish the *Daily Express*. They setup the Allied newspapers that published *Daily Express* and *Sunday Express*. The *Daily Express* replaced *Nigerian Daily Service* as organ of the AG. *Nigerian Daily Service* thereafter reverted to a monthly magazine serving the AG. The AG established several papers all over the country to fight the 1959 general election. The papers were: The *Nigerian Tribune* (existing organ), *Mid-West Echo* (Benin), *Middle Belt Herald* (Jos), *Eastern Observer* (Onitsha), *Northern Star* (Kano), *COR Advocate* (Uyo). All these papers came under the Allied newspaper group. The NCNC had only the *West African Pilot* and *Southern Nigeria Defender*. NPC had no official organ but the *Gaskiya Ta Fi Kwabo* and the *Nigerian Citizen* were influenced to propagate the goals of the NPC. The *Daily Times* which remained neutral and most successful, added *Sunday Times* to the stable and still remained non-partisan. All the other papers allied themselves to political parties, which went along ethnic lines.

The Press of the First Republic

The press of the first republic was polarised along regional boundaries while a few newspapers like the *Daily Times*, then under foreign ownership, attempted a non-partisan posture. Many of the newspapers were political mouthpieces of their owners.

In the Eastern Region, as a result of the intra-party crisis which rocked the NCNC in the 1950s and the breakaway of some radical elements to found a rival party, the Premier of the Eastern Region, Dr. Michael Okpara, re-launched *The Eastern Outlook* which was hitherto published as a weekly by the Eastern Nigeria government, and renamed it as the *Nigerian Outlook*. As expected, Dr. Okpara who had initiated moves to liberate himself from Azikiwe's domineering control of the government and the party soon turned the *Nigerian Outlook* into his own propaganda mouthpiece.

In the Western Region, Chief Obafemi Awolowo went into partnership with a British/Canadian Press Group, the Roy Thompson Group, to replicate the feat achieved by Azikiwe in his chain of newspapers. Thus, the aggressive Action Group (AG) organ, the *Daily Service* was partially sold to the Roy Thompson Group in 1959 to prepare the ground for the debut of *Daily Express*, the new party newspaper that hit the newsstand in September 1960. The *Daily Service* was then converted to a weekly news magazine from September 24, 1960. The *Daily Express* made a remarkable impact on the political landscape but the failure of AG to win the 1959 federal elections created a diminishing return for the newspaper. The protracted crisis, which rocked the foundation of the AG in 1962, and the disagreement between the business partners were to produce a chain of events that culminated in the demise of *Daily Express* in 1965.

In the Northern Region, following the surprise sprung by the AG in the Middle Belt during the 1959 federal elections, the Northern Peoples Congress (NPC) began to think seriously about re-organisation. Part of the recommendations of a two-man delegation dispatched to the United Kingdom to study party structure there was the establishment of a national daily newspaper with its headquarters in Kano. The newspaper known as *Daily Mail*, which came out of this recommendation, became the mouthpiece of the NPC. The maiden edition of the newspaper was released on March 1, 1961. The *Daily Mail*, however, had a short lifespan. It went out of print two years after it came into being.

At the Federal level, the NPC-dominated federal government, in the face of barrage of attacks from opposition newspapers, came to a conclusion that it should have its own megaphone. Thus, the Nigeria National Press Ltd was incorporated in March 1961 by the government with its entire shares subscribed to by the federal government. This led to the birth of the *Morning Post* in 1962, making it to be the first daily newspaper established by the Federal Government. The newspaper started on a sound footing with remarkable sales records, albeit amidst sharp criticism from the opposition press, but its fortunes soon began to dwindle as a result of many factors. The *Morning Post* which was published in Lagos, found itself operating in a hostile environment as the core of Lagos newspaper readers belonged to opposition parties. This served as handicap for circulation. The newspaper's problems were compounded by its partisan editorial policy and indiscriminate support of the Federal Government. Thus, a combination of public distrust and apathy as well as editorial sycophancy of the *Morning Post* titles therefore, contributed to its untimely death.

Also in the Western region, as a result of the crisis between Awolowo and Akintola, Akintola saw the need, in the face of barrage of attacks from the AG-controlled newspapers, to have his own medium. Thus, the *Sketch* came into being on March 31, 1964, barely a year to the 1965 West Regional election. It was however, not until November 18, 1965 that the Sketch Publishing Company Ltd was formally incorporated under the Company's Act with 95 percent shares owned by the West Regional Government. The newspaper became a vicious propaganda mouthpiece and it contributed significantly to the anarchy that engulfed the Western region thereafter. Thus, for the press of the first republic, there was no pretence at all. They were political mouthpieces.

By 1964, there were five government-owned newspapers in the country: *Morning Post*, *Nigerian Outlook*, *Daily Sketch*, *Nigerian Citizen* and *Gaskiya Ta Fi Kwabo*. The three regional governments and the Federal government had newspapers. On the other hand, there were only three privately owned newspapers: *Daily Times*, *West African Pilot* and *Nigerian Tribune*. One disturbing feature of government-owned newspapers was their failure to distinguish between the ruling party and the government, so that they were, for all practical purposes, party organs financed by public funds. Through crude and overzealous partisanship, they transformed opponents of the ruling party into opponents of the government and equated dissent with disloyalty.

The Combat Press of the Nigerian Civil War

The newspapers at the onset of the Nigerian civil war were vibrant private newspapers and government-owned press. The private press included newspapers like the *West African Pilot*, *Nigerian Tribune*, *Eastern Nigerian Guardian*, and *Daily Times*, among others. The government newspapers were the *Daily Sketch*, *Nigerian Observer*, *Nigerian Outlook* which later became *Biafran Sun*, *Biafra Spotlight* and the *New Nigerian*.

In the north, the *Nigerian Citizen* which was established in 1948, metamorphosed into the *New Nigerian* newspaper on January 1, 1966 barely 14 days before the first military coup. Established by the Northern Regional Government, the newspaper had the objective of defending the Northern region and projecting its views on all matters in the national political struggles. The *New Nigerian* maintained a non-partisan stance while the crisis was simmering but projected what it believed was good for the nation in the throes of political convulsion. The newspaper thereafter demonstrated an outright partisanship by supporting the Federal Government.

On the Biafran side, the *Eastern Nigeria Spotlight* was established in December 1966 and published by the Government of Eastern Nigeria. The newspaper had both the English and French supplements for Nigerian and overseas' readers. When the Republic of Biafra was proclaimed on May 30, 1967, the newspaper in its June 1, 1967 edition announced a change in name to *Biafra Spotlight*. There was also the *Biafra Sun* that metamorphosed from the former *Nigerian Outlook* at the outbreak of the civil war. Besides these Biafran newspapers, there were also other ones like the *Daily Flash*, the *Star*, *International Daily News*, *Daily Standard* and the *Leopard*. These were mainly the propaganda machinery of the Biafran government. The newspapers were sometimes produced in notebook sizes and on improvised exercise books, ostensibly due to lack of newsprint for production during the war. The *Renaissance* was established by the Ukpabi Asika regime in the liberated part of the then East Central State during the war, for effective governance of the newly liberated state. It continued circulation and lasted up till after the end of the war. Both on the federal and the rebel sides, the newspapers of the civil war period were actively involved in the politics of the war.

Boom in Government and Private Press

The end of the first republic saw the termination of party ownership and funding of newspapers. Government-funded newspapers became the vogue. The 1970s presented Nigeria with a good opportunity for growth and development. The

macroeconomic climate as a result of the oil boom which initiated Nigeria into a comity of wealthy nations was conducive to progress in the various sectors of the economy. This development of increased wealth also positively rubbed on the newspaper businesses as they thrived in a favourable economic atmosphere. The increase in the number of states following the Civil War encouraged the proliferation of government-owned newspapers. The old Mid-West State pioneered the state ownership of newspaper during the Nigerian civil war of 1967-1970 when it established the *Nigerian Observer* on May 30, 1968. The Central Eastern State's *Renaissance* was also established during the war while the Western State inherited the *Daily Sketch* from the old Western Region. Kwara State also launched the *Nigerian Herald* in 1973. Other newspapers in this category were the *Nigerian Chronicle* in the South-Eastern State; *Daily Star* in the East Central State; *Nigerian Tide* in Rivers State; *Nigerian Standard* in Benue Plateau and *The Triumph* in Kano State.

The return to civilian rule under the Second Republic of President Shagari (1979-1983), led to the explosion of the privately owned press. Although *The Punch* newspaper came up with a visually more aggressive style in 1973, with front-page pin-ups and satirical cartoons, which pleased the emancipated Lagos public, the 1980s witnessed the emergence of powerful groups, which were financed by ambitious executives for whom a press company represented a way of increasing their influence. In 1980, *National Concord* newspaper was set up by billionaire M. K. O. Abiola; and in 1983, the *Guardian* was established by Alex Ibru. In 1984, Sam Amuka-Pemu launched the daily *Vanguard*. In 1987, Musa Yar Adua established *The Reporter* in Kaduna.

The early 1980s witnessed the emergence of modern newspapers in Nigeria. One significant factor about these newspapers was the availability of trained and skilled labour to undertake the task of informing, educating and entertaining the people. Moreover, individual businessmen, rather than government, established them all. Some of such newspapers are:

Concord: The Concord group of newspapers, based in Ikeja, Lagos was established in 1980 by business mogul and politician, Chief Moshood Abiola. The first in the stable of the newspaper group was the *National Concord* published along with its weekly edition, *Sunday Concord* on 1st March 1980. A few years later, he added three vernacular newspapers to its stable in Nigeria's three languages. The newspapers were *Isokan* (in Yoruba), *Udoka* (in Igbo) and *Amana* (in Hausa). The Concord group later added four more publications to its stable: *Business Concord*, *Weekend Concord*, *African Science Monitor* and *African Concord*. After a few years, the Concord group set up newspapers in various parts of Nigeria known as *Community Concord*. Known for its fearlessness and attack on political opponents, the *National Concord* played a key role in support of the National Party of Nigeria (NPN) against Chief Obafemi Awolowo's Unity Party of Nigeria (UPN) in the Second Republic politics.

Guardian: The Guardian newspaper is one of the outstanding newspapers in Nigeria. It was established on the 27th of February 1983 by Alex Ibru from Delta State; among those who weaned the paper at the cradle stage were Dr. Dele Cole, Dr Stanley Macebuh and Chief Segun Osoba, who were all former executives of the *Daily Times*.

Post Express: The *Post Express* newspaper was owned by Chief Sony Odogwu, a top businessman. The founding management team comprised Dr Stanley Macebuh, Dr Fred Onyabor and Obaro Ikime. The motto of the paper was “Justice in Service of Community.” It promised accurate and fair reports, as well as reasoned and informed comments. The management’s first news papering revolutionary step was the simultaneous printing of the *Post Express* in Lagos and Port Harcourt.

Daily Trust: The *Weekly Trust* was first published on March 21, 1998 by Alhaji Kabiru Yusuf, a former Senior Lecturer in the Department of Political Science, Usman Dan Fodio University, Sokoto. It later went daily with the name, *Daily Trust*. The *Daily Trust* was the first daily newspaper to be published in the Federal Capital Territory, Abuja in January 2001. Media Trust Limited Abuja prints and publishes the *Daily Trust* and *Weekly Trust*.

The Sun: *The Sun* newspaper, which began publication in 2003, is published in Lagos by Chief Orji Uzor Kalu, former Governor of Abia State. Its style of page design makes it unique among other Nigerian newspapers. *The Sun* is known for its distinct method of reporting news events and its fearlessness. It made a great mark through its detailed reporting of the Tsunami disaster of 26th December 2004. The Sun’s courageous and consistent reporting of the celebrated removal of former Inspector General of Police, Mr. Tafa Balogun as well as the dramatic and controversial “resignation” of Chief Audu Ogbeh as chairman of the then ruling party, the PDP. PDP was believed to have won *The Sun* larger readership.

Summary of Chapter

It is important that you understand the historical background of the press in Nigeria to equip you with the necessary information to function as a journalist. All the newspapers and their proprietors discussed in this chapter will give you some insight into what to expect while practicing the profession. In this chapter, we have learned that the first newspaper in Nigeria was published in Yoruba language as Reverend Henry Townsend’s *Iwe Irohin* opened the publication gates for aspiring indigenous printers and publishers in Nigeria. We have also seen that the colonial era was characterised by a preponderance of newspapers. The interesting thing is that many of the newspapers were published by Nigerians. All the newspapers, in one way or the other, contributed to the success of the nationalist movement in Nigeria.

Exercises

1. When translated into English, ‘gaskiya ta fi kwabo’ means what?
2. During his career as a journalist, how many newspapers did Ernest Sesei Ikoli establish? Name them. How many newspapers was he the editor? Name them.
3. What was the name of Nigeria’s first newspaper? Who established it? In what year was it established?
4. What was the name of Nigeria’s first daily newspaper? Who established it? In what year was it established?
5. What was the name of the longest surviving newspaper during the colonial era? For how long was it published? What were the names of the two main editors/owners of the newspaper?

6. On what date was the *West African Pilot* first published? What was the motto of the *West African Pilot*?
7. What were the names of the two main newspapers owned by the Northern Regional government?
8. What was the name of the first newspaper established by the Federal Government of Nigeria? In what year was it established?
9. Who established the *Nigerian Tribune*? On what date was the *Nigerian Tribune* first published?
10. Who established the *Comet*? In what year was it established?

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APPENDIX: A LIST OF NIGERIAN NEWSPAPERS, 1880-1937

LAGOS NEWSPAPERS

Name and frequency of publication	Dates	Editors	Owners
<i>Lagos Times</i> (f/w)	10 Nov. 1880-24 Oct. 1883; 6 Dec. 1890-Oct. 1891	Agbebi, 1880-83; W.E Cole, 1890	R. B. Blaize
<i>Lagos Observer</i> (f)	4 Feb. 1882-12 July, 1890	J. B. Benjamin	J. B. Benjamin
<i>Mind</i> (irregular)	1887	Ademuyiwa Hastrup	A. Hastrup
<i>Eagle and Lagos Critic</i> (m)	31 March 1883-31 Oct. 1888	O. E. Macaulay	O. E. Macaulay
<i>Mirror</i> (w)	17 Dec. 1887-24 Nov. 1888	P. A. Marke	P. A. Marke
<i>Iwe Irohin Eko</i> (f)	3 Nov. 1888-16 July, 1892	A. W. Thomas	A. W. Thomas
<i>Lagos Weekly Times</i>	3 May 1890-28 Nov. 1890	J. P. Jackson	R. B. Blaize
<i>Lagos Weekly Record</i> (w)	Jan. 1891-27 Dec. 1930	J. P. and T. H. Jackson	J. P. and T. H. Jackson, 1891–1913; 1914-30
<i>Spectator</i> (w) <i>Lagos Echo</i> (w)	1 July 1893-(?) Sept. 1894-97	? S. M. Harden (?)	? Lagos Printing and Publishing Company Limited
<i>Lagos Standard</i> (w)	16 Sept. 1894-28 th Jan. 1920	G. A. Williams 1894 – 1919; J. A. White 1919 - 20	G. A. Williams 1894 – 1919; R. A. Williams 1919-20
<i>Lagos Reporter</i> (w)	23 Aug. 1898-18 July, 1899	P. Mason	P. Mason
<i>Wasp</i> (w)	17 Mar.-Aug. 1900	P. Mason	P. Mason
<i>Nigerian Chronicle</i>	20 Nov. 1908-26 Mar. 1915	Chris Johnson	Chris and E. T. Johnson
<i>Astrological Mercury</i> (irregular)	1909	Adeoye Deniga	Adeoye Deniga
<i>New Age Herald</i> (m)	1910	Adeoye Deniga	Adeoye Deniga
<i>Nigerian Times</i> (w)	5 April 1910-30 Oct. 1911	J. Bright Davies	J. Bright Davies
<i>Herald Alore</i> (m)	27 March 1913 – (?)	Adeoye Deniga	Adeoye Deniga

<i>Nigerian Pioneer</i> (w)	18 Jan. 1914-25 Dec. 1936	Irving 1914; Kitoyi Ajasa	K. Ajasa
<i>Times of Nigeria</i> (w)	13 Jan. 1914-29 June 1915; 6 June 1917-3 Nov. 1924	J. B. Davies, 1914 – 1920; Walter Edwin, 1920; Adamu I. Animashaun, 1920 - 24	J. B. Davies, 1914-1915. Limited Liability Company, 1917 Mohammedans, 1920-24
<i>African Messenger</i> (w)	10 Mar. 1921-4 Nov. 1928	E. S. Ikoli	E. S. Ikoli
<i>Eke Akete</i> (w)	7 July 1922-6 April, 1920; 4 Mar.-14 Oct. 1937	Adeoye Deniga	Adeoye Deniga
<i>Nigerian Spectator</i> (w)	19 May 1923-27 Dec. 1930	R. A. Savage	R. A. Savage
<i>Nigerian Advocate</i> (w)	1 Aug. 1923-27 Dec. 1930	S. H. Braithwaite	S. H. Braithwaite
<i>Eletu Ofe</i> (w)	7 Feb. 1923-28 (?)	E. A. Akintan	E. A. Akintan
<i>Advanced Opinion</i> (w)	Aug. 1924 – (?)	?	?
<i>Nigerian Labour Bulletin</i> (m, d)	1924; 17 March-23 June 1930	J. A. Olushola	J. A. Olushola
<i>Lagos Daily News</i> (d)	9 Nov. 1925-14 Jan. 1926; 1927 – (1940)	V. Babamuboni, 1925 – 26; J. A. Olushola, 1927; Herbert Macaulay & Frank Macaulay	Herbert Macaulay and J. A. Caulcrick
<i>Iwe Irohia Osose</i> (w)	1925 – 27	T. H. Jackson	T. H. Jackson
<i>Nigerian Daily Times</i>	1 June 1926– (Present day?)	E. S. Ikoli 1926 – 29; A. A. C. Titcombe, 1930 – 39]69 300000	Nigerian Printing & Publishing Co. Ltd, 1926 – 36; West African Newspapers Limited, 1936 - 48
<i>Eko Igbehin</i> (w)	1926 – 27	E. N. Awobiyi	E. M. Awobiyi
<i>Nigerian Daily Telegraph</i> (d)	12 Nov. 1927-10 Dec. 1937	H. A. Williams, 1927 – 31; Deniga, 1931; Duse Ali, 1932; Akaje – Macaulay 1932; Ikoli, 1934 – 35; Antus Williams, 1935 – 37	H. A. Williams, 1927 – 30; Nigerian Press Limited, 1930 – 1937; Aboyade Cole, 1937

<i>Akede Eko</i> (w)	Jan. 1928 – (1953)	I. B. Thomas	I. B. Thomas
<i>Nigerian Evening News</i> (d)	1 June 1929-1 Nov. 1929	I. B. Thomas	I. B. Thomas
<i>Nigerian Daily Mail</i> (d)	14 Jan. 1930-2 June 1931	E. S. Ikoli	E. S. Ikoli
<i>Lagos Daily Record</i> (d)	1 Jan.-27 Aug. 1930	T. H. Jackson	T. H. Jackson
<i>West African Nationhood</i> (d, m)	18 Oct. 1930-31 Dec. 1934; Nov. 1932-Sept. 1933	G. E. Spencer	J. C. Zizer
<i>Nigerian Daily Herald</i> (d)	29 April 1931 – 32	E. Ronke Ajayi (Miss)	H. A. Williams
<i>West African Sunday Digest</i> (w)	5 April, 1931 – 1934	J. C. Zizer	J. C. Zizer
<i>Comet</i>	21 July 1933 – (1944)	Duse Mohammed Ali	Duse Mohammed Ali
<i>Nigerian Evening Standard</i>	5 July 1934 – (?)	W. E. Akaje – Macaulay	W. E. Akaje – Macaulay
<i>West African Pilot</i> (d)	22 Nov. 1937 – ?	Nnamdi Azikiwe	Zik Press Ltd
PROVINCIAL NEWSPAPERS			
<i>Aurora</i> [Calabar] (w)	Jan. 1914 – 17	W. Coulson Labor	W. Coulson Labor
<i>Nigerian Herald</i> [Onitsha] (w)	1921	?	?
<i>Dawn</i> [Aba, Calabar, Port Harcourt, Enugu] (w)	22 May 1923-18 th Dec. 1937	W. Coulson Labor	W. Coulson Labor
<i>Yoruba News</i> [Ibadan] (w)	15 Jan. 1924-(1945)	D. A. Obasa	D. A. Obasa
<i>Egba National Harper</i> [Abeokuta] (m)	Sept. 1926 - Sept. 1917	A. Folarin	A. Folarin
<i>Nigerian Observer</i> (Port Harcourt)	4 June, 1930 -32	I. R. Potts – Johnson	I. R. Potts – Johnson
<i>Nigerian Protectorate Ram</i> [Onitsha] (w)	22 Sept. 1930 – (?)	S. Cole Edwards	S. Cole Edwards
<i>Nigerian Echo</i> [Aba] (w)	6 April, 1933-15 Nov. 1934	A. Charles Howells	D. Joseph Emmanuel and A. C. Howells

<i>Nigerian Weekly Dispatch</i> [Onitsha] (w)	1933	S. Cole Edwards	S. Cole Edwards
<i>Abeokuta Weekly News</i> ([Abeokuta] (w)	1934	D. O. Oke	D. O. Oke
<i>Ijebu Weekly News</i> [Ijebu-Ode] (w)	2 Sept. 1934 – (25 Nov. 1940)	J. A. Olushola	J. A. Olushola
<i>Nigerian Eastern Mail</i> [Calabar] (w)	Aug. 1935 – 51	J. V. Clinton	C. W. Clinton
<i>African Advertiser</i> [Calabar] (w)	27 Dec. 1935- (1942)	M. T. Oduntor Nottidge	M. T. Oduntor Nottidge
<i>Nigerian Provincial Guardian</i> [Oshogbo] (w)	21 Mar. 1936-(9 April, 1938)	J. B. Layeni	J. B. Layeni
<i>Osumare Egba</i> [Abeokuta] (w)	7 Dec. 1935-5 Dec. 1936	S. K. Adenekan	D. A. S. Bamgboye
<i>Nigerian Messenger</i> [Onitsha] (w)	6 June 1936 – (?)	?	?

Key: d = daily; w = weekly; f = fortnightly; m = monthly.
Source: Omu, F.I.A. (1978). *Press and politics in Nigeria 1880 – 1937*. London:
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Chapter 29

History of Radio in Nigeria

Nosa Owens-Ibie & Marie Obasi

Overview

The chapter explores the major technological and other developments in the invention and evolution of radio and radio broadcasting, with emphasis on some peculiar events, personalities and factors leading to the current status of radio broadcasting in Nigeria.

Objectives

The objectives of the chapter are to;

1. Summarise the technological development that led to the emergence of radio broadcasting.
2. Describe the different stages of development of radio broadcasting in Nigeria
3. Explain the concept of deregulation and its implications in radio broadcasting industry in Nigeria.
4. Explain the functions of National Broadcasting Commission (NBC)
5. Identify the political factors that shaped radio broadcasting industry in Nigeria

Introduction

Etymologically, radio is from the Latin word, “*radius*” meaning radius rays. Radius rays is the instrument through which radio sends electromagnetic signals which are distributed by a transmitter to a scattered audience who receive it. Various terms have been used to describe the radio, including, “magic box”, “Africa’s medium” “blind medium” amongst others. The term, “Africa’s medium” (Gunner, Ligaga, Moyo, Bosch, Chibita & Coplan, 2012), means that radio is a very popular channel of mass communication among Africans. While the term, “blind medium” (Chioma, 2014) of mass communication implies that unlike television, radio is an audio medium, which broadcasts speech or sound without corresponding images. The radio can also be described as a “talking thrilling box”.

Ajisafe (2021) defined radio as a wireless transmission with only an audio component, while Apuke (2014) sees radio as a key means of communication because through it people disseminate spoken words, music, and other communication signals through the air to any part of the world. A radio can also be defined as a portable audio device that passes messages, information to a heterogeneous audience via electromagnetic waves. In other words, a radio is simply, a moveable “talking” audio electromagnetic device. Broadly speaking, there are two main types of radio, namely, radio used for person-to-person communication (i.e. transmission) and radio used for mass communication (i.e. broadcasting). While the latter is used by radio stations, the former radio is used by security agents, scientists and workers in some organisation for transmitting messages rapidly, for quick communication. This indicates that not all forms of audio wireless transmissions are broadcasting. In this chapter, the term radio is used in the sense of broadcasting.



Radius ray

Culled from Flaticom (2023)

Major Technological Developments in the Origin of Radio

Literature on the technological evolution of radio (Güngör, 2019; Akpede, Bel-Molokwu, Omojola, Ofulue & Onwubere, 2018; Uimonen, 2017; Delaere & Ballon, 2017; Apuke, 2017; Harte, 2002; <http://open.lib.umn.edu>) chronicle the history and technological inventions that ushered in the emergence of radio:

Samuel Morse invents electric telegram in 1830s:

The history of radio dates back to the 19th century when Samuel Morse discovered the electric telegraph. The electric telegraph technology made it possible to send telegraph signals over the air waves.

James Clark Maxwell forecast the electromagnetic wave in 1864:

Maxwell, a British scientist propounded theories on the propagation and speed of electromagnetic or radio waves in 1864. Many years later, the theory served as a compass for other major technological developments in radio.

Hierrich Hertz invents wireless transmission in 1887:

Hertz, a German scientist successfully applied James Clark Maxwell's theory on the electromagnetic wave and produced the first radio waves. The transmission method was known then as "telegraphy without wire".

Transmission of contents through Electrophone (or Telefon Hirmondo or Theatrophone) in 1890s:

Following the invention of the first radio waves, some countries like Britain, Hungary, and France amongst others, successfully used a system that allowed, among others, news, music, live theatre, fictional reading to be transmitted via telecommunication lines to subscribers. This technique, known as "Electrophone" began in UK around 1895; it existed in Hungary between 1893 – 1920s, and in France between 1890 – 1932. In Hungary, it was called "Telefon Hirmondo" and in France, "Théâtrophone".

Guglielmo Marconi invents radio in 1896:

Marconi, an Italian physicist, who later settled in London, developed an early version of the wireless radio. In July, 1896, he successfully transmitted signals between two points. This was the first recorded wireless message. This early form of radio was used by naval ships and their land stations for point-to-point communication only and not for broadcasting, i.e. sending messages to a large audience. He is often credited as the inventor of radio.

Reginald Fessenden begins the first radio transmission of the human voice in 1906:

In 1906, a Massachusetts resident, Reginald Fessenden began the first radio transmission of the human voice. However, his effort was crude and could not be successfully applied.

Lee de Forest initiates a standard broadcasting procedure in 1916:

Ten years after Fessenden's initial attempt, Lee de Forest did radio broadcasting in a more modern sense. He established an experimental radio station, called 2XG, in New York City. The station did nightly broadcasts of music and news until the onset of World War I, when all transmissions to private citizens were stopped.



Figure 2

Culled from Sergio Giovannv (2023)

The Golden Age of Radio (1930-1950s)

According to Sterling & Kittross (2002) and VanCour (2018), the golden age of radio was the era of the exploitation of radio's commercial potential. During this period from 1930 till the mid-1950s, there was high increase in the number of radio stations and networks. Again, in this era, the number of radio receiving sets grew rapidly.

▪ Brief history of Radio Broadcasting in Africa

Some of the unique characteristics of radio that make it the most valuable medium of mass communication in Africa is that it is cheap to acquire and maintain as well as being easy to operate, portable and flexible, radio is also as an oral medium (Ajisafe, 2021; Uchegbuo & Azubuike, 2023). Since radio does not exclude any one, not even those who cannot read, when compared with other means of mass communication it is the most popular medium of communication among Africans. The pervasiveness of radio even in the remotest part of Africa, earned it the name, "Africa's medium".

It is interesting to note that Africa came early into radio broadcasting in the early 1920s. Scholars (Güngör, 2019; Uimonen, 2017; Delaere & Ballon, 2017; Harte, 2002) agree that standard radio broadcasting, began officially globally between 1920 and 1923. Out of the 53 nations in Africa, South Africa was the first to explore radio broadcasting in 1924. Followed by Kenya in 1927. Next was Nigeria and Zimbabwe (called Southern Rhodesia then) in 1932. Mozambique followed

the trend in 1933, Siena Leone in 1934, French Congo and Ghana (former called Gold Coast) in 1935. By the 1960s when most African colonies gained their independence, radio broadcasting services appeared to be the norm. However, in terms of technological advancement and the number of radio receiving sets per head of population, Africa seems to be still behind in radio broadcasting.

Development of Radio Broadcasting in Nigeria: Pre- independence era

1) Radio Diffusion System and Re-diffusion Era (1932-1950)

In Nigeria, wired-wireless activities preceded radio broadcasting in Nigeria. Telegraph and telephone were therefore the first systems of modern electronic communications in Nigeria. According to Adejunmobi (1974), the British colonial government provided Nigeria with her first telephone system in 1908 and her first telegraph lines in 1895. But the first recorded use of wireless telegraphy in Nigeria was in 1913.

1a) Radio Distribution Service (RDS) (1932-1943)

Nigeria was the third country in sub-Saharan Africa to begin radio broadcasting. The wired radio system in use then was also known as “Wired wireless” or “Radio Distribution Service” (RDS) (BBC World Service, 2023). Several studies (Okon, 2021; Odunlami, 2020; Ajibade & Alabi, 2017; Chioma, 2014; Udomisor, 2013; Ihechu & Okugo, 2013; Udejah 2005; Aduroja, 1979; Adejunmobi, 1974) have been conducted on the introduction of radio broadcasting by the colonial masters in Nigeria. For instance, Aduroja (1979) and Adejunmobi (1974) posit that RDS began in Lagos (old Glover Memorial Hall), Nigeria in 1932. RDS was introduced by British Broadcasting Corporation (BBC), which was based in Daventry, London with the permission of the colonial masters. It is pertinent to note that RDS, the British Empire Broadcasting service was a system that relayed or re-broadcasted the BBC programme to Nigeria. RDS was a one-way telephone extension service that disseminated programmes from the BBC through the telecommunication wire systems to Nigeria. The same signals (i.e. foreign programme) RDS received from BBC were also transmitted through telecommunication wires to the audience who received them through loudspeakers at their end. The primary audiences of RDS then were the whites and a few elites who understood English. The BBC Empire service was the first world recorded scheduled short wave programme service.

1b) Re-diffusion Broadcasting System (RBS) (1935-1950)

In December 1935, Re-diffusion Broadcasting System (RBS) began in Nigeria. RBS was a means of disseminating the BBC programmes by wire from the premier RDS studio in Lagos to its subscribers. Being an amateur form of broadcasting, RBS was an experimental service of BBC. The difference between RDS and RBS was that while the initial RDS studio in Lagos served as BBC monitoring station, the RBS station was a sort of “Re-diffusion Box” of RDS. This implies that RBS was developed to re-distribute BBC’s programmes to its teeming Nigerian subscribers. Nevertheless, the RBS stations were still called RDS stations. In 1939, there were only three RDS stations in Lagos, Kano and Ibadan. But with the popularity of the RDS among Nigerians, the RDS studios increased from only three stations in 1939 to 13 RDS stations in 1951. The subscribers also grew from less than 1,000 in 1939 to about 74,000 in 1960. According to Adejunmobi (1974) cited in Akashoro, Okidu & Ajaga (2013), it was estimated that in 1960 about six

persons listened on each RDS receiver or wired loudspeaker in the regions that had RDS studios.

Reasons for radio broadcasting in the colonial era

RDS was significant because it brought Nigeria to the limelight in the era of modern mass communication. According to Sanusi, Shodipe & Adejumo (2020), Dunu (2015), Chioma (2014) and Udejah (2005), the British established broadcasting in Nigeria for the following reasons: to reinforce culturally, politically and economically the link between her and Nigeria; to transmit the British way of life and to keep the colonial masters that were in Nigeria informed about events in their home land. In essence, neither the development of the people or their enlightenment or even their entertainment was on the agenda for establishing the radio relay stations in Nigeria. Broadcasting was introduced to serve the selfish interest of the colonialists.

From RDS to Nigerian Broadcasting Service (NBS) (1951- 1956)

Following the wide acceptance of the Radio Distribution Service (RDS) among Nigerians and at the recommendation of the Turner-Byron's report in 1948, the British Parliament passed the first major Colonial Development and Welfare (CDW) Act in 1949. The reason for the act according to Adejunmobi (1974) was to establish a full-fledged broadcasting system at both the national and regional level in Nigeria. As stipulated by the report, the Parliament had urged the government to release funds to execute a standard broadcasting project. Consequently, the sum of 190,000 pounds (\$570,000) was first given by the colonial government. Based on the thinking that the amount will not be enough, it was increased to 205,000 pounds (\$615,000) with an additional 150,000 pounds (\$450,000) for the project.

Ajibade & Alabi (2017); Akashoro, Okidu & Ajag, (2013), Ojebode & Adegbola (2007), Udejah (2005); Aduroja (1979), Adejunmobi (1974) reveal that at the completion of the project, the then renovated re-diffusion stations were changed into full-fledged radio stations by the government in 1951. With the newly renovated radio stations, called Nigerian Broadcasting Service (NBS), radio broadcasting in the sense of transmissions of public-oriented media contents earnestly began. The National Legislative Council that gave birth to NBS was known as Nigerian Parliamentary Act No. 39, 1951.

Reasons why NBS ceased to exist

After six years of existence, NBS ceased to exist. The reasons, according to Adejunmobi (1974) were: financial constraint, lack of sufficient manpower, lack of technical facilities and government policies. Most of the personnel working in the stations lacked the necessary technical know-how on the intricacies of the job. The environment was not conducive politically as there were some government policies that undermined the sincere efforts of some personnel of the radio stations.

From NBS to NBC (Nigerian Broadcasting Corporation) (1957 - 1977)

In the face of the increased struggle for political independence by the nationalists, Nigerian Broadcasting Corporation (NBC) was established in April 1957 by the NBC Act of Incorporation. Unlike NBS, NBC used public-service broadcasting model (Obazele, 1996; Aduroja, 1979). NBC was therefore not part of the civil service nor under the colonial government control. With this development, Nigeria had radio stations that aided the struggle for independence.

Radio Broadcasting in the Post-Independence Era

Emergence of Regional Radio Broadcasting System (1960-1966): Radio Broadcasting during the First Republic (1963-1966)

Plans for regional broadcasting before the creation of the NBC in 1957, lacked constitutional backing (Ojebode & Adegbola, 2007). This was because the McPherson (1954) Constitution in use then did not empower the regional governments to establish their own broadcast stations. But, after much struggle with the colonial government, regional broadcasting began in 1959 with the establishment of Western Nigerian Broadcasting Service (WNBS) in Ibadan (Akashoro, Okidu & Ajag, 2013). Unlike the television arm of WNBS that went on air immediately in 1959, the radio arm of WNBS went on air in May, 1960. Ajibade & Alabi (2017), Chioma (2014), Akingbulu & Bussiek (2010), Udejah (2005) reveal that the Eastern region followed suit in 1960 with the creation of Eastern Nigeria Broadcasting Service (ENBS) while the Northern region established Broadcasting Company of Northern Nigeria (BCNN) in 1962. This was how broadcasting acquired a regional trait then. Thus, broadcasting during the first republic was regional with each of the stations being loyal to its own regional government. With the current trend of political events in the nation, one may say that broadcasting in Nigeria seems to have reacquired that peculiar trait.

For clarity, the four regional governments in the country then need to be highlighted. The four regions and their leaders were- the Eastern Nigeria that was headed by Michael Okpara (1960-1966), the Northern region that was headed by Ahmadu Bello (1954-1959) and Western Nigeria that was headed first by Obafemi Awolowo (1959-1960) and later by Samuel Akintola (1960-1966) as well as the Mid-western Nigeria (1964-1966). As noted above, all the regions had their own broadcasting corporation except the Mid-western Nigeria that was created later. Although radio and other mass media were serious political tools in the hands of the regional government, they were not fully owned by them. For instance, Adejunmobi (1974) and Akashoro, Okidu & Ajaga (2013) disclose that WNBS and ENBS were jointly owned by the Overseas Rediffusion Company, until the franchise of the last of the RDS companies ended in 1967.

According to Akashoro, Okidu & Ajaga (2013) and Udejah (2005), the main reason for regional broadcasting was to support the political ambitions of the regional governments. This explains why the programming of the regional broadcasting stations were customised to mirror, serve, and spread the political perspectives of the regional governments.

Voice of Nigeria (VON) (1961- till date)

In 1961, **Voice of Nigeria (VON)** was established as the External Service of the then Nigerian Broadcasting Corporation (NBC). It broadcasted and still broadcasts on short wave transmitter. Information on the website of Radio Nigeria (2021) reveals that at inception, VON broadcasted in two languages, namely, English and French. However, in 1964, it was increased to two additional languages, Hausa and Arabic. Currently VON broadcasts in seven languages namely, French, Arabic, Yoruba, Kiswahili, Hausa, Igbo and Fulfulde.

Reversal of Regional Broadcasting Radio: Broadcasting during the First Military Takeover (1966-1978)

During the first regime by Gen. Yakubu Gowon (August 1st, 1966-July 29th, 1975), the four regions were transformed into 12 States. Under Gen. Murtala Mohammed (July 29th, 1975-Feb., 13th, 1976) and Gen. Obasanjo (Feb., 13th, 1976- 31 Sept., 1979), the 12 States were further divided into 19 States (Eminue, Ekah & Okpalaeké, 2017, OSFG, nd). With the creation of the States, more radio stations were established across the States of the federation and this brought regional radio broadcasting to an end. Despite this, broadcasting remained a political tool in the hand of the government.

From NBC to FRCN (Federal Radio Corporation of Nigeria) (1978 - till date)

The Federal Radio Corporation of Nigeria (FRCN) came into existence through Decree No. 8 of 1978, under the administration of General Olusegun Obasanjo. After the promulgation of the decree in 1978, the Nigerian Broadcasting Corporation (NBC) was reorganized into FRCN. According to Okon (2021), Ojebuyi & Ogunkunle (2019), Gbenga-Ilori & Ibiyemi (2016) and Adetona, Koledoye & Alebiosu (2013), the restructuring of NBC involved the four linguistic centres that broadcasted on medium wave transmitters, namely- Broadcasting Company of Northern Nigeria (BCNN) in Kaduna, Eastern Nigeria Broadcasting Service (ENBS) in Enugu and Western Nigerian Broadcasting Service (WNBS) in Ibadan and the other in Lagos being merged to become FRCN. NBC's external service centre that broadcasted on short wave transmitter was ceded to VON. When established, FRCN had only three national stations with headquarters in Abuja. Currently, FRCN, which is popularly known as "Radio Nigeria" is the largest African radio network. It has two operations centres in Abuja and Lagos. Both centres have three radio stations each. FRCN also has six zonal stations namely, North East zonal station (with its 6 FM radio stations), Kaduna zonal station (with its 9 FM radio stations), North Centre zonal station (with its 5 FM radio stations), Ibadan zonal station (with its 8 FM radio stations), Enugu zonal station (with its 6 FM radio stations) and South-south zonal station (with its 6 FM radio stations) (Radio Nigeria, 2021).

Thus, with two operation centres, six zonal stations and 48 FM radio stations, FRCN controls a total of 52 radio stations scattered across the federation. It is important to note that the signing by the FRCN (along with the Nigerian Television Authority (NTA), News Agency of Nigeria (NAN) and the Information Minister) of the "performance agreement" with the Technical Committee on Privatisation and Commercialisation (TCPC) on July 7, 1992, "authorised the station to operate as a purely commercial enterprise". By August 1, 1987, the station had resumed commercial services (Owens-Ibie, 1992). In a trend analysis based on observations

of the then new commercial drive which he referred to as “radioculopathy”, parodying the medical condition known as “radiculopathy” – a condition which affects the nerves and could lead to possible paralysis, Owens-Ibie drew attention to what he said could be likened to “medium abuse”.

Radio Broadcasting during the Second Republic (1979 – 1983)

Alhaji Shehu Shagari’s civilian government which was inaugurated on October 1, 1979 maintained full government ownership and monopoly of broadcast stations. According to Akashoro, Okidu & Ajaga (2013) and Udejah (2005), one of the characteristics of radio broadcasting operations during the regime was that the media did not give access to opposing political voices or ideas. Radio stations, which were all government-owned, basically served as political weapons against perceived opponents of the government. The stations were commercially-oriented.

Radio Broadcasting System during Second Military Takeover of Power (1983-1993)

During General Muhammadu Buhari’s Military Administration (1984 – 1985), the number of radio stations increased. As was the case in the preceding regime, all states had at least one radio station. One of the characteristics of radio broadcasting operations during the regime was that the military government both at the Federal and State levels owned, funded and controlled broadcasting operations (Akashoro; Okidu & Ajaga, 2013; Udejah 2005). This pattern continued during General Ibrahim Babangida’s regime (1985-1993) until the regime created two extra States in 1987 and another additional nine States in 1991 bringing the total number to 30 States. The creation of more States resulted to the multiplication of radio stations across the country. Mounting internal and external pressure on the military government to hand over power to civilians, led to agitations for the deregulation of the electronic media in Nigeria from 1988. This trend continued until 1992 when the military government promulgated the “Deregulation Decree No 38”.

Radio Broadcasting in the Post-deregulation/liberalization Era (1992-till date)

Broadcasting in Nigeria was deregulated on August 24, through the “Deregulation Decree No. 38 of 1992”. The decree was promulgated under General Ibrahim Babangida. Deregulation is a planned, intentional removal of all forms of control and regulations that prevents or restricts access or participation of the concerned parties in a system (Ridwan, Suleiman, & Fatonji, 2014; Akashoro, Okidu & Ajag, 2013). Deregulation meant the relaxation of government’s control and monopoly of operations in the broadcast sector. It liberalized and opened-up the air waves to the private sector.

Before the promulgation of the decree in 1992, broadcasting was the exclusive privilege of the Federal and State Governments. Jega (2016) cited in Eminue, Ekah & Okpalaeke (2017) buttressed this point, stating that before deregulation of broadcasting in 1992, all 45 radio stations in the country were owned by the government, either Federal or State. But relying exclusively on government financing and operating within the strictures of the bureaucracy and its entanglements, created its challenges, including the efficiency of their operations. That is why the “performance agreement” signed by the major media parastatals

of the federal government, the information minister and TCPC, disrupted the space for the public service broadcasting model that characterised the industry till then, or at least, till commercial services resumed in FRCN on August 1, 1987, 27 years after the first ever radio advertisement in Nigeria on October 31, 1960).

Dahiru Modibbo, then Director-General of FRCN, had declared, “It gives me great joy and personal delight... on the entry of the Federal Radio Corporation to Nigeria into Nigeria’s world of Business Ventures and Enterprises ...” (Owens-Ibie, 1993). Deregulation therefore, took commercialisation to a new level, with a phenomenal increase in the number of stations established by private interests, although there was a slow start in this regard. By 2003, for instance, licensed radio stations not only increased to 95 but private investors owned 22 of the radio stations, while both the Federal and State Government owned the other 73 radio stations. The fact that the private sector could barely own less than 25% of stations in the radio broadcasting industry after 11 years said a lot about the harsh political reality then. This has changed, with the private sector making rapid progress in the ownership of radio stations in Nigeria.

Data obtained from National Broadcasting Commission (NBC) show that as at January, 2021, there were 440 radio stations in the country. The data also indicate that the ownership of the radio stations are spread across Nigeria. There are now radio stations owned by federal government institutions and private public institutions. For instance, the National Youth Service Corps (NYSC), Nigerian Police Force, Nigerian Armed Forces and Nigerian Customs all have a radio station each, while Federal Radio Safety Commission (FRSC) has two radio stations at Abuja and Lagos. Many governments and private tertiary institutions operate Campus radio stations. There are 48 of such campus radio stations in various tertiary institutions in the country. There are 11 community radio stations in Nigeria and about 300 commercial radio stations.

The first private radio station (Ray Power FM) went on air in Alagbado, Lagos on September 1, 1994, triggering what is today a significant private participation in radio broadcasting in the country. There is also now a trend in the establishment of specialised stations focusing, among others, on Music (Rhythm 93.7FM), Women (WFM 91.7FM, Lagos), Sports (Brila 88.9FM, Prime Sports Radio 104.9FM, Enugu, Eagle 7 Sports Radio 103.7FM, Abeokuta), Traffic (National Traffic Radio 107.1FM, Abuja), Nigeria Police 99.1FM, Abuja, Human Rights (Human Rights Radio 101.1FM, Abuja), various languages, including Pidgin English (Wazobia 95.1FM, Lagos; Naija 102.7FM) and French (Atlantic FM), Talk (Lagos Talk 91.3FM, Lagos, Nigeria Info 99.3FM), Family (Inspiration 92.3FM) and News. There is also a growing trend of radio stations operating a network of stations. Apart from the Radio Nigeria Network, some stations with branches in other parts of Nigeria, include Nigeria Info FM, The Beat FM, Ray Power, Brila FM, Cool FM, Rhythm FM, In the operation of radio stations under the prevailing ownership model, with the proliferation of frequency modulation stations is an increasing recourse to variants of the marketing approach as tools for economic survival and competition. In a study by Owens-Ibie & Ogwezy, (2005), the ways talk programmes were used by a federal, a state and two private radio stations as marketing strategy, was documented.

S/N	Zones		NBC record as at 1/1/2021			Other sources as at 20/3/2023		
	Zones	States	AM	FM	Online	AM	FM	Online
1	Abuja:	FCT	-	27	-	-	31	-
		Kogi	-	9	-	-	8***	-
		Kwara	1	14	-	1	15	-
		Nasarawa	-	8	-	-	9	-
		Niger	3	11	-	3***	11	-
Total			4	69	-	4	75	-
2	Benin	Edo	-	9	-	-	13	-
		Ondo	-	17	-	-	18	1
		Ekiti	-	7	-	-	7	-
		**Delta	omitted	Omitted	omitted	-	15	-
Total			-	33	-	-	53	1
3	Enugu	Abia	-	12	-	-	12	-
		Anambra	-	17	-	-	23	2
		Ebonyi	-	3	-	-	4	-
		Enugu	-	11	-	1	17	-
		Imo	-	13	-	-	19	1
Total			-	55	-	1	75	3
4	Ibadan	Oyo	1	28		1	44	9
		Ogun	2	23		-	25	-
		Osun		4		-	18	1
Total				58		1	87	10
5	Jos	Bauchi	1	15	-	1	5***	-
		Benue	1	7	1	1	7	1
		Plateau	1	10	-	1***	11	-
		Taraba	4	1	-	4***	7	1
Total			7	33	1	7	40	2
6	Kaduna	Jigawa	1	5	-	1	9	-
		Kaduna	2	28	-	4	23***	-
		Kano	1	17	-	2	26	-
		Katsina	-	4	-	1	7	-
Total			4	54	-	8	70	-
7	Lagos	Lagos	-	42	-	-	42	2
		Total	-	42	-	-	42	2
8	Maiduguri	Adamawa	2	5	-	2	5	-
		Borno	-	8	-	-	8	-
		Gombe	1	6	-	1	7	3
		Maiduguri	1	7	-	1***	8	-
		Yobe	1	1	-	1	2	-
Total			5	20		5	30	3
9	Sokoto	Kebbi	1	2	-	1	3	-
		Sokoto	1	5	-	1***	5	-
		Zamfara	1	1	-	1***	1	-
Total			3	8	-	3	9	-
10	Uyo	Akwa	-	12	-	-	11	-
		Bayelsa	-	6	-	-	7	-
		Cross	-	8	-	-	8	-
		Rivers	-	18	-	-	18	2
Total				44	-	-	44	2
Grand Total =			26 AM	413 FM	1	29	525	23

Broadcasting Regulatory Agency: National Broadcasting Commission (NBC) (1992)

Besides ending the government control and monopoly of the air waves, Sanusi, Shodipe & Adejumo, (2020) disclose that another outcome of the Deregulation Decree of No 38 of 1992 was the establishment of the National Broadcasting Commission (NBC) in August 1992 by the Federal Government. NBC was charged with the responsibility of regulating the broadcast industry in Nigeria. Hence in 1993, the NBC published the first edition of the Nigeria Broadcasting Code, simply known as “The Code”. Since then, NBC has published five more editions of the code with the latest, the sixth edition published in 2016. The intricacies concerning ownership and operations of broadcasting in Nigeria are contained in the Code. NBC therefore manages all applications for broadcast licenses and all related issues concerning the air waves in Nigeria. Application for radio license is however addressed to the president of the Federation through NBC. The Commission which was divided into ten zones, namely, Abuja, Benin, Enugu, Ibadan, Jos, Kaduna, Lagos, Maiduguri, Sokoto and Uyo, among others, also sanctions erring broadcasting stations.

The 2021 NBC summary sheet of radio stations in Nigeria was complemented with information from Africa radios database, Worldwide FM radio database, and MW worldwide database. The summary of radio stations in Nigeria are presented in the table below.

Table 1: Summary Sheet of Radio Stations in Nigeria
NBC (2021) and Other sources (2023)

N/B

1)** Delta State has a total of 15 FM radio stations as shown in the record of other sources on the right column of the table above.

2)***Since the number of radio stations in Nigeria has over the years increased geometrically, where the 2023 figure of radio stations for any State was either absent or lower than the value given by NBC, the value provided by NBC as at 2021, was used in its place.

3)* It is important to note that the differences between the data from NBC (2021) and other sources (2023) can be attributed to the time difference. NBC is the authentic source of data on radio stations, and data from other sources as cited should be regarded as deliberately provided to fill an information gap. For the NBC data, the total number of radio stations in Nigeria is 440 stations (26 AM, 413 FM and 1 online station) as at January, 2021 while the data obtained from other sources indicate that there are a total of 577 radio stations (29 AM, 525 FM and 23 online stations) in Nigeria as at March, 2023.

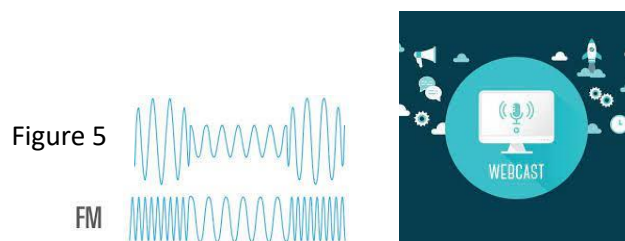
Radio Broadcasting in the Digital Age

The coming of the internet officially in January 1983, radically changed the world of communications (McLean, 2023). Before then, digital broadcasting was not possible. What was in practice was the analogue broadcasting technique. Analogue radio broadcasting technique is the traditional, original, conventional broadcasting technique that is used by terrestrial radio stations such as AM or FM or short-wave radio stations. According to GÜNGÖR (2019) and Duke (2012), the frequency of analogue radio can be received through three main channels, namely, terrestrial/analogue radio set, the automobile receivers (i.e. analogue vehicle radio) and telephone receivers. Frequency Modulation (FM) uses long-wave band while Amplitude Modulation (AM) uses medium-wave band. Digital radio broadcasting

technique uses internet-based platforms or web-based or online stations for transmitting digital radio signals.

Examples of digital radio are Digital Radio Broadcasting (DAB) (also called Terrestrial Digital Radio), Cable radio or Cable FM, Direct-broadcast satellite (DBS), Satellite radio, Webcasting of radio and Audio/radio streams. According to Osakpolor (2020), Onyiaji & Okwumba (2019), and Duke (2012), digital radio signals can be broadcasted either through stand-alone compatible audio devices and formats or as software running through computer. Examples of the compatible devices are android telephone, and iPhone apps; smart TV & digital TV platforms, mp3/iPod player, car radios, while examples of radio applications are Radio Player and iTunes.

Like their counterparts in other parts of the world, many broadcast stations in Nigeria, including the government-owned stations have started broadcasting with modern digital equipment or facilities. DAAR Communications, owner of Ray Power FM was the first in Nigeria to launch digital satellite transmission called DAARSAT. According to Akashoro, Okidu & Ajag (2013), DAARSAT, a multi-channel digital satellite transmission facility was launched in November 2008. In essence, DAAR Communications was the first to begin digital radio broadcasting officially in Nigeria. Although most terrestrial radio stations have online presence; there are about 25 independent or stand-alone digital radio stations currently in Nigeria.



Culled from Istock Photo (2023)

Summary

One of the basic assumptions of the *Authoritarian* theory of the press is that the mass media do not exist in vacuum, they form and colouration of their container like liquid (Siebert, Peterson, & Schramm, 1984). The foregoing shows how the radio broadcasting industry was shaped by various governments in Nigeria. Indeed, the evolution of radio broadcasting in Nigeria has been remarkable. From one Radio Diffusion System (RDS) that was established in Lagos in 1932, radio broadcasting grew to three RDS stations in 1939, 13 RDS stations in 1951 and was later transformed into Nigerian Broadcasting Service (NBS) in 1951.

Despite the tremendous growth experienced then, radio broadcasting in the sense of transmission of public-oriented media contents actually began in Nigeria with the emergence of NBS through Nigerian Parliamentary Act No. 39 in 1951. However, due to financial constraints, government policies amongst others, Nigerian broadcasting service (NBS) was replaced with Nigerian Broadcasting Corporation (NBC) in 1957. Unlike NBS, NBC used public-service broadcasting model. Political developments led to further transformation in the radio industry. Following independence, regional radio broadcasting system became the order in

Nigeria then, as the radio arm of Western Nigerian Broadcasting Service (WNBS) went on air first in May, 1960. WNBS was closely followed by the Eastern Nigeria Broadcasting Service (ENBS) in 1960 and Broadcasting Company of Northern Nigeria (BCNN) in 1962. However, after the first phase of military rule (1966-1978), regional radio broadcasting ceased, as radio stations were established in the newly created States.

Following the introduction of Decree No. 8 of 1978, (now Act of Parliament) Nigerian Broadcasting Corporation (NBC) was re-organized into the Federal Radio Corporation of Nigeria (FRCN). FRCN, also known as “Radio Nigeria” is the largest African radio network with 52 radio stations comprising, two operation centres, six zonal stations and 48 FM radio stations. In 1992, General Ibrahim Babangida promulgated the Deregulation Decree No. 38 of 1992. With the decree, government control and monopoly of the broadcast industry ceased and private radio broadcasting began. DAAR communication, the operators of Ray Power, the first private radio station in Nigeria that went on air in 1994 was also the first to launch digital satellite transmission called DAARSAT in November, 2008. Current data obtained from NBC, reveal that as at January, 2021, the total number of radio stations in Nigeria is 440 stations (26 AM, 413 FM and 1 online stations). But more recent data obtained from other sources put the total number of radio stations in Nigeria at 577 stations (29 AM, 525 FM and 23 online stations) as at March, 2023.

Exercises

1. What is radio? Why is it called “blind medium” of mass communication?
2. What were the major technological developments in the origin of radio?
3. What were the reasons for radio broadcasting in the colonial era?
4. Briefly recount the major events during radio diffusion era in Nigeria.
5. When did radio broadcasting as the transmission of public-oriented media contents begin in Nigeria?
6. Why was NBS replaced?
7. Briefly explain the events surrounding the emergence of regional radio broadcasting in Nigeria
8. Write short notes on the following:
 - a) Federal Radio Corporation of Nigeria (FRCN)
 - b) Radio broadcasting in the digital age
 - c) De-regulation of radio broadcasting industry in Nigeria
 - d) National Broadcasting Commission (NBC)

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Chapter 30

History of Television in Nigeria

Dele Odunlami

Overview

Every idea, organisation, movement or people has its history. The importance of history in the life of any people and organisation cannot be ignored. The statement is true that a people who fail to learn from their history are doomed to repeat its errors. As communicators, especially broadcast students, we need to know the historical background of our disciplines, including the factors that provide the basis of our professional practice over time. Globally, the invention of the “Iconoscope” otherwise known as the cathode – ray tube (CRT) provided the basis for other technological innovations that made the recording, scanning and transmission of images and sound a global reality. This feat was recorded in the United States in 1923 and credited to Vladimir Zworykin. The iconoscope was for the first device that enabled the scanning of an image in 120 lines at 24 frames in a second -- the fastest and most efficient at the time. Prior to this time, different attempts had been made by different scientists to capture and later relay images through scanning. This development marked the beginning of what is today known and celebrated world-wide as broadcasting. However, thirty-six years down the line, Africa, particularly Nigeria, had its first experience of the small screen (regarded by some as ‘magic box’) in 1959. In this chapter, we shall trace both the history and developments that have shaped and characterized the evolution of television. We will also try to identify those factors that have enhanced the potentials television as the most credible medium of mass communication in Africa’s biggest black nation. This will help us as scholars to discover and understand the foundational issues underlying practices in the television industry including factors that determine our professional realities.

The chapter will also document key historical landmarks, including the epochs that have dotted the professional practices of television broadcasting in Nigeria. This is in order to reveal how the practice of broadcasting in Nigeria may be aligned with or have, deviated from the global practices. Indeed, television is susceptible to global developments. For instance, with the launch of Telstar, the first television satellite into space in 1962 and the approval of modern High-Definition Television (HDTV) as standard by the USA’s Federal Communications Commission (FCC) in 1996 and the advent of the digital broadcasting in the twenty first century, Nigeria has had to respond to the trends. It is thus reasonable to reflect on these developments. How has television journalism in Nigeria responded to the global challenge? What socio – political factors influenced the tenor and practice of television broadcasting? And what lessons can be learnt as guideposts for the future? These and other considerations shall constitute the focus of the discussion in this chapter. To this end, efforts shall be made to highlight the major events and factors that have moderated and influenced the practice of this brand of broadcasting and journalism practice in this part of the world. Specifically, we shall provide a systematic account of the evolution of television practice – its ups and downs, twists and turns over time to its present stage and position in the global context of digitization and the social media.

Objectives

The broad aim of this chapter is to trace the historical development of television in Nigeria within the context of the global trends that now inform its general practice. At the end of this chapter learners should be able to:

- i. trace the historical developments that have led to the current state of practices in the Nigerian television industry
- ii. account for those specific socio-political events and issues that characterized television practice in the country
- iii. provide information on the key individuals, agencies and their roles towards the emergence of broadcasting and specifically television in Nigeria
- iv. identify the key issues and lessons to learn from television history in Nigeria and how these have shaped future practice.
- v. situate television broadcasting in Nigeria within the broader context of its global practice and trends.
- vi. demonstrate an accurate knowledge of the dynamics of television practice in terms of their ownership, technological trends and political economy.
- vii. explain the trends of television broadcasting over time in Nigeria.
- viii. apply the knowledge of the history of television practice in the analysis and discussion of issues in the country's media space.

Introduction

Right from its inception in Nigeria, broadcasting, particularly the television industry, was used as a political weapon by government and politicians in the contestation for power in the society especially by the various factions of the ruling elite. There are four discernible phases in the history of television journalism practice in Nigeria. These include:

- i. the era of regional ownership of television
- ii. the era of centralization of television operations and practice
- iii. the era of regulation and joint ownership and operations of television by both the Federal and State Governments, and
- iv. the era of commercialization, deregulation and privatisation of television broadcasting.

Although many authors compress these four phases into three, merging the second and third phases together, for our discussion in this chapter, they have been separated for a clearer understanding of the situations and developments during these periods. This is more-so because each of these eras threw up specific issues in the television industry in the country.

The Era of Regional Ownership of Television

Unlike the radio whose introduction to Nigeria was spear-headed by the Colonial Government as an outpost of the British Broadcasting Corporation (BBC) in 1932, television began in Nigeria as an initiative of a regional administration --- the Western Nigeria Regional government in 1959. Prior to this time, specifically in 1949, the British Government had conducted an investigation into broadcasting facilities in her West African colonies. This investigation led to the W. Turner-

Byron Commission who recommended the indigenisation of broadcasting in the colonies. This report must have buoyed the regional politicians of the need for such a service yet ironically, rather than indigenise as recommended by the Turner-Byron's report the Nigerian Broadcasting Service (NBS) created by the Colonial Government was modelled after the British Broadcasting (BBC).

The specific instance that prompted the founding of television broadcasting in Nigeria is traced to a political disagreement between the opposition leader in the Nigerian House of Parliament and Premier of Western Region, Chief Obafemi Awolowo and the then Governor-General of Nigeria, John MacPherson. Kalejaiye, Atofojomo and Odunlami (2006, p. 52) provide a comprehensive account of the events that led to the establishment of the first television station in Nigeria. According to these scholars, Chief Obafemi Awolowo and his party – men staged a protest walk-out from a constitutional debate. They further went out to resign from the Federal cabinet, which made it impossible for the 1951 MacPherson constitution to work. Governor MacPherson condemned the action of Chief Awolowo's party on the network of the Nigerian Broadcasting Service (NBS). Chief Awolowo wanted to react but was denied the right of reply on the NBS network by the Chief Secretary to the Colonial Government who prevented the Director of the NBS from listening to him. This conflict resulted to a constitutional crisis. At the following constitutional conference, the regions advocated for the removal of broadcasting from the exclusive legislative list and its transfer to the concurrent list. This move not only altered the balance of power to control public opinion in Nigeria but extended broadcasting into a new frontier --- the birth of television! The arrival of television was predicated on the 1954 Constitution; having removed the Central Government's monopoly of broadcasting in the country, the Western Regional Government gained the constitutional empowerment to establish its own radio. It went further by establishing the first television station in Nigeria, and indeed Africa.

The Western Nigeria Radio - Vision Services Limited, the parent body of the new initiative was established on the 9th of June 1959 in partnership with a foreign company --- the Overseas Re-diffusion Limited in London. The first test signal of the station hit the airwaves on August 14, 1959 from its transmitter at the famous Mapo Hall, Ibadan.

This bold and pioneering initiative was further consolidated on October 31, 1959 with the official commissioning of the Western Nigeria Television (WNTV) with its first transmission base in the Western Nigerian Parliament building. The WNTV's slogan was "First in Africa". Esan (2009:41) shows that Nigeria was even ahead of New Zealand (1960) and Ireland (1961) in acquiring television. Among other goals, the station was to serve as a medium of information that would keep the people informed of the programmes and achievements of government, educate and raise the level of awareness of the people and encourage them to take part in the governmental process, as well as entertain the people.

Authors like Fasoro (2019) acknowledged that this historic feat was not only a monumental achievement for Western Nigeria but as a challenge to the other regions of the federation. The first to embrace this challenge was the Eastern Nigeria which established its own station, Eastern Nigerian Television (ENTV),

Enugu on Nigeria's Independence Day, October 1, 1960 with the pay-off "Second to None" as a veiled reaction to the pioneering and prestigious claim by its predecessor. The Northern Region followed two years later, specifically on March 15, 1962 with Radio Kaduna Television (RKTV). The Federal Government joined the race on April 1, 1962, first by instigating a bill through the federal Legislature to set up a television arm for the Nigerian Broadcasting Corporation (NBC -TV). The bill provided the legal framework for the setting up of the Nigerian Television Service (NTS) in Lagos. The competition to own and operate television stations continued until the 1970s. In 1974, the Benue – Plateau Television was established. This station pioneered colour transmission right from its inception.

A noticeable trend in all these initiatives was that the stations were established in partnership with overseas companies for technical input and expertise. As soon as the Nigerian personnel and operatives showed evidence of sufficient proficiency and competence the foreign partners were bought over. One of the pioneers of television broadcasting at the WNTV, Adebayo Faleti remarked on the ease and speed with which the early practitioners mastered the technical and professional skills:

As Africans, we were thought to be slow in learning, and because television was relatively new in the world in 1959, even in Europe, and because it was a complicated medium, they thought we would never understand its operations. And if we would eventually, they thought, it would take us at least ten years (for the fast learners) or fifteen years (for the slow ones) to learn the language and acquire the technique of television. So they signed an agreement with the government to hand over fully to Nigerians after 15 years But we learnt fast --- the editors, cameramen, announcers, producers, floor managers, vision mixers and the lot. Within one month, I was conversant with all aspects of film make-up and the running of a film projector, and this is why I was able to prepare all the films that were transmitted on the *First Night*, the name given to the first public transmission of WNTV (Fasoro, 2019, p.21

As Nigerians got more familiar with television culture and technology, more regions and states established their own stations principally for prestige and as political tools to promote their respective regional interests at the expense of the country's national interest. At independence, or slightly after each of the three dominant political parties in the country, that is, the Northern Peoples' Congress (NPC), The Action Group (AG) and the National Council of Nigerian Citizens (NCNC) --- had a television station to propagate its political views and ideology as well as counter the propaganda of its political opponents although the Federal Government still had the power to regulate the broadcast industry.

The Era of Centralization of Television Operations and Practice

The centralisation of television ownership and operation was the initiative of the Murtala / Obasanjo military regime in 1976. The administration desired to arrest the incidents of ethnic and regional politics that had characterised the nation prior to the civil war which ended in 1971. This was the era of consolidation and they sought to foster national security and unity. The nation was under military rule with its central command which retains power at the centre. Centralisation of

television was consistent with this. Umeh (1989) provides an insight into other developments that led to the centralisation of television operations during this period. He wrote:

. . . in order to provide effective and coordinated coverage of the second All-Africa Games hosted by Nigeria in 1973, all the broadcasting agencies in the country were pooled together to form the Broadcasting Organization of Nigeria (BON). So, instead of flooding the sporting arena with hundreds of radio and television crew from the numerous radio and television stations in the country, the new organization coordinated all the broadcasting activities and fed all the media units from that central pool. This experiment was so unifying and successful that the military government, a few years later, decided to unite all the various television stations in the country under one body — the Nigerian Television Authority (Umeh, 1989 pp. 59 - 60)

To achieve this goal, the regime promulgated Decree 24 of 1977 which established the Nigerian Television Authority to take over and centralize the operations of television broadcasting across the country. The Decree specifically provided three basic functions from the NTA. Among other provisions, the NTA Act stipulates that:

- i. it shall be the duty of the Authority to provide, as a public service in the interest of Nigeria, independent and impartial television broadcasting for general reception within Nigeria'.
- ii. the Authority shall ensure that the service which it provides, when considered as a whole, reflects the unity of Nigeria as a Federation and,
- iii. at the same time, give adequate expression to the culture, characteristics and affairs of each Zone or other parts of the Federation.

In more specific terms the NTA was empowered to erect, maintain and operate television transmitting and receiving stations and ensure the establishment and maintenance of standards to promote the efficient operation of the entire system in accordance with national policy. It was also to establish and operate a formula for sharing funds among the stations and act as liaison between Federal Government and the zonal operations.

Other functions include to:

- i. plan and co-ordinate the activities of the entire television network;
- ii. establish such number of production centres as it may consider necessary from time to time
- iii. specify the type of programmes which should be transmitted by the whole network and the quantity, type and contents of foreign materials;
- iv. enter into arrangements with any person or any authority for the purpose of obtaining concessions, licenses, privileges and other rights;
- v. manufacture, produce, purchase, or otherwise acquire films, gramophone, and other mechanical records and materials and apparatus for use in connection with the broadcasting services;
- vi. provide other persons with, and receive from them, matters to be broadcast;

- vii. organize, provide and subsidize for the purpose of broadcasting, educational activities and public entertainment;
- viii. collect in any part of the world and in a manner that may be thought fit both news and information and to subscribe to news agencies;
- ix. acquire copyright;
- x. acquire public printed matter that may be conducive to advancing skills of persons employed in the broadcasting services, or the efficiency of the equipment used in the broadcasting services or the manner in which that equipment is operated, including the providing of the Authority or the others on its behalf of facilities for training, education and research.

NTA was given this elaborate challenge because the Murtala / Obasanjo military government saw television as a national resource which must be used to promote national ideals and interests (Oso, Odunlami and Adaja, 2011). Consequently, the NTA took over the existing television stations and established new ones. The Federal Radio Corporation of Nigeria, FRCN, had earlier been given a similar status to co-ordinate radio broadcasts in the country. By 1980, there were twenty radio stations and twelve television channels exclusively owned funded and controlled by the Federal Government. A major result of the centralisation policy during this period was the renaming of the WNTV as the Nigerian Television (NTV) Ibadan which has now changed to the Nigeria Television Authority, Ibadan. However more significant was the consequence of the policy. This is the evolution of the largest network in Africa with the establishment of television station in each state of the federation,

i. The Era of Regulation and Joint Ownership and Operations of Television by both the Federal and State Governments

The restoration of democracy in the Second Republic in 1979 later conferred the ownership and right of television broadcasting on the Federal and State Governments. The instrument that made this possible was Section 36 sub-section 2 of the 1979 constitution which empowered states and other Nigerians to:

own, establish and operate any medium for the dissemination of information, idea and opinion. . . provided that no person other than the Government of the Federation of the State or any person or body authorized by the President, shall own, establish or operate a television or wireless broadcasting for any purpose whatsoever.

However, like the previous experience before the regional ownership, state governments where opposition parties were in control, complained about inadequate and biased coverage by the federal Government- controlled NTA. Against stiff resistance by the Federal Government, the Lagos State Government being one of the five states controlled by the then Unity Party of Nigeria (UPN), pioneered state ownership of television stations in 1980. As expected, other states followed suit in quick successions but not long after was the nation returned to the period of heightened political tension as broadcasting was converted to an instrument of inter-party conflicts. During this time, eleven states established television stations of their own and by 1993, forty-two television stations had been established jointly shared by the Federal and State Governments. This figure later increased as more successive governments joined the race to own and operate

television stations both for prestige and political propaganda. Oso, Odunlami and Adaja (2011) citing Lasode (1994) captured the mood of this epoch thus:

Quite apparent was the subjectivity of news coverage, where political adversaries were either not given mention or, in some cases, even refused commercial time ... Newspapers, radio and television stations were split along partisan lines, adhering to the political interest of the governments and individuals that own them. On many occasions, broadcasters were obliged to participate in smear campaigns in order to keep their jobs.

This was in the Eighties. Today, six decades after, has the situation changed in Nigeria? What roles are ownership, ethnic and political factors playing in television broadcasting in Nigeria today? Have we as a people learnt any lesson(s) from the pitfalls of the past?

The Era of Commercialisation, Deregulation and Privatisation of Television Broadcasting

Next to the era of regulation and joint ownership of radio and television by the federal and state governments in Nigeria is the period of deregulation, privatisation and commercialisation of broadcasting. Of the two variants of the broadcast media, television impacts more on the human society because it extends the senses of vision and hearing beyond the barriers of physical distance. Television also enhances the credibility of a message because it complements immediacy with the colourful images in direct simulation of realities. It is perhaps, because of its noted advantages, including its sensitive nature as a broadcast medium that successive governments in developing nations especially in Nigeria were reluctant to allow for private ownership of this crucial tool of the mass media.

However, the harsh economic realities of the eighties exacted much pressures on the finances of governments in Nigeria. This led to the introduction of the Structural Adjustment Programme (SAP) by General Ibrahim Badamosi Babangida at the behest of the International Monetary Fund (IMF) and the World Bank. Part of the conditions these global financial bodies gave the government before approving loan bail - out was to allow many government institutions and agencies to go to the market to supplement their inadequate budgetary allocations. So began the idea of commercialisation of broadcasting when the catch phrase "Let Them Pay" (LTP) and "Cash and Carry" crept into Nigerian broadcast lexicon.

Opinions are still divided among scholars on whether or not the adoption of commercial principle of profit-making really enhanced or watered down the quality of broadcasting in Nigeria. However, Odunlami (2020) argues that commercial broadcasting model is an offshoot of the neo-liberal free market capitalist ideology cum economic policy that sees the mass media essentially as an industry. This is because broadcasting is seen and operated as a business concern which while providing their traditional products of news, views, information and entertainment, keep in view, and are in fact being directed, motivated and controlled by the principles of the bottom line. Hence, the overriding goal of this school of thought is that of profit maximization and increased returns on the investments of the owners.

To deregulate, on the other hand, means to remove or reduce control of something. In the preceding discourse, we have seen how government, both at the federal or state level played major roles in the ownership and operation of broadcasting in Nigeria. Different reasons could be adduced for the deregulation of broadcasting in Nigeria by the Ibrahim Babangida's administration in 1992. Some of these reasons include:

- i. that deregulation and privatization of broadcasting was as a result of the recommendations of the 1990 National Mass Communication Policy (NMPC).
- ii. that deregulation was a political strategy sold to the Babangida's Administration to forestall further military *coup - de tat* in Nigeria after the Orkar's coup of 1988 since the existence of other broadcasting networks could be used to counter announcements of military take-overs which was becoming the tradition of military irredentists on the FRCN and NTA networks.
- iii. that deregulation arose from the argument for the complete liberalization of the mass media taking a cue from the print media. The argument was that if the print media could be deregulated, there was no justification for not doing the same thing for the electronic media.
- iv. that Nigeria needed to take a cue from other developed nations where private ownership of broadcast media was already the norm.
- v. that deregulation arose out of the need for a more vibrant media system in Nigeria.
- vi. that deregulation would help to boost freedom of expression and promote competition thereby improving the quality of broadcasting in Nigeria.
- vii. that deregulation would stimulate social and economic growth and development in the country by providing job opportunities for Nigerians.

Against the backdrop of these agitations, the Babangida administration yielded to the agitations of proponents of deregulation / private broadcasting by establishing the National Broadcasting Commission (NBC) Decree 32 of 1992. This Decree brought an end to the almost six decades of government's monopoly of broadcasting in Nigeria.

The National Broadcasting Commission, through Decree 32 of 1992 was empowered to regulate and control broadcasting in Nigeria. The NBC was particularly charged with the task of licensing new broadcast stations, including the renewal of the operating licenses of existing stations in the country. Hence, by March of the same year, announcement was made for interested investors in private broadcasting to submit their applications to the NBC. One year after, specifically by June, 1993, the first set of licenses were approved for private television broadcasting in Nigeria. Eleven stations made this list, with the erstwhile *Clapperboard Television* later christened *Superscreen* being the first to transmit as a private television station in Nigeria.

Other pioneers of private television broadcasting in Nigeria during this period included the following:

African Independent Television (Abuja & Lagos)
Channels Television (Abuja & Lagos)
Degue Broadcasting Network (Ikoyi, Lagos)
Desmims Independent Television (Kaduna)
Galaxy Television (Ibadan & Ikeja, Lagos)
Independent Television (Benin City)
Minaj Broadcasting International (Lagos & Obosi)
Murhi International Television (Ikeja, Lagos)
Silverbird Television (Lekki, Lagos)

Fall-out of the Deregulation of Television Broadcasting in Nigeria

Three decades after government loosened its exclusive grip on broadcasting in Nigeria, private ownership and operation of broadcast media has not created any crisis in the country contrary to the initial fears. Rather, as Kalejaiye *et al* (2006) observes, “the competition in broadcast programming brought about by deregulation has created some vitality and vibrancy in the broadcast sector such that even many government –owned stations that were almost sinking in boring and monotonous monologues of ‘government said, government noted, government added and government reiterated...’ , have been forced to wake up from their slumber” .

Another major fall-out of the deregulation of broadcasting in Nigeria, especially in the television sector, is the upsurge in the activities of independent producers. The opening up of the nation’s broadcast space provided by deregulation provided a ready market for the talents of many independent producers to thrive. Many of these broadcasters had been previously frustrated out of “civil service” television stations now had new opportunities and platforms to showcase their talents. Besides, better employment prospects were created as upcoming employers in the industry competed to ‘poach’ the few available good hands and talents with the promise of better remunerations. Consequently, most of the government stations that failed to appreciate and motivate their “On- Air” talents, including other professionals in the news, programmes and engineering directorates lost them to private television owners.

Also, the deregulation of broadcasting, especially in the television context exposed the weak manpower base and policies of many stations. This is because the sheer increase in the number of established television stations was not, and is yet to be matched by a corresponding increase in the quality of trained and experienced staff that could service the various departments of the emerging stations. Hence, what became noticeable was a mere re-cycling of the few available professional hands in the ever-increasing stations. This created the attendant problem of reduced professional standards and ethical breaches in the industry.

Today more stations continue to join the race of private television broadcasting in Nigeria. There are over two hundred television stations in Nigeria with the NTA owning 96 terrestrials (free - to - air) of such stations. Each of the thirty-six (36) states also has a television station of its own while private ownership dominates

the digital space of Direct Satellite Television broadcasting. This makes Nigeria the largest and the most vibrant in television broadcasting in Africa. It is however important to point out a contradiction here, because at a time when government professes to loosen its control and monopoly in the nation's broadcasting space, it has established more radio and television stations. The irony is that most of these government stations are now mere shadows of themselves because of neglect, poor maintenance due to inadequate funding. It however suffices to conclude that today Nigerians have more stations to choose from unlike in the past when only government stations monopolized the airspace. This has led to more competition to produce and present quality programmes in addition to more job opportunities for practitioners.

Summary

Television has really come a long way in Nigeria. In this Chapter we have traced the historical development of television broadcasting in Nigeria. Situated in the context of global technological innovations and inventions, the television industry in Nigeria is a product of the political reality in the country. While a lot of changes and developments have taken place since 1959 when the first television station was established, the socio-political factors which defined television practice in the past are still valid and relevant today as ever. The National Broadcasting Commission (NBC) is still having a tough time trying to control errant stations that are sacrificing professional ethics on the altar of commercial, ethnic, religious and political considerations and sentiments. None the less, lessons have been, and are still being learnt while a lot of progress has also been made, albeit, slowly.

Exercises

1. Trace the history of television broadcasting in Nigeria.
2. What are the socio-political events / issues that characterize television practice in Nigeria?
3. Explain the roles of key individuals and agencies in the emergence of television broadcasting in Nigeria.
4. Identify the key issues and lessons to learn from television history in Nigeria. How are these issues shaping the practice of television broadcasting?
5. List and discuss briefly the major phases of television broadcasting in Nigeria.
6. Discuss the implications of Deregulation of television broadcasting in Nigeria.
7. The deregulation of the television industry in Nigeria was more for political than professional reasons. Do you agree? Justify your position.
8. Discuss the fall-out of the deregulation of television broadcasting in Nigeria.

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Chapter 31

History of Advertising

Bashir Alli & Noem Thanny

Overview

The chapter is designed to take students through foundational knowledge in the history of advertising. Knowledge of the history of advertising, just like other areas of mass communication, affords students the opportunity of comparing present practice of advertising with what obtained in the past. It therefore takes a global and local approach to the knowledge of the history of advertising. It is designed to follow this pattern:

1. Background
2. Global History of Advertising
3. History of Advertising in Nigerian Mass Media
4. Evolution of Advertising Agencies in Nigeria
5. History of Advertising Regulation in Nigeria
6. Recent Development in the Nigerian Advertising Industry

Objectives

The chapter has the main aim of affording students the basic knowledge of advertising history. The objectives are to:

- a. familiarise students with the global history of advertising especially in pre-industrial age.
- b. introduce students to history of advertising in Nigeria
- c. introduce students to the history and development of advertising agencies in Nigeria
- d. mention important recent developments in the history of advertising in Nigeria

Introduction

Every free-market economy is based on the assumption that there would always exist some form of competition. The consumer holds the power of choice and are able to decide what offerings suit their purpose at a given time among the available offerings. As Arens and Weigold (2017) noted, there is nothing like perfect competition existing anywhere. A market-driven economy however guarantees four main assumptions:

1. *Self Interest*- which is predicated upon the belief that people and organisations base their actions on their enlightened self-interest and that the acquisitive nature of humans presupposes that they always want more for a lesser value. In that instance, there exists in the market self-interested sellers hoping to make as much profit and self-interested buyers hoping to pay less. This leads to the availability of products and the possibility of competitive prices.
2. *Complete Information*- that competition is further enhanced by the fact that buyers and sellers have unlimited information available to them about the existence of different product and service offerings, of different quality, and at a

perceived most beneficial price. This would in the end enhance the kind of competition that is beneficial.

3. *Many buyers and sellers*- the availability of varying options of products and services in the same category means that when one seller does not meet customers' expectations, other sellers are always there to take advantage. The sellers are also assured of the availability of multiple customers willing to buy what they intend to offer.

4. *Absence of externalities (social costs)* - there is also the assumption of externalities which holds that the sales and consumption of products may neither benefit nor harm other people who are not directly involved in the transaction.

Over the past centuries, advertising had been thriving on the basic realities that humans are free to make clear choices and that these choices would be available in good quantity and at reasonable prices. These, therefore, lead to competition that has promoted the business of advertising. Advertising did not however start at this ubiquitous, pervasive and refined level. It evolved in stages that are directly related to how human societies too have developed. As Morales (2017) rightly opines, the history of advertising cannot be separated from humankind's evolution and his technical progress.

Global History of Advertising

Advertising has a long history that spans the globe. It has been in existence for as long as there have existed goods and services to sell and an avenue or medium to talk about them. History has it that the earliest form of advertising is traced back to ancient civilisations like the Egyptians who used papyrus to communicate sales and wall posters to promote goods and services. (Fazal et al, 2019).

The structure of advertising in the pre-industrial era was fairly similar across cultures and societies. For instance, Olatunji (2010) submits that the use of town criers for advertising that was dominant in African societies was not limited to Africa. In fact, he argues that it was elaborately and intricately developed in the Western societies prior to the industrial revolution. Citing Sandage & Fryburger (1991), Olatunji (2010) gave the example of King Philip Augustus of France who, in AD 1258, promulgated a Decree compelling every shopkeeper to employ a town crier.

Similarly, in ancient Greece and Rome, merchants used street criers to announce ships' arrival of their wares while in places like China, woodblock painting and calligraphy were used for advertising. All of these events have led to the exponential growth and development of modern advertising which started in the 19th century with the rise in consumerism and production of goods and services. (Turngate, 2007).

The development of the printing press by German goldsmith, Johannes Gutenberg in 1438 birthed the era of mass communication and modern advertising. Simultaneously, printed materials were mass-produced which was different in the age of books and other texts that were produced manually. The first newspaper, *The Weekly News*, was developed by Nicholas Brown and Thomas Archer in 1622 and featured the first mass-produced advertising message in 1625.

Similarly, in 1704, the first printed advertisement which was about a reward for the apprehension of a thief at that time appeared in the American newspaper, the *Boston Newsletter*. (Ciochetto, 2013).

The first French newspaper that carried personal ads *La Gazette* was developed by physician and writer, Théophraste Renaudot while the first advertising agency in the United Kingdom Tayler & Newton was developed by William Tyler in 1786. Similarly, in 1842 Volney B. Palmer created the first advertising agency in the United States in Philadelphia. (Montenegro, 2017).

Advertising agencies traditionally have performed the role of intermediaries between the media and advertisers, especially during the 19th century when the profession was still developing. These early advertising agents sold spaces in newspapers and took commissions as their pay which meant that they worked for newspapers rather than advertisers.

Advertisements appeared in weekly newspapers in England in the mid-17th century and were called Mercuries. Advertisements of chocolates were one of the first notable to appear in 1652 then the advertisements of tea in 1658. There was also development in American advertising during the 1820s to 1830s with the advancements in printing technology and growth in advertising philosophy. The 20th century ushered in the development of contemporary advertising with the coming on board of broadcasting, first, the radio, later television, where advertisers used jingles, announcements, programmes and celebrities to persuade their target markets into purchasing their goods and services. The growth of the Internet and technology also ushered in more development to advertising through search engines that are easily accessible, social media and digital marketing. (Montenegro, 2017).

Advertising has grown to become a billion-dollar industry globally, especially with the development of technology, the Internet, data analytics and artificial intelligence which makes advertising more accessible, especially through search engine optimization, pay-per-click advertising, digital and social media marketing which have revolutionized the advertising industry and allowed for a seamless and more efficient persuasion of the target market. (Turngate, 2007)

History of Advertising in Nigeria

Advertising has existed for as long as humanity and is innate in humans. Just as much as the need to communicate with each other, so also is the innate desire to communicate the availability and importance of their goods and services to make ends meet. (Fazal, R. et al, 2019)

Traditional advertising in Africa and Nigeria at large was in form of hawking, town criers, word-of-mouth and dramatization of activities. The town criers were usually the traditional announcers or broadcasters in the community whose roles extended to commercial and political advertising for the monarchs and merchants. Indigenous advertising in Nigeria was heavily characterised by the use of signs and symbols like dances, performances, colours, fires, emblems, etc. which were prevalent in most traditional communities and embedded in the cultural beliefs of

the people that made persuasion to buy and sell goods and services easily acceptable.

In traditional communities, most products and services not suitable for the markets, town squares or town criers' announcements but were a necessity to the target market were advertised by placing them in front of the merchants' homes and or shops or placed on high sticks to advertise the availability of such products and draw the attention of potential buyers. For example, palm wine sellers would usually display their kegs in front of their compounds to communicate their availability. (Ademola, 2012).

According to Olatunji (2017), the development of the advertising in Nigeria can be classified into four different eras. These eras are:

- Advertising in pre-colonial Nigeria
- Colonial Era, political Independence up to 1971
- Indigenisation of Advertising 1972- 1985
- Advertising, SAP and De- Indigenisation, and Neo-liberalism (1986- present)

The development of the printing press in Nigeria in 1846 by the Presbyterian Church and the establishment of the first traditional newspaper, *Iwe Irohin Fun Awon Ara Egba Ati Yoruba* by Henry Townsend in 1859 birthed the beginning of modern advertising in Nigeria. This newspaper featured the first advertisements in Nigeria which were usually about communication of cargo shipments coming in and out of Nigeria; other forms of advertisements like weddings, obituaries, market activities, and festivals followed suit on various other indigenous newspapers. The printing press and the advent of photography gave rise to the development of black-and-white posters, flyers and other forms of printed advertisements.



Pic 1: Early Newspapers in Nigeria

Source: <https://marketingedge.com.ng/throwback-thursday-five-vintage-newspapers-in-nigeria>

Another newspaper, the *Anglo-African* was established in 1863 by Robert Campbell and continued to feature advertisements in the English language. Many more newspapers were established by the end of the 19th century like *The Gold Coast Advertiser*, *The Lagos Times*, *The Lagos Observer*, *The Eagle* etc. but did

not live for a long time due to their lack of advertising revenue and expertise. (Ademola, 2012).

Film and cinema garnered attention in the 20th century in Nigeria which further accelerated the growth of advertising in the country. The birth of radio broadcasting in Nigeria in the early 1930s and television broadcasting in the late 1950s contributed immensely to modern advertising where jingles, announcements. Si

milarly, commercial and political programming were featured and sponsored by merchants and governments. With the establishment of the Western Nigeria Broadcasting Corporation in 1955 radio commercials started officially. Equally, the establishment of Western Nigerian Television (WNTV) in 1959 led to the emergence of television commercials (TVC). In a related development, the United African Company (UAC) established the first advertising agency in Nigeria. This, according to Olatunji (2010) was initially an in-house advertising agency

Evolution of Advertising Agencies in Nigeria

The 20th century ushered in growth and development in the business sector in Nigeria which ultimately impacted advertising and the birth of advertising agencies in Nigeria. The United African Company (UAC) established the first advertising agency in Nigeria as part of its conglomerate. It established West African Publicity Ltd in 1928 with its major aim of advertising UAC's products to Nigerians – this, by Olatunji's (2010) account, marked the beginning of advertising agencies in Nigeria.



Pic 2: First Advertising Agency in Nigeria

Source: <https://www.instagram.com/brandeyemedia>

In 1965 after the birth of the Indigenization decree, West African Publicity Limited was renamed to Lintas West Africa Limited in 1974 and it sold all of her shares to Nigeria. As Olatunji (2017) rightly observed, LINTAS operated in the whole of British West Africa with Nigeria as its base. Nigeria's LINTAS today is a member of the SSC & B LINTAS Worldwide; the Interpublic Group; and now AMMIRATI PURIS Worldwide, a group with offices in more than 80 countries globally. An outdoor arm of the advertising agency, AFROMEDIA was also established as a

result of the exponential growth of advertising and marketing communication in the country (Bardi, 2010).

There are several events that also greatly contributed to the development of modern advertising- notable of which was the establishment of the Association of Advertising Practitioners of Nigeria (AAPN) in 1973 which gave advertising more credence and professionalism while removing quacks from the business. The AAPN had over 80 members with reputable advertising agencies under them that were self-regulated before AAPN's establishment (Olatunji, 2017). The body was later renamed the Association of Advertising Agencies of Nigeria (AAAN) and still maintains it (Ademola, 2012).



Pic 3: Oloye Dotun Okubanjo (First President, AAAN)

Source:

https://web.facebook.com/OloyeDotunOkubanjo/?locale=en_GB&_rdc=1&_rdr

By Olatunji's (2017) estimation, certain individuals have been the giants that shaped the industry and added immeasurable value to advertising in Nigeria. These individuals include Messrs Dotun Okubanjo, Olu Adekoya, Leye Adedoyin, I. S. Moemeke, Olu Falomo, Prince Kunle Adeosun, Banjo Solaru, and Biodun Sanwo to name a few. Past Presidents of AAPN/AAAN are:

1. Oloye Dotun Okunbanjo 1973-1975
2. Mr. Sylvester I Moemeke 1975- 1982
3. Chief Olu Falomo 1982-1985
4. Mr. KehindeAdeosun 1985- 1986
5. Mr. Ayo Owoborode 1986- 1989
6. Chief Akin Odusi (later Senator, FRN) 1989-1992
7. Mr. May Nzeribe (later Dr.) 1992- 1995
8. Mr. Biodun Sobanjo 1995- 1997
9. Sir Steve Omojafor 1997- 1999
10. Mr UdemeUfot 1999- 2001

11. Mrs Bola Thomas 2001- 2003
12. Mr Kolawole Ayanwale 2003- 2005
13. Mr Enyi Odigbo 2005- 2007
14. Mr. Lolu Akinwunmi 2007- 2009
15. Mr. Funmi Onabolu 2009-2011
16. Mr. Rufai Ladipo 2011-2012
17. Mrs. Bunmi Oke 2012- 2014
18. Mr. Kelechi Nwosu 2014- 2016
19. Mr. Kayode Oluwasona 2016-2018
20. Mr. Ikechi Odigbo 2018-2020
21. Mr. Steve Babaeko 2020-till date

Source: Olatunji, R. W. (2017). *Advertising, advertainment and the rest of us*. 63rd Inaugural Lecture. Lagos State University.

The Advertising Practitioners Council of Nigeria (APCON) was established in 1988, but officially began operation in 1989. The main objective is to regulate and improve the services and business of advertising agencies as a response to the political and economic development in the country. Several other organizations and bodies also played vital roles in the development of modern advertising in Nigeria.

In 1992, the Advertisers' Association of Nigeria (AAN) was established as a body by clients, stakeholders and other advertising revenue comprising over 30 members generators to protect their interests under one umbrella and voice. The Newspaper Proprietors Association of Nigeria (NPAN) with its over 80 members also played a role in uniting and regulating advertising communications in Nigerian newspapers. Similarly, the Broadcasting Organisation of Nigeria (BON) regulated commercials on radio and TV stations in Nigeria established in 1973 with 43 members. In 1985, the Outdoor Advertising Association of Nigeria (OAAN) was also established with 48 members to regulate outdoor advertisements and marketing. (Bardi, 2010).

Modern advertising in Nigeria has gained a lot more professionalism and is monitored and regulated by laws and ethics with sanctions meted out for practising without a license, breaking laws and other sanctionable offences as it is obtainable in other fields and professions. Advertising has become a lucrative industry in Nigeria with over 200 agencies registered under the Association of Advertising Agencies in Nigeria (AAAN) and so many others not registered or unaccounted for. (Bardi, 2010).

History of Advertising Regulation in Nigeria

The body statutorily vested with the power to regulate advertising in Nigeria is the Advertising Regulatory Council of Nigeria (ARCON). With the ARCON Act of 2022, the APCON Decree which had been the legal framework for regulation of advertising was abolished. It is however important to trace the history of regulation as provided by the Decree.

APCON was the statutory body that regulated and controlled the practice of advertising in Nigeria between 1988 and 2022. The body assumed the control of all aspects of advertising practice by ensuring strict compliance with the ethics and codes of professional practice of advertising business. APCON was established by the military administration of General Ibrahim Bababginda in 1988 with the promulgation of Decree No. 55. The Decree came into effect on the 27th of December of that year.

APCON was officially inaugurated by the Minister of Information, Prince Tony Momoh, on 14th of November, 1989. It was further consolidated with a revision into an Act of the National Assembly in 1992 and later the Advertising Practitioners' Act of 2007. The mandate of the Council included:

- Determining who is an advertising practitioner
- Determining the standard of knowledge and skill required to be attained by persons seeking to become registered members of the advertising profession and reviewing those standards from time to time.
- Conducting relevant professional examinations and awarding certificates or diplomas to successful candidates
- Securing in accordance with the provisions of this Act, the establishment and maintenance a register of persons entitled to practice advertising in Nigeria and determining acceptable standards of all advertisements exposed in mass media in Nigeria.
- Regulating and controlling the practice of advertising in all its aspects and ramifications.
- Performing the other functions conferred on the Council by this Act.

The secretariat of the Council has been competently manned since 1990 by registrars who have advanced the course of advertising regulation in Nigeria. They are Dr. Charles C. Okigbo, (1990-1994), Dr. Josef Bel-Molokwu, *frpa* (1994-2005); Mr. Bola Agboola, *rpa* (2005-2006); Alhaji Garba Bello Kankarofi, *frpa* (2006-2020); Mrs A. Ijedi (2020-2021) and Mr Olalekan Olumuyiwa Fadolapo (2021 to date) who has overseen the transformation of the Council from APCON to the Advertising Regulatory Council of Nigeria (ARCON).

Recent Development in the Nigerian Advertising Industry

The advertising industry has recently witnessed some changes that have altered its business operations, since its inception in Nigeria. Some of these changes are key to keeping the industry relevant in a competitive economy. The following are some of the new developments in the Nigerian advertising industry:

(a) Integrated Marketing Communication.

Integrated Marketing Communication (IMC) is the combination of different communication procedures such as advertising, public relations, publicity, sales promotions, event marketing, sponsorship etc. to accomplish marketing goals. It is a general method of using numerous marketing communication approaches to achieve a set marketing goal.

To find alternative sources of revenue, some Nigerian advertising agencies have spread their businesses into other related businesses by setting up firms to manage the huge integrated marketing communication elements. Agencies such as Centre Spread and Insight Communication, for instance, now have FCB Redline and The Quadrant Company respectively, as their PR outfits.

Others such as STB McCann and Insight Communication have set up Media Independent agencies that specialize in the buying and selling media space or time across various channels and platforms in coordination with the agreed-upon media plans and monitoring campaigns as they are run, to other interested outfits and advertisers. This means evaluating platform formats and rates to ensure they coincide with the plan, negotiating costs keeping abreast of media trends and building relationships with counterparts at various channels and platforms. Other agencies that are in this business include Media Fuse Dentsu Network, MediaReach OMD, PHD Media, All Season Zenith Media, Media Perspectives, SBI Media Nigeria, BrandEYE Media, Scout Media Limited, Algorithm Media, Plus Aculty Nigeria Ltd, etc.

(b) Partnership and International Affiliations.

Unlike in the past when only several Nigerian advertising agencies can brag of international affiliations, recent developments have revealed that a record of big Nigerian Ad agencies is affiliated with different international advertising companies in different locations of the globe (Olatunji, Laninhun & Akhagba, 2016). Professionals in the field have divergent views on these affiliations or partnerships; while some believe that it will put the nation's advertising industry in a disadvantageous position, others see it as a positive move towards the growth and development of the industry. There were also debates on APCON's decision to restrict foreign agencies who wished to partake in Nigerian advertising space to only own a maximum of 25% stake in the local agency. These affiliations come with tremendous benefits such as easy access to training facilities by international agencies; it is also a good sign for the industry.

For instance, Troyka Group is affiliated with Publicis Groupe, a leading global network of advertising agencies; Insight Communication is affiliated with Grey International, Prima Garnet is affiliated with Ogilvy, Centrespread Grey is affiliated with Grey Group, Rosabel is affiliated with Leo Burnett, etc. There was also the partnership between Media Fuse, a Nigerian agency, and a London-based agency, Dentsu Aegis Network has produced the lunch of Consumer Connection System (CCS), the Dentsu Aegis Network consumer, lifestyle and product survey that allows advertisers and communication experts to calculate deliverables with use of the CCS. Other affiliates of Dentsu Aegis Network include Noah's Ark Communications Ltd and Outoris. Also, DDB is in partnership with Casers Group,

one of the strongest alliances that have stood the test of time and recorded landmark achievements.

(c) Evolution of Creative Boutiques.

Recently, the Nigerian advertising industry has witnessed the development of Creative Boutiques (Hot Shops). Hot Shops are usually very small size advertising agencies that are managed by artists and copywriters. They are specialized in innovating creative concepts for agencies or clients.

(d) Internet and Social Media Advertising

With the impact of technology on virtually every aspect of human life, advertising has progressed from the known jingles on conventional media such as newspapers, billboards, magazines, radio, television, etc, to internet and social media platforms such as Google Adword, Facebook, Twitter, Instagram, WhatsApp, Bing Ads, etc, that have a wider range of reach to million people at a quicker, faster and cheaper rate. In the past, advertisers used traditional mainstream media to reach their target audience and out-manuevered their competitors in the industry. This has, however, changed rapidly over time due to the growing turn in the direction of alternative new media by the audience, especially the younger generation for the fulfilment of their information and gratification needs. Technological advancement has guaranteed the facilitation of two-way online interaction and user-generated content that enable users to present, establish and maintain social connections virtually. This development has resulted in a paradigm shift in the way advertisers reach their target audience, leading them to invest more effort into communicating with consumers through online social networking sites.

(e) Use of Indigenous Languages in Advertising.

The use of indigenous languages in advertising in Nigeria has over time gained acceptability as evident in the use of Pidgin English and the other three main indigenous languages of Hausa, Igbo and Yoruba (Olatunji, 2017). Advertising in these languages is now popular among practitioners especially on broadcast media due to its appeal to other segments of society who may not have the opportunity to receive a Western education. The growing popularity and acceptability of indigenous languages by Western nations are symbolized in the teaching of Hausa, Yoruba, and Igbo in some universities in Europe and America. Institutions like the British Broadcasting Corporation (BBC), Voice of America (VOA) with their Hausa service and recently Pidgin and Yoruba service, and Google sites for Yoruba, Hausa and some dominant African languages also affirm this (Olatunji, 2018). By so doing, Advertisers are now taking advantage of the opportunity afforded to them by the media to reach Nigeria's diverse languages, values, and cultures, highly segmented and increasingly sophisticated audiences.

Summary

The chapter has attempted to briefly take students through the basic knowledge of advertising history that is of foundational knowledge to their understanding of the structure, business, professional practice and regulation of advertising globally and in Nigeria. The global history of advertising was reviewed briefly followed by the history of advertising in the Nigerian mass media tracing the foundation to the

establishment of the first newspaper, the evolution of advertising agencies in Nigeria which can be linked to United African Company's establishment of the West African Publicity Limited in 1928, history of advertising regulation in Nigeria and an exposition of recent developments in the advertising industry in Nigeria.

Exercises

1. Explain the early history of advertising globally
2. Discuss recent developments in the Nigerian advertising industry
3. How has advertising evolved in the Nigerian mass media
4. Briefly discuss the evolution of advertising regulation in Nigeria

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Chapter 32

History of Public Relations: The Nigerian Perspectives

Taye Babaleye, Wole Adamolekun & Oluswaola Omolola

Overview

Public relations is as dynamic as the environment in which it is practiced. Although often a misunderstood profession, it has nonetheless established itself as a very strategic management function in all facets of human endeavours. Public relations, to some people, is an optional factor towards the achievement of organisational objectives, yet others rightly see it as an integral part of a formidable management system that ensures the attainment of corporate goals. Thus, the attention paid to the profession worldwide varies, which is a direct reflection of what public relations has been able to do in the various industries and organisations across societies.

This chapter discusses the development of modern public relations practice and its role in building an enduring and progressive country. It contains some specific ideas of public relations practice in Government, Telecommunications, Banking and Finance, Manufacturing, Military, Arts and Culture and in the use of corporate social responsibility to earn public acceptance and the perpetuation of the position of leaders of the people. The chapter opens with the concept of public relations, detailing the international definitions and introducing public relations profession to new students.

Objectives

At the end of this chapter, the students would be expected to:

- i. Discuss the antecedents of public relations as a dynamic area of knowledge that has been part of human development across generations and in all human endeavours.
- ii. Give an account of the practice of the profession before the advent of colonialists in Nigeria.
- iii. Understand the history of public relations in advanced countries of Europe and America.
- iv. Identify major landmarks in the historical development of public relations in Nigeria from the colonial era to the present.
- v. Identify the role of key personalities in the historical development of public relations in Nigeria
- vi. document the rapid progress public relations have made in nation building, international relations, socio-economic growth and political development

Definition of Public Relations

Public relations is a profession that embraces the principles of psychology, sociology, human resources, public information, issues and crisis management, organisational counselling, marketing and promotion, branding, digital communication, advertising as well as events management. Edward Bernays rightly puts this succinctly when he opined that public relations is “art applied to science” given its roots in humanities and social sciences.

In what is now known as the Mexican Statement, the International Public Relations Association (IPRA) at the World Public Relations Congress in Mexico in 1978 crafted the classic definition “as the art and social science of analysing trends, predicting their consequences, counselling organisational leaders, and implementing planned programmes of action which will serve both the organisation and public interests.”

The Institute of Public relations, United Kingdom also defines public relations “as the planned and sustained effort to establish and maintain goodwill and mutual understanding between an organisation and the public. Attempts by American scholars and practitioners in 1975 to research into one single definition for public relations harvested about 475 definitions.

For the purpose of this chapter, the Mexican Statement and the IPR definitions are all encompassing and have all the elements that makes public relations concepts understandable. Most of the other variants are attempts to emphasise one element or the other but they really do not change the fundamentals in any significant ways. In fact, many of these variants always end up as statements and not really definitions.

As with most modern technologies, concepts and socio-political initiatives, public relations idea evolved from the United States of America (USA). At one level, the evolution of public relations idea was credited to an American President, Thomas Jefferson, when, as far back as 1807, he, in long hand, crossed out three words state of thoughts in his Seventh Address to Congress and substituted them with the two magic words public relations. It is therefore not surprising that America is the leader in public relations especially in terms of the number of practitioners, user-organisations, and the quality and content of their work. The Public Relations Society of America began accreditation of members with the first examinations in 1965. In spite of this leadership position, it is amazing that the practice of public relations is yet to have any legal backing of the United States of America!

At another level, the ancient finding on the evolution of public relations is Greco-Roman slogan *vox populi, vox dei* - "the voice of the people is the voice of God" to underscore the importance of public opinion in governance and affairs of men. Other early indications of the power of public opinion/public relations are traceable to the works of such great men as Thomas Paine, Benjamin Franklin, Jonathan Swift and Daniel Defoe as they chronicled in critical essays, pamphlets and popular literature the happenings of the society they then lived in. Their works have proved very insightful and revolutionary in the way they carried the peoples of their time to the new world we now experience. Of course, Edward L. Bernays (1892-1995) is considered one of the fathers of modern public relations. He pioneered the establishment of the theory, practice, principles, methods and ethics of professional public relations immediately following the First World War.

Although public relations and communications have always been part of our lives as Nigerians and indeed Africans, limited documented resources are available for the purpose of this course since most of such incidences can only be found in our folklores and oral literature. Historically, American public relations literature

recorded some firsts many decades ago. Some of the highlights as given in Wole Adamolekun and Tayo Ekundayo (2007) are:

- Thomas Eaton in 1882 addressed the Yale Law School on "**The Public Relations and Duties of the Legal Profession.**"
- Ivy Lebetter Lee in 1906 came up with the famous Declaration of Principles which affirmed the right of the public to "prompt and accurate information concerning subjects which are of interest and value..."
- Edward L. Bernays (the father of modern public relations) in 1924 pioneered public relations textbook for the first university course when he wrote *Crystallizing Public Opinion* which has remained in print for over 70 unprecedented years. In the book, he placed unmistakable emphasis on public relations role in decision-making from which he coined the term "Public Relations Counsel". The New York University in 1923 became the first to offer public relations courses (principles, practice and ethics of public relations) with Bernays as the pioneer teacher.
- John C. Long in 1924 was the first author to write a book with "public relations" in the title: *Public Relations: A Handbook of Publicity*.
- Robert Newcomb in 1924 was the first to relate the role of employees to public relations in companies in an article entitled: "Employees' Part in Public Relations Work "in Railway Age. J. Hardley Wright and Byron H. Christian jointly in 1949 wrote *Public Relations in Management* to be the first to introduce "management" into the subject.
- Stanley, Kelly in 1956 first referred to public relations as a profession in his book, *Professional Public Relations and Political Power*.

Public relations as a profession in Nigeria may not boast of such firsts but has shown great potential for taking the profession to greater heights. Like a mustard seed, modern public relations practice in the years after the Second World War (1939-1945), spread very fast to several parts of Europe. The rapid growth of public relations in the United Kingdom led to the formation of the Institute of Public Relations in London in 1948. Other European nations followed in their stride such as the *Centre Belge des Relations Publiques* formed in Brussels in 1952, *L'Association Francaise des Relations Publiques* (AFREP) in France in 1951, and the Canadian Public Relations Society (CPRS) formed in 1948. Other notable nations that embraced public relations as a vocation include Germany where German Public Relations Association (DPRG) was formed in 1958, the Netherlands Society of Public Relations came into being in 1950, and Italy's Public Relations Association, was formed in 1954.

The collective result of the various efforts of the countries trying to institute public relations as a regular and strategic vocation culminated in the formation of the International Public Relations Association (IPRA) in 1955. Since that time, several fora have been created for in-depth discussions on the future of public relations. The first forum was the first World Public Relations Congress which was held in Brussels in June, 1958. The second IPRA conference followed in May 1961, in Venice, Italy. Among other regional public relations groupings is the Federation

of African Public Relations Association (FAPRA) which was formed in 1975 in Nairobi, Kenya with a Nigerian, Bob Ogbuagu, as its first President. Today, the Secretariat of the African Public Relations Association (APRA) the successor to FAPRA is presently being hosted by Nigeria.

Public Relations in Nigeria

The history of public relations in Nigeria spans the pre-independence, post-independence, the oil boom, and the current era of democratisation. The intense activities of the militant nationalists during the colonial era transcended the political agenda of freedom and self-governance. Total emancipation and attainment of social, political and economic independence from the British overlords were the goals. Attacked from all fronts on several of its policies, the colonial masters recalled the effective use to which it had put public information and public relations campaign in solving homegrown problems such as the "Buy British" campaign successfully carried out in 1931. Public relations had also been put to good use by the Empire Marketing Board (1926-1931) with the late, Sir Stephen Tallents, foundation President of the Institute of Public Relations, London, at the helm of affairs. Thus, the establishment of an information/public relations office was a recall of an experiment that had worked in the past to bolster the cause of the war and facilitate two-way communication between the colonialists and their subjects.

Public relations became an obvious choice as most nationalist groups had established formidable newspapers through which anti-colonial campaigns were carried out. The colonial administration in 1944 set up a public relations department in Lagos with units in the Northern, Eastern and Western provinces for effective coverage of the entire country. Back then, the department was to tell the people what government is doing and what it (the public) is supposed to do; publicise Nigeria to Nigerians and the world; and provide the people with cultural values and education, "especially in the field which the ordinary newspapers have not the facilities." The roles of public relations and its practices have remained facilitating effective 2-way communication with the disparate audiences and the wider and more dynamic issues of the times such as:

- managing crisis and reputation, and ensuring that public perception is properly aligned with their clients' realities in a brand new world of greater possibilities
- ensuring that the tenets of trust, truth telling, accountability, transparency and ethics are upheld at all times
- creating narratives that showcase the progress being made in the society as well the efforts to mitigate the challenges that come with economic and political growth.

Ivy Ledbetter Lee and Edward Bernays, often referred to as fathers of modern public relations. In their earlier career were known for their propagandist escapades in the Nazi German and Tobacco campaigns, it was clear that this was not to be the future of public relations. Bernay's intellectual contributions and dedication to the growth of public relations theory, principles and seminar work throughout his lifetime have become classics in the study of public relations as a profession. Edward Bernays went on to write the first public relations book in 1923,

Crystalizing Public Opinion and instituting the first public relations course in an American University among several other pioneering efforts.

Public relations activists entered the private sector in the 1920s. That is why till today, it is believed that modern public relations became established first in the U.S.A, by Ivy Lee or Edward Bernays, (Babaleye, 2013), then spread internationally. It is on record however, that many American companies with public relations departments spread the practice to Europe after 1948 when they created European subsidiaries as a result of the Marshall Plan. The second half of the twentieth century saw the professional development building era of public relations, with the establishment of trade associations, public relations news magazines, international public relations agencies, and academic principles for the profession.

Public Relations was introduced to Nigeria on 1st January, 1944 by Mr. D.C.Fletcher, a colonial master sent to the colony to persuade able bodied Nigerians to join the British army while the second world war was still raging (Babaleye, 2013). The history of public relations in Nigeria has since evolved over the years, from promoting colonial interests to nation-building and development, and now to promoting the country's image and reputation.

Contributions of Dr. Sam Epelle to the Growth of Public Relations in Nigeria

The first public relations professional body, the Public Relations Association of Nigeria (PRAN) was founded by Dr Samuel Epelle, in 1963. Dr. Epelle was very influential in the development of public relations practice in Nigeria. He transferred from FMI to the Nigerian Railway Corporation (NRC), which was the most popular Federal Government establishment at the time. While he was at the NRC, Sam Epelle dedicated more time to the practice and professionalisation of public relations. He published the first authoritative book on public relations in Nigeria: *Essentials of Public Relations*, in 1967. Oyekan (1993). Dr. Epelle recruited colleagues from other governmental departments and private industries to enlarge PRAN's membership. For his contributions to the development of public relations practice, Epelle was regarded as the founding father of public relations in Nigeria.

In 1969, PRAN was renamed the Nigerian Institute of Public Relations (NIPR), and in subsequent years, the body began to organise an annual professional conference, the Sam Epelle gold medal conference, in honor of Epelle's contributions to the profession. Today, the NIPR is the only officially recognized professional body that regulates the practice of public relations in Nigeria. The NIPR was chartered by decree 16 of 1st June 1990, now an act of the Federal Republic of Nigeria. The Law empowers the NIPR to register members, regulate and monitor the practice and development of the PR Profession and checking the professional conduct under an established Code of Ethics. <https://nipr.org.ng/index.php/about-nipr/nipr-history>

The country experienced significant increase in oil revenue, and the government had to manage both internal and external perceptions of Nigeria as an oil-rich nation. The government created the Nigerian National Oil Corporation (NNOC), which later became the Nigerian National Petroleum Corporation (NNPC). The

NNPC established a Public Affairs Department in 1977, to manage the corporation's relationships with its stakeholders (Udegbe & Nwabueze, 2019).

The role of public relations in Nigerian politics has also become increasingly important, as political parties and candidates use public relations strategies to influence public opinion during elections (Okorie, 2017). Also in this era, the rise of digital and social media has opened up new opportunities for public relations practitioners to reach audiences and engage stakeholders in more innovative ways. There has also been increased attention on the ethical and professional standards of the public relations industry in Nigeria, with the establishment of the Public Relations Academy in Lagos under Chief Jibade Oyekan as President of the NIPR during 1998-2001.

There is no doubt that the practice of public relations in Nigeria has continued to expand by the day. In the past, public relations practice was limited to government establishments and a few foreign owned private conglomerates. But today, almost all private organisations of note have standard departments of public relations that help to manage organisation's communication as well as public information. The United Africa Company (UAC) has been in the fore front of the crusade for effective PR practice in the private sector.

What Does Public Relations Do?

Although this is a rhetoric question for which a full answer may not be given in this account, it is imperative that further elucidation of the functions and attributes of public relations are given especially as most practitioners continue to limit the scope and relevance of the profession to the restrictive media relations and the nebulous general duties. This misconception by the general public have given both the employers and the practitioners perceptions challenge which the following clarifications may help in putting the profession in its proper perspective.

What Public Relations does: According to Broom & Sha (2013), public relations conducts planned and sustained programs as part of an organisation's management; manages the relationship between an entity and its stakeholders; monitors awareness, opinion, attitudes, and behaviour inside and outside the entity; analyses the impact of policies, procedures, and actions on stakeholders; identifies policies, procedures and actions that conflict with the public interest and organisational survival and counsels management on establishing new policies, procedures; actions beneficial to the organisation and its publics and Establishes and maintains two-way communication between the organisation and its publics.

Furthermore, Chido Nwakanma (2023) gave an extensive list of what public relations consultant agencies do for their clients which is essentially the functions and areas of contribution to societal development as: advocacy, brand building, consumer public relations, consumer relations, corporate communications, corporate social investment, crisis management and communication, documentation, event management, government relations, internal relations, investor relations, issues management, lobbying, media relations, perception audits, political communication, public affairs, publications & editorial services, reputation management, strategic communication, trade promotion and training

By and large, efforts of the following former NIPR presidents must be commended: Chief Kanu Offonry, Tonye Willie Harry, Alhaji Ikhaz Yakubu, Chief Mike Okereke, Alhaji Sabo Mohammed, Chief Alex Akinyele, Chief Jibade Oyekan, Chief Bob Ogbuagu, Senebo Sofiri Bobo-Brown, Ike Nwosu, Alhaji Mohammed A. Abdullahi, Dr. Rotimi Oladele, Mallam Mukhtar Sirajo, Dr. Ike Neliaku, the incumbent president.

Against all odds, the Nigerian Institute of Public Relations (NIPR) has powerful groups of independent practitioners who have carved a niche for themselves as the organisation of registered Public Relations Consultants Association of Nigeria (PRCAN). Their private companies engage in consultancy practice for governments, transnational and multinational corporations which have uplifted the profession practice to a high standard in ethics and quality global campaigns. The PRCAN presidents that initiated and sustained the consultant association in the past and present are: Toye Ogunnorin, Nnaemeka Maduegbuna, Phil Osagie, Chido Nwakanma, John Ehiguese and Israel Jaiye Opayemi, the 2023 incumbent. It is also worthy of note that the public relations profession has encourage sectorial associations and groupings such as in education, armed forces, police, paramilitary, academics and banking and finance. The Association of Corporate Affairs Managers of Banks (ACAMB) stands out as well organised and have consistently organised annual programmes since its inception. To date, ACAMB has had 9 presidents - Kabir Dangogo, Waheed Olagunju, Hajia Lantana Ahmed, Lanre Alabi, Eddy Ademosu, Tunde Shofowora, Lola Odedina, Charles Aigbe and Rasheed Bolarinwa (2023 President).

At the international level, Nigeria's influence on the continental public relations association, the Federation of Africa Public Relations Association (FAPRA) now Africa Public Relations Association has also been very significant. Bob Ogbuagu was a pioneer president of FAPRA, Mazi Mike Okereke and Yomi Badejo-Okusanya (IPP) of APRA. Of course several other Nigerian have played very important roles in the field of public relations globally and the records would be found in the respective narratives of the profession in these different areas.

One of the most significant development in the role of public relations in modern times is in politics as practitioners have been recruited as consultants to robustly manage their reputation and run their electioneering campaigns. Thus, politicians utilise various public relations tactics to gain support and loyalty of the electorate, especially during election seasons (Freitag & Stokes, 2018). As such, understanding and applying public relations principles is essential for achieving success in the politics. Adapting to the modern technological realities for example, politicians extensively use digital communication strategies by creating their own websites, selling their programmes on Twitter, Facebook, WhatsApp, Instagram and other new social media outlets.

To be accepted and supported by members of the public, every corporate organisation must do honest business, have integrity, and be cordial with their host communities. Such an organisation must always be willing to make positive impact on the lives of people who do business with it or are impacted by their activities. In return, members of the public will accept the organisation as a good corporate citizen. Every organisation aspires to gain acceptance from the public as

a reputable, reliable, dependable, and honest entity. Failure to do so may lead to moral and financial bankruptcy, ultimately resulting in the organisation's collapse, unless remedial measures, such as effective communication and ensuring that the declared corporate objectives of the organisation are achieved. Public relations is an essential tool for re-packaging an individual's image and making them acceptable to the public. Similarly, good public relations practice is crucial in keeping a company afloat, improving its image, and making it acceptable to the public.

Public relations is managing an organisation's information to avoid misinterpretation of its intentions, perceiving public opinions, positively influencing such opinions, promoting good rapport and goodwill between individuals, organisations, and other stakeholders. It also involves communicating through mass communication tools such as press releases, newsletters, personal phone calls, letters, and interpretative news materials about the organisation. Through research, public relations officers also assess public to issues affecting an organisation with a view to changing a negative impression to a positive one through effective two-way persuasive communication. The incidence of misinformation, disinformation and malinformation and malinformation requires determination to mitigate its negative impact. Fact checking skills by practitioners would go a long way in addressing this negative development

Challenges Confronting Professional Practice of Public Relations in Nigeria

Challenges that the profession faces include the poor perception of the profession by the general public and the fact that the practitioners, who are sometimes not trained to practice, have a wrong notion of what the profession is really meant to do as earlier discussed elsewhere in this chapter. The challenges include, but are not limited to the following:

- a) Poor understanding of public relations concept
- b) Lack of Specialisation in the profession
- c) Limited technological know-how
- d) Avoidance of data and other analytical tools
- e) Infrastructural limitations
- f) Poor funding by management
- g) Inadequate training opportunities
- h) Critical and strategic thinking capabilities
- i) Non adherence to ethical practice standards and codes
- j) Lack of basic financial management skills
- k) Limited knowledge of the environment and compelling trends
- l) Increasing incursion of quacks into the field of practice of public relations
- m) Poor public perception of the public relations profession

Role of Public Relations in Society

According to Black (1998), public relations specialists are bridge builders reconciling public and private interests. Grunig and Hunt (1984) believe that public relations specialists play "boundary roles," functioning at the edge of an organisation and liaising between the organisation and its internal and external publics. Public relations officers seek to cultivate the support of the organisation's

publics for mutual benefits, particularly for the organisation's survival and existence.

Public relations is a noble profession that allows practitioners to interact with important members of society to "market," "sell," or "promote" an organisation's image positively. It requires courage, alertness, commitment, effective communication dissemination, and mastery of the language of communication. It encompasses all types of communication methods, including oral and written, verbal and non-verbal, pictures, graphics, mode of dressing, emotional expressions, facial-non-verbal expressions, personal behaviors, and attitudes, and general artwork and imagery to convey positive messages aimed at improving the image of an individual or organisation. It is the portrayal of the good qualities of an individual or organisation to attract public acceptance, support, and loyalty. In Nigeria, public relations professionals have made significant contributions to the country's economic development by improving the overall image of the country, its citizens, and corporate organizations.

Current Trends in Public Relations Practice in Nigeria

With the benefit of hindsight and the rapid development that have been witnessed since COVID-19 and the global economic and political crisis occasioned by the Russian and Ukraine war, public relations and indeed communications would be expected to respond appropriately for greater and better results. With competition, technology, market-oriented economy and democracy, public relations becomes a strategic resource for their actualization (Adamolekun and Ekundayo (2007).

Furthermore, many of the assumptions about the information being disseminated by both the professionals as well as the citizen journalists to the disparate audiences have to be readjusted and reconfigured because of the new realities of our times. Suddenly, peoples' attention span has become very short and the cell phones have become weapons of mass distraction. Some of the trends that will become more prominent include but not limited to the following:

- a) Social media and internet will drive the reality of virtual workplace and communication
- b) Era of Artificial Intelligence is here sooner than expected
- c) Media operatives need to understand and appreciate public relations better
- d) Research and big data will become more paramount
- e) Ill equipped and untrained appointed 'practitioners' would be checkmated
- f) Reputation management will be a core function
- g) Issues and crisis communication will become a requisite for practitioners
- h) Ethical and professional code will play critical roles
- i) Public relations key role in social responsibility and development will gain more attention
- j) Strategic use of measurement as a tool for public relations
- k) Organisations would use public relations professionals for greater performance.

Public relations has become a profession that is recognised world-wide but must be continually rejuvenated and thoroughly evaluate from time to time so that it would be able to respond to the needs of society. The National Universities Commission (NUC) unbundling of the Mass Communication programme to nine (9) autonomous programmes in 2021 where public relations has become a degree programme (B.Sc. Public Relations) is the way to go as it will grow and broaden the horizon of the profession as an academic discipline and a professional practice.

Conclusion

The history of modern public relations in Nigeria is a relatively short one, but it has evolved significantly over the years. From the pre-independence era to the present day, public relations has become a crucial aspect of the Nigerian business and governmental landscape. The Nigerian Institute of Public Relations (NIPR) has played a significant role in the development of the industry, and increase in the number of public relations firms has shown that the importance of effective communication strategies is now widely recognised. The recognition of Public Relations as a distinct bachelor's degree programme in Nigerian universities is a testament to the fact that Public Relations has come of age in the country. It is apt to conclude this chapter by re-echoing the historical perspective of Oyekan (19193) thus: "Sam Epelle was the architect of public relations practice in Nigeria. He and his colleagues (Offonry, Willie-harry and yakubu) jointly laid the impregnable foundation. Bob Ogbuagu and Alex Akinyele built the walls while Okereke roofed the house. Sabo Mohammed may want to paint and furnnish it...."

Exercises

- a) Present a brief historical account of the history of Public Relations in the United States of America
- b) Write a short historical background to the evolution of public relations practice in Nigeria.
- c) Write a brief note on the renowned public relations pioneers in Nigeria.
- d) In what way has the practice of public relations influenced socio-economic the development of Nigeria?
- e) Explain the functions of public relations in the management of corporate organisations.
- f) Narrate a short historical background of the roles of public relations in fostering peace and development in Nigeria since the country's independence in 1960.
- g) Identify the challenges that confront the public relations as a profession
- h) What are the public relations trends that will drive the future of the profession?

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Chapter 33

History of Film and Home Video in Nigeria

Oluyinka Esan

Overview

This chapter is devoted to the story of film and home video in Nigeria. As you read, be mindful that there are usually various accounts of history. Each depends on the perspective which has been adopted by the writers. For some, history should be about the acts of visionary people; but history could also be about technology and change. In addition, history could be about the social conflicts that result in the radical changes. In any case, history tends to document the march of progress – demonstrating how practices or cultures evolve and are sustained. It would call attention to a range of factors as detailed above – people and institutions, technologies, social relationships and developments which result in contemporary patterns evident in the films and home videos industry in Nigeria. In this chapter, we shall consider why film is coupled with home video and reasons for studying this history within the context of Nigeria. Look out for the forces or factors that account for developments recorded as you read. Consider what can be learnt from these accounts, how the lessons can be relevant in planning for the future. This should be a fascinating ride.

Objectives

At the end this chapter, students should be able to:

1. Review the foundations of film and video technologies
2. Identify reasons why film and video technologies are taken as one in the Nigerian industry
3. Track the evolution of film production in Nigerian contexts
4. Acknowledge distinctions between film and video within the socio-cultural milieu
5. Foster understanding of film and video markets
6. Facilitate recognition of potential entry points for the budding film and video makers and scholars

The Nigerian Context in Perspective

Nigeria's film industry reflects the history and cultural diversity of the nation – the differences in climate, creed, religion, ethnic origins, language and generation which account reasons for observable distinctions. Along with patterns of exposure and educational attainment, these factors shape the values, aspirations and taste that are prevalent in the Nigeria society. In other words, the geographical location and political history help to shape the products and market prospects of Nigeria's film/video industry.

Long before the British made their mark as they colonised Nigeria, different parts of the nation had been exposed to external cultural influences through trade. Portuguese explorers had established trading posts in places like Lagos and Benin in the south of Nigeria as early as the 15th up till the 17th century. Catholicism and Western wares came along with them through the Atlantic Ocean. Evidence of their influence exists across southern communities – from Lagos in the Bight of Benin to Port Harcourt and Calabar in the Bight of Biafra, and inland around the Niger Delta (present-day south-south and south-eastern states). Other missions were to follow, and Christianity

pressed into the hinterland up to the middle belt and parts of the north – Southern Kaduna, and areas around the Adamawa Highlands. British influence came later through trade, religion and politics; it reached a critical milestone in 1914 with the amalgamation of both Southern and Northern Protectorates that it had created. With this the nation of Nigeria was birthed and colonised. It remained a British colony till 1960 when the nation formally gained its political independence; Nigeria became a Federal Republic in 1963.

Islam came into Northern Nigeria through the Trans Saharan Trade route which thrived before the advent of Europeans in southern Nigeria. Islam became a dominant religion as the Sokoto Caliphate and its various emirates subdued indigenous communities across the north. Contemporary politics have since helped to establish the Islamic hegemony in Northern Nigeria. Certain states have even ratified the use of Sharia (Islamic) law. That said, it will be naïve to assume that there is a clear division of the Nigerian state along geographical and religious lines – that is Islamic North and Christian South. As noted, there are swathes of Christian groups (and adherents of traditional religion) across the north. Similarly, traditionalists and Moslem communities had been established amongst Yorubas even in pre-colonial times. The existence of Islam in south-west Nigeria may have been due to the dynamism of itinerant Yoruba traders who encountered the Islamic religion in the course of their journeys. In any case, it is important to acknowledge ethnic minorities groups that abound across Nigeria, those who do not belong to the three dominant ethnic groups – Hausa, Yoruba and Igbo.

Whereas the Southern protectorate was under direct rule of the British, Northern Nigeria was governed indirectly through existing local structures of governance. With this, Western influence was curtailed in the north, Islamic and Arabic affinities were sharper. Consequently, there is a distinction between prevalent cultures in the north and south, and this persists. Differences also occur due to the vegetation and climates. The landscape, architecture, staple foods, dressing, and customs vary on account of these. Whilst these vary within Nigeria, there are contiguous ethnic groups like the Yoruba of the South West, Hausa and Fulanis from the north, whose kins spread across boundary lines to neighbouring countries as far as Ghana and Ivory Coast. By migration, the Igbos too have sizeable communities of influence across the West African subregion and beyond. Nigerians are well travelled, encouraged by the nation's foreign policy which puts Africa as its centre piece and perceived comparative advantages of living abroad. Besides the immediate neighbours (Benin, Togo, Cameroon, Niger, Chad) the Nigerian Diaspora has significant presence or influence across the continent (South Africa, Kenya, Libya, UAE) and abroad (UK, Ireland, Italy France, Germany USA, Canada, Brazil even China and India).

The foregoing are crucial points for filmmakers to note in terms of the stories they tell and the markets to ply their wares. Noteworthy also is the matter of language. Nigeria boasts of over 250 languages, three of these – Hausa, Yoruba, Igbo and English including pidgin English (by virtue of the colonial history) are the official languages. Unless the film is intended for a group that speaks the same language, English (or pidgin English) is needed to communicate. Yet, the nation's immediate neighbours are French speaking even if there are shared local languages (notably Yoruba, Hausa). Language thus becomes a crucial determinant in the film industry. The wider and more diverse the market targeted, the greater the need for a lingua franca. It is usual to associate language with ethnicity, but with migration from rural areas to cosmopolitan urban centres, interactions with people from other groups increased the dependence on a common language. The

role of educational, religious and commercial establishments in fostering the adoption of such language(s) of communication should be noted. The cleavages of taste and interests that develop is apparent amongst the youth. Filmmakers should therefore be mindful of generational differences.

Film and Home Video

Video is a fairly recent technology compared to film which is one of the earliest modern media of communication. Film evolved from photography, whereas video is a spin-off from television technology. As will be shown here, each is a distinct technology despite their apparent similarities. The discussion will also give insight into the contentions (in some quarters) over the authenticity of the Nigerian film industry. We begin with film which is the older medium.

The Story of Film: Developed in the 19th century, film has since emerged from humble beginnings when it was just a collection of moving images. These still images (photographs) were projected through light to create an illusion of motion hence the name motion pictures or movies. Though both media are now audio-visual, their messages appealing to both sight and sound, this had not always been the case for film. Earliest incarnations of films were simply visual. Any accompanying sound was that which was created in the exhibition venue. Those were the silent movies. As with every technological innovation, there has been a refining over the years. Improvements in the production kit – cameras, lighting, editing machines has also helped to improve the product.

Given that it was primarily visual, the primacy of attention to picture quality is understandable. Flickering, a problem associated with early black and white picture films has been resolved. Colour has since been introduced to enhance the picture quality and viewer experience. The centenary anniversary of the feat was marked in 2014. Older film viewers may remember credits to Technicolor which brought film images to life. Undoubtedly the innovation enhanced viewing experience, aiding the imagination of film audiences. MacNab wrote that:

The three-strip process developed in the early 1930s by Kalmus didn't just offer ordinary, everyday colour. Through some strange alchemy, Technicolor films seemed preternaturally rich and bright. In the Depression-era US of the 1930s or the austerity Britain of the post-war years, Technicolor offered a gateway to another world (2015, p. 60).

In deed publicity material for Technicolor films such as *Wizard of Oz* (1939) and *Gone With the Wind* (1936) were lavishly praised with use of superlatives “glorious,” “gorgeous” because the viewing experience was made more vivid with Technicolor.



Plate 1. Film credit celebrating use of colour in film

Source: Art of the Movies Blog. Lee Adams, Brighter Than Life: 10 Great Technicolor Movies March 9, 2023. Accessed September 18, 2023

<https://artofthemovies.co.uk/blogs/original-movie-posters/brighter-than-life-10-great-technicolor-movies>

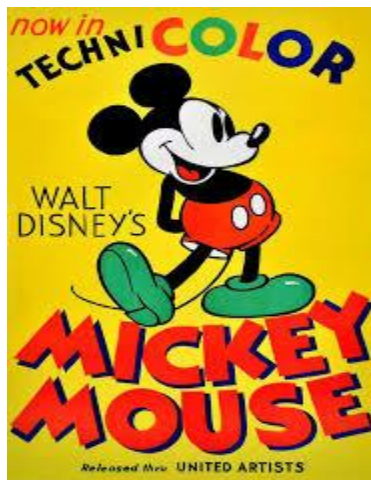


Plate 2. Film credit lauding use of colour in a film - Walt Disney Cartoon

Cartoon Research. Jim Korkis, In His Own Words: H.T. Kalmus on Disney in Technicolor. 2020 Cartoon Research.com Online Accessed September 18, 2023.

<https://cartoonresearch.com/index.php/in-his-own-words-h-t-kalmus-on-disney-in-technicolor/>



Plate 3. An example of an early cinematic camera

Science Museum Group. Technicolor cine camera. 1968-707 Science Museum Group Collection Online. Accessed September 18, 2023.

<https://collection.sciencemuseumgroup.org.uk/objects/co18511/technicolor-cine-camera-technicolor-camera>.

Another key development that helped to shape film is the introduction of synchronous sound track – the ability to have sound and images recorded at the same time. This meant an expansion of production considerations, and the increase in the size of the film crew to include sound controllers, sound mixers and engineers. With this development in 1927, the practice of accompanying silent feature films with music played at exhibition venues (as exemplified by Charlie Chaplin films) gave way to films known as *talkies*. This revolutionary feat is credited to a collaboration between Warner Brothers Inc and First National, two companies involved in producing and distributing motion pictures as film was then known. The initial device Vitaphone, gave way to Fox Studio's Movietone. Further developments over the years include Dolby sound and stereo sound. These developments show the importance of sound in film (Grainger, 2021) and marked a shift in the production values. Synchronous sound in film also reflects the response to competition from television - the small screen which had since emerged.

There are other features which helped to distinguish the experience of film from television which is a domestic medium. Formats used in commercial cinema have evolved since the days of Nickelodeon – the earliest indoor motion picture theatres in North America (USA and Canada). Today, we can recount innovations including the IMAX, 3D and 4D cinemas. We can also speak of technological innovations that enhance the experience of action and places – what was widely known in Nigerian parlance as *film trick*. The use of the Green Screen (ChromaKey) which allows the superimposition of footage to create the impression of actors' ability to walk in thin air and such impossibilities that are beyond the limits of stunts. Improvements in cameras, lighting and other equipment, especially as they became lighter and more portable, impacted on cinematographic elements of film making. Animation has helped to expand the scope of stories that can be told in film and television. Disney blazed the trail with animated fairy tales, comic characters. Fantasies become more credible with special effects and these have been further enhanced with improvements to computer graphics. *Beauty and the Beast* (1991) was the pioneering Pixar film which used the Computer Animations Production Systems (CAPS). Thereafter came *Toy Story* (1995) *Monsters Inc.* (2001) *Finding Nemo* (2003). Marvel Cinematic

Universe superhero fantasy movies also illustrate how digital technology and computer software enhance visual effects and storytelling in films and the overall cinematic experience.

All the above indicate what film is – a product of technology, stories consisting of moving images accompanied with sound tracks, captured on reels of magnetic plastic which can then be distributed in different venues for audiences to consume. Film is a commodity produced in anticipation of audience pleasures. These are qualities which it shares with television, a medium which also served as a distribution platform for film. That said, there are basic distinctions between the technology of film and the domesticated medium of television, which video is primarily associated with.

Video Technology: Implied in the discussion of film is the cost intensive nature of the business. The global business was dominated by Western nations (notably USA, Britain) and others (India and China / Hong Kong) which could afford the technology, and costs involved in the logistics for film distribution across the world. This was an imbalanced trade as, prior to the 1972 indigenisation policy, Nigeria relied mainly on imported films. It can be argued that exposure of Nigerian audiences to these films was essential preparation for the local industry. Audiences developed an appetite for films; the foreign films shaped their taste and expectations. In time (certainly by the 90s), the desire for content that reflects their cultural identity also emerged. The liberating qualities of video technologies was a response to all these leading to the phenomenon known in Nigeria as film / home video. Video production was facilitated by the evolution of lightweight and portable video cameras and other equipment notable of which are the Electronic News Gathering (ENG) chains. The flexibility of such kit enhanced innovations in Nigerian television production that filmmakers tapped into. Video technologies were the more affordable and more readily accessible alternative to film technologies. Despite the presence of local companies like Calpenny Films Nigeria Ltd in Lagos, aspects of the filmmaking process could not be completed locally. Video was thus an amenable option for filmmakers who had limited resources as was the case of most resident in Nigeria. However, widescale adoption of video technology for filmmaking only happened after its capacity had been established in the television industry.

Video tapes came in different formats – from the open reel to cassette tapes later discs. Video technology and the use of magnetic tapes had their flaws but operationally they were relatively less cumbersome than standard gauge film reels (35mm and 16mm). Pioneer amongst the ¾ inch tapes was the U-Matic tape introduced into the market by Sony in 1971. Sony, JVC, Panasonic, and such manufacturers kept offering improved versions. Alternative video cassette formats like Betamax were offered to the market. Still, it was the U-Matic tapes that dominated the sector for recoding, archiving and distributing content, including films made for TV. Video cassettes tapes were just more convenient than both open reel video tapes and film technologies but it was the Video Home System (VHS) tapes that truly revolutionised the film business in Nigeria and in other parts of the world when it arrived.

Introduction of VHS cassettes, video recorders, and the establishment of video clubs marked the real domestication of film viewing. Viewers could determine what and when to watch, beyond what was externally imposed through television or cinema hall schedules. For this, they were reliant on VHS tapes which carried copies of film that they could borrow or buy. With this they could record programmes and shift scheduled times for viewing. Similarly, VHS camcorders

intended for home use enabled production of content. A host of enthusiasts emerged as videographers featuring prominently at social gatherings (weddings, birthdays, funerals) capturing the scenes for posterity. Often these lacked formal training, rather they cut their teeth on the intuitive user-friendly equipment (*point and shoot* cameras). In their bid to improvise, some broadcast stations also relied on this sub-professional standard equipment. Some of these amateur productions made their way to the public domain via television.

VHS tapes gave way to use of discs – the Video Compact Disc (VCD) was most popular in the Nigerian market along with Digital Versatile Disc (DVD) which was the more expensive option. Clearly, video helped to democratise the ability to make, distribute and archive programmes. It created a culture of sharing content amongst users, the commercial potential of this was later exploited through formal and informal distribution outlets. For good or ill, the technology deserves credit for its role in the proliferation within Nigeria’s film industry. This development which occurred from the 1990s was a fulfilment of desires expressed in several circles for less dependence on the non-Nigerian productions (Opubor, Nwuneli and Oreh, 1979 cited in Cham 1981; Enahora, 1989). Yet, there were critical voices within the African film industry who resisted use of video format as an alternative to film technology. The contention had been prominent in the Pan-African Film and Television Festival of Ouagadougou (FESPACO).



Plate 4a. Reel-to-reel video tape recorder (right of the picture) in BBC video suite circa 1968.

Martin, A. (2016) The Sunday Post: Enter VideoTape *BBC Genome Blog* 26, June 2016 <https://www.bbc.co.uk/blogs/genome/entries/7e88ba4e-fa0b-43a5-91cd-b0b765b82aa1>



Plate 4b. Reel-to-reel video tape recorder

Science Museum Group. Ampex videotape recorder type VR 1000A. 1970-173 Science Museum Group Collection Online. Accessed September 18, 2023. <https://collection.sciencemuseumgroup.org.uk/objects/co34573/ampex-videotape-recorder-type-vr-1000a-recorder>.



Plate 5. 1970s Sony Video U-Matic Cassette Tape Recording Machines (1970s)

Museum of Technology Sony Video U-Matic Recorder Model VO-1810. 1970s-A1592 Museum of Technology Collection Online. Accessed September 18 2023. http://www.museumoftechnology.org.uk/objects/domestic.php?cab=tape_recorders#k1153



Plate 6. Domesticated video cassette tapes – empty tapes

(Source: Online Amazon Adverts)



Plate 7. Stock of professional productions released by Disney on video for home consumption (Source: Online E-bay Adverts)



Plate 8. Sample of Nigerian movies released for home consumption on VHS

Source: Entertainment News Movies Can Ease Stress from Recession -Producer *Vanguard Nigeria*. March 22, 2017. Accessed September 18 2023.

<https://www.vanguardngr.com/2017/03/movies-can-ease-stress-from-recession-producer/>



Plate 9. Nigerian movies are released for home consumption – VHS Video Compact Disc (VCD)
Photo © Paul Keller, licensed under CC BY 2.0 and adapted from the original as cited in

Igwe, C. (2015) How Nollywood Became the largest Film Industry in BBC World Voices Magazine 6th November 2015. Accessed September 18, 2023.
<https://www.britishcouncil.org/voices-magazine/nollywood-second-largest-film-industry>

Films in Nigeria - Religious and Government Initiatives

Like newspapers, films were introduced into Nigeria during the colonial era. It was an indicator of modernity along with mass transportation, industrialisation, corporate workers, new fashions and new ways of trading – department stores as opposed to open markets. Film was part of the machinery used by colonial powers to transform the societies which they held sway over. France and Britain were the dominant colonial powers in West Africa. There were differences in their languages, styles of governance, cultures and approaches to filmmaking. Vestiges of these remain evident in the sub-region. English speaking Nigeria is surrounded by Francophone countries, but there are contiguous local ethnic communities which constitute the markets for Nigeria’s film industry. There is commercial success in these but the critical acclaim of video-films had been contended. Differences in filmmaking styles was responsible for the tension between Francophone filmmakers and their Anglophone counterparts. Suffice to say for some, film or moving images (movies) was a functional tool for communicating. It did not matter if it was not captured on standard gauge film reels or viewed in cinema theatres. That said, Nigeria was not unfamiliar with cinematic film.

Film arrived in Nigeria through three major routes – commercial, political, and religious. Perhaps the religious route was the most modest, still the initiatives of Christian missionaries who used

film for evangelism should be acknowledged. They tapped into the spectacle of film to draw a crowd who they would preach to after they had shown affordable imported films deemed appropriate for their audiences. This practice persists amongst contemporary evangelical groups in Nigeria. Missionaries were concerned with the moral wellbeing of audiences and determined to counter the corrupting influence of Hollywood films. According to Gooding (2011), the London Missionary Society (L.M.S.) otherwise known as the Church Missionary Society (CMS) had a carefully considered policy toward film and an active film-making programme in place from the mid-1930s onwards. The LMS/CMS and other missionaries produced films in other colonies including Nigeria. Their work tended to be reports of activities in the mission fields, usually featuring projects in the communities where they worked. As recalled by a Nigerian septuagenarian who was a student in England in between 1964 and 1971, and a member of an Anglican Church in Ilford London, such films were typically for fund raising. They would typically focus on farming and agricultural work, provision of improved water supply (boreholes), feeding of the natives, provision of mission houses – mud houses with thatched roof – and provision of health services, notable were a mental health facility and lepers' colony.

A couple of examples of such films on British Film Institute (BFI) records corroborates this. *Ilesha and Beyond: A Pictorial Record of Methodist Guild Hospital, Ilesha, Western Nigeria* is a black and white documentary produced in 1939. Directed by R. Nelson Ludlow, sponsored and produced by the Methodist Missionary Society, the 52-minute-long silent film focused on the work of the Methodist Guild Hospital with orphans and lepers and others in the environs of Ilesha. The other Nigerian example from that era titled *Towards Wholeness* was a 1952 production of the Church Missionary Overseas Film Unit (credited to Great Britain). This was another 50-minute-long black and white production, but with synchronous sound – narrators, speech and recorded sound, and music (performed by the London Symphony Orchestra). The film covered four stories, each on frustrations being confronted in the broad health and education sectors – the problem of hygiene, superstitious beliefs, land conservation, and education in Nigerian schools. They contemplated how to tackle these with concept of service to God and humanity. Gooding (2011) confirmed that these reports were fund raising initiatives. The pattern of use illustrates the utilitarian view of film that prevailed at the time. Missionary society films have been seen as a blunt propaganda tool to aid 'education' and generate revenue. Missionary films are noteworthy for another reason – the fact that the films helped to shape Western perspectives of Africa.

The other route through which film arrived in Nigeria is the secular political route. Like the missionaries, the colonial powers also adopted a utilitarian view of film; it was a tool used by the British colonial office. There was a connection in the official history of colonial film-making when the General Secretary of LMS/CMS sat on the Advisory Board of the Bantu Educational Kinema Experiment (BEKE), a project that was set in East and Central Africa between 1935 and 1937. Its influence transcended that space and time and is seen in the Colonial Film Unit (CFU) which brought film to Nigeria as it did to other colonies. It was created in 1939 to garner support and raise funds for the allied forces during World War I. However, the emphasis changed after the war, though it continued to tap into the instructional and motivational potentials of cinema. (Smythe, 1979). As Hopkinson (1971) noted at a UNESCO organised training workshop, developing countries were turning to film in their eagerness to accelerate processes of economic and social change that was required to attain better quality of living. Since film predates television, motion pictures were the medium available to convey ideas, especially those that require

demonstration for largely illiterate audiences. Various forms of messages were delivered – there were newsreels, public service messages, other government programmes, and documentaries.

Alongside radio, the press and periodicals, film can create a climate for practical innovation, stimulate the thirst for knowledge and provide instruction in particular fields, such as agriculture and health. The developing countries where there are not enough agricultural extension agents, health workers, social workers, vocational and literacy instructors, the motion picture [film] is indispensable in spreading practical knowledge and instruction. In common with the other media, the motion picture possesses the ability to improve the quality of education in existing institutions through direct instruction or enrichment. It can make education available to those not able to attend regular schools or universities. It can provide pre-service and, in particular, in-service training to teachers at their place of work. It can introduce new subjects and methods into the curricula. It can teach new skills to adults, and even reorient their social behaviour (Hopkinson, 1971, p. 11).

CFU services extended beyond urban areas and they were used to arouse the curiosity of viewers about new ways, or distant and unfamiliar lands. Films were used to stimulate new behaviours. Films were even used to spread and teach a new common language. This was required in ethnically diverse African nations so different groups could communicate. Film was certainly a tool for social engineering – a concept that was more acceptable than cultural imperialism. With the use of mobile cinema units, films were delivered to rural areas. This approach to the use of films was similar to Christian religious outreaches. British Film Institute (BFI) records show that William Sellers, who had been an expatriate medical officer prior to joining the CFU in 1935, had produced a series of films such as *Anti-Plague Operations in Lagos* (1937). He had sought to instruct local audiences on the imperative of reducing the population of rats. The films were exhibited through mobile cinema vans.

The spectacle of cinema must have been most impactful. The label *magic lantern* which demonstrated the awe inspired response of British audiences to film was reinforced. It was called *majigi* in Northern Nigeria (Larkin, 2008). By 1949, in the run up to national independence, the Nigerian Film Unit was established to decentralise efforts in conformity with constitutional changes to the administrative structures. Such changes reflected responses of colonial government in the run up to independence but the Nigerian Film Unit maintained the conventions and mission of its predecessor. Their fare consisted largely of health and educational talks, infrastructural achievements and milestones in the nation's journey to self-administration. BFI stock from this era includes *Community Development in Awgu Division, Nigeria* (1949) a showcase of infrastructural projects developed in various villages through community efforts in an Eastern Nigerian location; *Lagos Local Council Elections* (1950) a very short – 4-minute-long film from the city of Lagos; *Apapa Development* (1953) documents the planning, reclamation and regeneration of a Lagos suburb; *Nigeria's New Constitution* (1952) focused on the elections at the establishment of the regional parliamentary government; *Nigeria's University College* (1954) a story of planning development and opening of University of Ibadan; *Mechanical Workshop* (1955) featured operations in the Ijora based workshop where government machinery and other properties were repaired or maintained. These were all productions of the Nigerian Film Unit, a division within the Federal or Regional Ministry of Information.

Though many of these films were produced and directed by expatriates, Nigerians became involved in the creative process on some of the projects. Notable amongst this was *Independent Nigeria*. The 23-minute 1956 Technicolor film was directed and edited by George Stuart, but it was scripted by Cyprian Ekwensi a Nigerian pharmacist and writer. Another Nigerian A.A. Fajemisin got the credit for photography, whilst T. Adetogun was credited for sound. The five production assistants were likewise Nigerians. It was a production of the Federal Film Unit, to celebrate the economic, political and social progress of a soon to be independent Nigeria.

According to Larkin (2008) *Our Land, Our People* is the 1958 production by the Northern Nigeria Information Service that served to present the region to both expatriate and domestic audiences. Directed by Sidney Samuelson, it typified the orientation of the northern elite to use film to showcase the accomplishments in the region. Other titles from the service include *Northern Progress* (1962) and *Northern Horizon* (1965). Films continued to be political yet informative and sympathetic to the causes of governance. As with the spectacles peddled by the mobile cinema vans of colonial government's film units, locally produced films were also screened in the hinterland. It appears that the films generated copious goodwill amongst viewers perhaps due to the sheer experience of an evening at the mobile cinema, or the aspirations conveyed by the showcased achievements.

Images of the state's infrastructural achievements recur in countless newsreels and in nearly all major documentaries of Northern Nigeria in the 1950s and 1960s. Cumulatively, they create a visual mantra, tying the construction of industry and infrastructure to the politics of national development. It is no wonder that the district head of Soba [near Zaria, Kaduna State] in comments written on a touring report, requested more film screenings because "they would help develop the nation," since the repetition of these documentaries trained audiences to have the expected reaction" (Larkin, 2008, pp. 102 – 3).

It is not surprising the Premier of the region and Sardauna of Sokoto, Sir Ahmadu Bello opted to adopt film as a means to promote such progress that complemented traditional values. His occupation of both traditional and modern political offices, exemplified same. Thus, according to Larkin, film in Northern Nigeria shunned drama and continued to be the voice of the state and an imperial spectacle.

A couple of decades after independence (1980s), the Nigerian Film Unit, remained within the Public Enlightenment Department of the Federal Ministry of Information to serve national interests. However, in that era, television had arrived and was flourishing and film was no longer as central in the scheme of delivering government information. Mobile units were still relevant in rural areas especially areas that were out of reach for television signals. So far, we have shown that both religious and government sponsored secular outreaches use of film contributed to the appeal for cinema. By these the appetite of audiences had been whet. This work of cultivating film audiences was done alongside commercial film operators for (or alongside) commercial film operators. The commercial route was the third way by which cinema got introduced to the Nigerian society. Whereas in the religious and political routes, film was a utility and viewing experiences were free, for commercial operators, film was a commodity – a pleasure which attracted a fee. It is not surprising then that distribution and exhibition was emphasised. Feature films and advertisements, regarded as entertainment, came through the commercial route.

Commercial Film Business in Nigeria

Pioneers in commercial film business were itinerant showmen who travelled around in search of new markets. Their trade in the colonies involved establishing cinema theatres such as obtained in Western nations. Like those who traded in other commodities, film entrepreneurs explored Africa and other colonies in Central and South (Latin) America for market opportunities. This fostered similarity of experiences across the world. You should not be surprised to see that cinema franchises like Odeon which remains familiar in the UK, had existed in large urban centres that dotted the Nigerian landscape. They also existed in the other African and Latin American countries. That said, prevailing cultural attitudes informed where these were located. Being on the strategic coastline of the Atlantic Ocean, and with its early exposure to Western influences, cinemas had been operating in Lagos since 1903 but flourished during the colonial era as will be discussed below. At the time, Lagos was Nigeria's federal capital territory and seat of the colonial government. It was the base for Iddo Railway Terminus where trains brought goods from the hinterland for onward transportation via the seafaring vessels from Apapa port. Lagos had the first department stores, several schools and educational institutions, industries, a strong middle-class culture, and white-collar workers from the civil service and emerging businesses. Through these, new western lifestyles were cultivated. Similarly, Ibadan capital of the Western region was a centre of commerce, western education and political power and activism. Cinema appears to have thrived unfettered by cultural resistance in regional centres like Enugu, Port Harcourt, Benin in Southern Nigeria and Europeanised Jos in the Middle Belt. Not so in northern cities like Kaduna, Zaria and Kano despite them being quite metropolitan. Unlike mobile cinemas which were embraced as a political ritual in the north, the cultural gatekeepers nurtured fears about the corrupting influence of cinema going – drinking and other vices. Cinema theatres like beer parlours were established in the neighbourhoods reserved for settlers, that is people from other ethnic groups (Sabon gari). These were spaces beyond city walls where there was strict observance of customs amongst indigenous people who lived within. (Larkin, 2008). This pattern reflects the differences in the orientation is not surprising given the direct rule policy of the British in the Southern Protectorate of Nigeria.

Glover Memorial Hall was reputed to be the first to exhibit films in Lagos as far back as November 1903. The debut film exhibited in Glover Hall was a Spanish production brought in by the Balbao and Company which travelled round the West African coast, showing silent films. They came to Lagos at the instance of Herbert Macaulay one of Nigeria's leading nationalists. The success of this enterprise prompted others. At that time the business sector was dominated by Europeans but later by other foreign entrepreneurs, typically people of Syrian, Lebanese and Indian origin. By 1921, there were regular film screenings in halls in and around Lagos. Besides the Odeon, other cinema chains available included Roxy, Rex, Casino, Scala, Pen cinemas run largely by non-Nigerians. There were a few initiatives by Nigerian entrepreneurs like Obisesan Hall in Ibadan, Metro Cinema in Lagos. Films would be promoted using posters but film listings were regularly advertised in national newspapers notably in the Classified Advertisements section of the *Daily Times*.

Siting of cinema halls was carefully regulated by the colonial government with consultation from influential Nigerians mindful of city planning. Olubomehin (2012, p. 2) noted the composition of the regulatory board charged with the responsibility of granting permits for cinema halls. This

included leaders of religious missions and principals of missionary schools. Amongst their concerns is the need to restrict unwarranted traffic and the influx of undesirable elements in residential areas. Cham (1981) quoting Arulogun's contribution to a book edited by Opubor and Nwuneli (1979), showed that the fear was founded. Arulogun had observed that the vicinity of Ekotedo [cinema] theatre in Ibadan became a den of robbers, streetfighters and rascals. Pen Cinema Agege, Roadhouse Cinema Idiro Mushin had similar reputations. Concern for such development was similar to those held by the moral guardians in Northern Nigeria (Larkin, 2008). Though southerners were more liberal and cinemas flourished there, markets were carefully segmented by the fare offered. In Lagos for instance, cinemas were situated in different neighbourhoods from Lagos Island, Apapa, Ebute Meta, Mushin, Surulere, Ikeja, Agege – each with its different markets.

Cinema halls offered a different type of experience from mobile cinemas which used outdoor or makeshift spaces. Much was learnt at such halls, foreign lifestyles – dance, music, fashion and cuisine. The fare and subcultures to which audiences were exposed was determined by the location of the halls and the class of clientele attracted. Western films exhibited included Hollywood and British films. There were those which exhibited Indian and Hong Kong cinema. Action films, especially in the Indian and Chinese films, flourished among viewers from low-income groups. Western culture with the various subcultures were also attractive and fed into the aspirations of Nigerians. Consequently, cinemas were often indicative of the taste of the social strata which they served (Esan, 2011). Exhibitors would offer film as a package of entertainment; the commerce and ambience of the venue was indicative of the level of comfort that was deemed appropriate for the audiences. The prices charged also reflected this. The cinema hall (or exhibition space) was thus indicative of the cultures associated with viewing. By extension, this reflects what films meant to the viewers. A cinema's brand is therefore more than mere reputation. Olubomehin, (2012) offers a comprehensive review of cinemas in the Lagos area from pre-independence to present times. It shows the emphasis of that sector.

To start with, the flair in Nigeria's commercial film industry was distribution and exhibition, not production. The stranglehold of distributors proved inimical to local film productions in two ways. Indirectly by setting high expectations through the sleek finish of imported films that local productions had to compete with. Directly, by keeping local productions which are below par from the screen (Enahoro, 1989). Costs of technology and skills required to match competition tended to be beyond local producers (Cham, 1981 citing Opubor and Nwuneli, 1979). Feature length films were much grander than government newsreels and public enlightenment shows. Films including advertisements that were produced for the silver screen (as cinema was also known) was a grand business. It had to capture the right look and sound, for this the cinematography had to be carefully planned. The finishing also had to be right which often times meant using labs abroad. Lintas Nigeria, an affiliate of the UAC and big manufacturers (all offshoots of the colonial Royal Niger Trading Company) created a number of film advertisements for example beauty soaps, beers and spirits. For these the glossy finish had to be right and expenses were not spared when local filmmaking companies would not suffice.

The first feature film produced by an indigenous film production company in Nigeria is credited to Calpenny Nigeria Films. Kongi's Harvest (1970) was an adaptation of Wole Soyinka's book by the same title. This shows the interdependence of sectors within the arts and culture, in this case

reliance on the literary sector. Filmmaking requires story tellers. The film was set and shot in Nigeria. It used both English and Yoruba language and may be classified as a social drama – strong critique of the tendency to abuse power using the yam festival as a metaphor, the insistence of the military leader to subvert tradition by being the first to eat the new yam. It seemed more a reaction to authoritarianism – the excesses of military leaders who had taken over Nigeria than a reaction to colonial tropes that film audiences were familiar with. This film was produced during Nigeria’s civil war (1967 – 1971).

Shehu Umar (1976 dir. Adamu Halilu) was the first indigenous film production in Hausa language (Adamu, 2006: 250). This was also an adaptation from a literary work; it was described by an Internet Movie Database (IMDB) user as: “A faithful adaptation of one of the novels that began modern Hausa literature in the colonial period, by the future Prime Minister of Nigeria, Abubakar Tafawa Balewa. The acting is a bit stilted at times, and the director betrays his training in documentaries. But Hausa . . . is the largest language in Africa south of the Sahara, and if you are at all curious to see a Hausa movie, or real African film, this is one to see.” The director’s training reflects the emphasis of filmmaking in colonial times. The perceived poor acting skills may have been indicative of lack of formal training in acting for film as opposed to theatre which was prevalent in local Nigerian cultures (especially amongst the Yoruba of the South West but not limited to them).

Set in Northern Nigeria, *Umar* had been preceded by *Palaver* (1926) a silent film which was written and directed by a colonial retired soldier turned filmmaker Geoffrey Barkas. *Palaver* was shot in Bauchi Plateau. Geoffrey described as a naturalist documentarist worked with Stanley Rodwell credited for the photography succeeded in promoting the landscape in that part of Northern Nigeria to the end that it was sought after for other productions. Yet the story of *Palaver*, though framed as a love story, was deemed rather demeaning since it positioned locals as barbaric. In this, it was vastly different from *Umar* and underscore the important of the perspective of the story teller.

Sam Zebba, an American who gets credits for (producing, photography, directing) *Fincho* a 1957 film is an example of a more sympathetic story teller. The story told was of tensions between modern ways and traditional ways brought on by industrialisation introduced by Europeans. It raised issues on deforestation, superstitions, healthcare, employment, education among others. The events were woven through a love story and family life. It is reputed to be the first feature length (76 minutes) colour production shot with 16 mm in Nigeria. Although the colour is not as vibrant as what obtains now, the film was also remarkable in the use of pidgin English and Yoruba. For example, the exclamation when the tall tree was felled “*A wo igi iroko, a wo igi iroko, eru o ba mi mo. Sa mi lowo, sa mi lowo*” (We fell the Iroko tree, I am no longer afraid, shake me). Touches like this enhanced the ambience and authenticity of the narrative, helping to establish the site of the events in Yoruba speaking area of Nigeria. But this was not easily accomplished. In his autobiography, Zebba describes how he had to wait to complete the film on his return to California. In deed the dialogue was done by Nigerian students in his university and dubbed over. This explains the inauthentic accents, and other inconsistencies such as incongruent music since it was not identifiable as Nigerian like the protagonist who was the narrator. Another apparent error was in the occasional use of local dialect other than Yoruba. Could this have been reflections of cultural diversity in rural Nigeria?

With hindsight, these early productions showed challenges that persisted in the industry especially with a downturn of the national economy. Besides access to equipment for filming and editing, there was the fact that filmmakers had to be multi-skilled as became evident in Nollywood much later. The 70s was definitely the decade for filmmaking. This was the era when work of Nigeria's early filmmakers hit the screen. *Bisi Daughter of the River* (1977) directed by Jab Adu, Ladi Ladebo and Joseph Abiodun Babajide was produced for English-speaking audiences but rooted in the Yoruba world view. Adeyemi Afolayan aka Ade Love produced for Yoruba audiences *Ajani Ogun* (1976) *Ija Ominira* (1979) both directed by Ola Balogun; Eddie Ugbomah produced and directed *The Rise and Fall of Oyenusi* (1977) and *The Boy is Good* (1978). *Orun Mooru* (1982) directed by Ola Balogun was one of Moses Olaiya's productions. All these are listed in Internet Movie Data base (IMDB). We must not fail to mention work of Hubert Ogunde – the Doyen of theatre. His trilogy, *Aiye* (1980), *Jaiyesimi* (1981), *Aropin Nt'enia* (1982) produced locally on celluloid, ahead of the adoption of video technology in film production. These valiant efforts could not compete with Indian film industry which had established markets worldwide. In any case, the local efforts were truncated largely on account of limited access to technology, social and economic constraints. With prohibitive foreign exchange rates, production costs escalated. This was unavoidable since post-production had to be completed abroad.

Cinema business continued to thrive even after the arrival of television in Ibadan (Western Nigeria) in 1959 and thereafter by 1962 in other regions. Understandably, cinema going was affected by the hostilities of the civil war even beyond cities within the theatre of war. Cities in the Eastern Region – Enugu, Onitsha, Port Harcourt lost a lot of infrastructure including cinema houses. Curfews imposed to avert air raids in Lagos during the war affected nightlife there as well. Casino Cinema Yaba Lagos was destroyed during one such air raid. Yet, it can be argued that the misfortunes of the film industry were economic. The industry witnessed a capital flight with the 1971 Indigenisation Decree that sought to liberate Nigeria's economic activities from foreign dominance. Although some foreigners took on Nigerian citizenship or transferred their stakes in their businesses to Nigerians in order to be compliant with the policy, the capital flight that accompanied foreign investors who left dealt a blow to film business. Still cinema culture persisted, and received a boost in 1977 as did production of arts and culture generally. The occasion was the 2nd World Black and African Festival of Arts and Culture – FESTAC 77. The national theatre built then added new cinema halls to the stock available in Lagos. The venue attracted both imported and indigenous films. Film industry also benefited from the flourishing of television production nationwide as will be shown. In the final analysis, it was the 1984 Structural Adjustment Programme - SAP (which led to the devaluation of the Nigerian currency) that nailed the coffin of the cinema, though only temporarily.

Origins of Nollywood

Despite a hiatus of about three decades (from the late 80s), cinema did return to Nigerian cultural scene. Nollywood as Nigeria's video/film industry is known evolved, to hold the fort in the absence of cinema. The phenomenon was aided by the success of television. Nollywood audiences had become used to feature length TV dramas. These were performed by relatable cast, and the stories reflected local realities and aspirations. Apart from national audiences, the culturally contiguous markets along the West African coast, which had long been served by the Yoruba travelling theatres were also tapped into. Some of these West African markets had been tested with the sale

of video-taped (pirated) copies of Nigerian TV shows (famously NTA's *Village Headmaster*). In these ways, television filled the gap for entertainment whilst cinemas dwindled. It helped to prepare the cast, crew, and markets that will make these profitable. These markets have become really global.

Given that Nigeria is so populous and culturally diverse, it is not surprising that there is contention surrounding the term Nollywood. One question is what constitutes Nollywood. Should it be productions from across the nation or from particular linguistic / geographical locations? Lagos is the hub for English language production and more. Yoruba language productions are made in various parts of the South-west region. Hausa language fare come from Kano and also from Jos Plateau in the Middle Belt area. Bauchi had featured as a node of production during the colonial era. Other nodes of production whose prominence was revived with the proliferation of television are parts affected by civil war. Igbo productions are now churned out from Enugu and Asaba. From Benin and its environs come Edo language productions showcasing their rich culture. There are notable productions showcasing cultures and experiences of the peoples of the Niger Delta (including Calabar, Port Harcourt and the people in the creeks). Of them all, the Yoruba sector with their consistent presence in the market, and the Igbo sector with the creativity of bilingual (English and Igbo) productions dominated Nollywood. Kannywood, as the Kano based Hausa speaking sector is known stands distinct reflecting more of the underlying divergence in socio-cultural norms than production practices.

The term Nollywood was coined by the New York Times reporter Norimitsu Onishi who covered an industry with its practices which he regarded as being peculiar in 2002 (almost a decade after the phenomenon evolved). It is characterised by its prolific producers whose cumulative effort put Nigeria amongst the top three movie producing nations in the world. These productions were typically low budget, relatively low in quality compared to cinematic canons, and it relied on video technology for recording, archiving and distributing. The industry built on traditions from television in several ways. Cast and crew had cut their teeth in television, particularly the drama productions which blossomed in the golden age of television (Esan, 2009). *Living in Bondage* (1992) written by Kenneth Nnebue and Okechukwu Ogunjiofor, produced by Okechukwu Ogunjiofor is regarded as the milestone for this era. Anecdotal evidence betrays the economic nudge for this project. It was a marketing ploy devised to push the sales of empty VHS cassettes due to a glut in the market. Rather than sell empty cassette tapes, there would be added value if the tapes had content. Success begat an enduring business model. The debut Engli-Igbo film directed by Chris Obi Rapu starred Kenneth Okonkwo among others. That milestone is the reason why the Igbo industry claims primacy in Nollywood. However, that view discounts the pioneering work of the Yoruba industry many of whom had gone from the travelling theatre to television and celluloid film as noted above. The doyen of Nigerian theatre also featured prominently in this category of silver screen moviemakers as shown in the accompanying image (Fig. 10). Notice the progress in his roles – from being an understudy to co-director, to director. Similar progress has been observed in the wider video industry once that had been established.

NIGERIAN FILMS: OGUNDE ON CELLULOID



Plate 10. Examples of promotional materials showing works of Hubert Ogunde on celluloid (Collated by Esan, O. 2023)

As Nollywood flourished, the democratised access to the industry offered employment opportunities for a wide range of personnel besides those who are visible on screen. This should include researchers and allied academics for example literature and language specialists who aid the ideation, story writing, study audience reception and preferences; creatives including producers, scriptwriters, actors and voice over artists, costumiers and make-up artists, directors and their technical crew for the cinematographers – camera persons, lighting persons, set designers and constructors, graphics designers; sound designers, musicians; editors and special effects specialists. In addition to these are those in the production logistics corps – transport, welfare, location scouts, gaffers and so on. Quality of film will further improve as each of these roles are appreciated and accounted for in the filmmaking process.

The industry has been adopted for activism in its push to promote distinctive African identities. It also presents social commentaries. For instance, Nollywood reflects the changing status of women in society. No longer mere subjects of films whether for good or ill, as victims, villains, or attractions for the shows, women have taken their pride of place in various sectors of industry assuming critical roles as filmmakers – writers, producers and directors. These include women like Emem Isong Misodi, Genevieve Nnaji, Mo Abudu, Funke Akindele, Bolanle Austin Peters, Kemi Adetiba, Samantha Iwowo, Biodun Stephen, Jade Osiberu and very many more. There is visible improvement in quality largely due to improvement in training and industry structures. Protesges and children of veteran Nigerian filmmakers (like Tunde Kelani - Mainframe Productions and Kunle Afolayan) have continued the cinematic tradition despite tapping into the gains of newer video technology. There has been a resurgence of the cinema culture in what has been described

as New Nollywood (Haynes, 2016), or Neo-Nollywood (Iwowo, 2020) but there are more ways for accessing films. In the process, satellite television delivered by Multichoice in Nigeria offer packages (DSTV Africa, Star Times) which include dedicated movies channels. Notable amongst these are the Africa Magic channels. Similarly, the Sky platform in the UK has such dedicated channels like Nollywood, ROK TV, Tribe TV. Streaming services such as Netflix and Amazon Prime also provide an encouraging injection of funds into the industry. Internet based streaming services and social media platforms such as YouTube, IROKO TV and Ibaka-TV have brought Nigerian films closer to audiences. These developments suggest that Nigeria's film and video industry has come of age, even though there is still scope for development.

Conclusion

The foregoing review of the film history underscores the need to have the right technologies for filmmaking and reception. These should be affordable for the industry to be successful. Provision of public utilities are also essential. There must be adequate social infrastructure such as electricity and transport networks to smoothen access to locations for film shoots and to open up markets for films. Stimulating economic activities that foster such quality of life that accommodates a favourable disposition towards film consumption will also help. Above all, film producers need access to the socio-cultural institutions that facilitate story telling. To this end, access to formal or informal social institutions (faith-based, and educational repositories) is key. Similarly dependable and accessible financial structures required to raise funds for film projects are necessary for the growth of the industry. All these constitute enabling environment for an industry that will be both profitable and sustainable. Nollywood's creativity is undisputed. Its synergy with the music, fashion, tourism, property and estates and the literary communities has become evident; its structures for production and distribution are starting to emerge. Its success is based on a radical model – frenetic pace of production, and stringent budgeting. It has begun work on improving technical quality as it should.

Summary

In this chapter, we have traced the history of film in Nigeria, from pre-colonial, through colonial times to post-colonial Nigeria. We have shown that filmmaking cannot be abstracted from the social context of the filmmakers. We did not delve into institutional regulation but we have showcased a wide range of other participants and the types of stories that interested them. In these, we have seen film being used in a variety of ways. Even though its mission had always been to entertain, audiences have always been expected to learn from their viewing experience. Film had been seized by Nigerians to tell Nigerian stories. Sometimes these stories are set in other parts of the world, but they are told from the perspective of the Nigerian. This demonstrates the fact that film is also a means of marking identity, negotiating ideologies and for activism where necessary. The younger generation of film makers are more familiar with film and television having grown up watching them. With their education and training, they are better equipped to tell stories which challenge narratives in which the presence of Africa is either demeaning or non-existent. These Nigerian filmmakers are now making inroads into Hollywood. No doubt, Nollywood has done Nigeria proud.

Exercises

1. Draw a timeline of Nigerian history. Consider how the key events you noted may have impacted the film industry.
2. What salient lesson(s) have you learnt from this chapter? How do these help you to identify the particular aspect of filmmaking that interests you?
3. Consider in a small group how film technology differs from video technology. How might social media and digital technology have helped filmmaking and content creation?
4. Conduct an internet search on Nigerian Colonial Films – in what ways are you as a potential filmmaker inspired by their mission?
5. Visit the national library or *Daily Times* archive and look for the film listings in any newspaper published between 1960 and 1980. Note the types of films and countries where these were produced. Consider how these may have impacted the viewers at that time. You may ask those who had experienced these films at the cinema.
6. With your mates, form two mini groups and debate the motion, “In the Nigerian market, it is better for filmmakers to use video technology and not celluloid film.” Each group should cite examples from the society and actual incidents in industry to support their arguments.
7. Acquaint yourself with some of the classic Nollywood films available in personal archives or on YouTube (or any other social media archiving site). Note how these differ from New Nollywood.
8. In what ways are the films from different parts of Nigeria similar? How do they differ?
9. Draw up a list of female filmmakers. Note the particular key roles (writers, producers or directors) they have played. Is there any difference in the subjects of their films and how these are treated?
10. Review the synopsis of released films, try to identify patterns in the storylines. What fresh ideas can you come up with?

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Chapter 34

Internet and Social Media in Nigeria

Joseph Wilson, Musa Maina Balka, & Wilson Fredrick

Overview

The Internet and social media have become important part to the global community. These new media provide people with extensive benefits and opportunities. Communications and media have been revolutionised, to the extent that Internet and social media have become preferred medium of everyday communication (Dentzel, nd). In almost everything people do; the Internet and social media have some roles to play.

The increasing relevance of the Internet and social media has continued to spur global penetration and use of these technologies. In 2022, a total of 5.00 billion people use the Internet, which was 63 percent of the world's population and 4.65 billion social media users around which equated to 58.7 of the global population (Statista, 2023). In 2023, there are 5.16 billion Internet users worldwide, which is 64.4 percent of the global population. Of this total number of users, 4.76 billion, or (59.4%) of the world use social media (Weare Social, 2022; Statista, 2023). Although there are disparities in access and user levels, these technologies cut across demographic and geographical lines or boundaries in terms of usage. Nigeria is an active player in the Internet and social media arena. Nigeria is among the most established in Africa in terms of Internet and social media subscription and Internet audience. The Nigerian Communications Commission (NCC) indicated that that active Internet users in Nigeria are over 152.2 million as at December, 2022 and about 33 million social media users (Statista, 2022; Paki,2022). With the significant progress in the penetration of Internet and social media in Nigeria and the rest of the word, the importance of the Internet and social media is overwhelming.

It is now impossible to imagine a world without the Internet and social media. Connecting billions of people and influencing social, political and economic endeavours globally, the Internet and social media have become core pillars of the modern information society. Why have these technologies (Internet and social media) become integral part of the society? this chapter looks at what these technologies entail, uses, their benefits and challenges and the status these technologies in Nigeria.

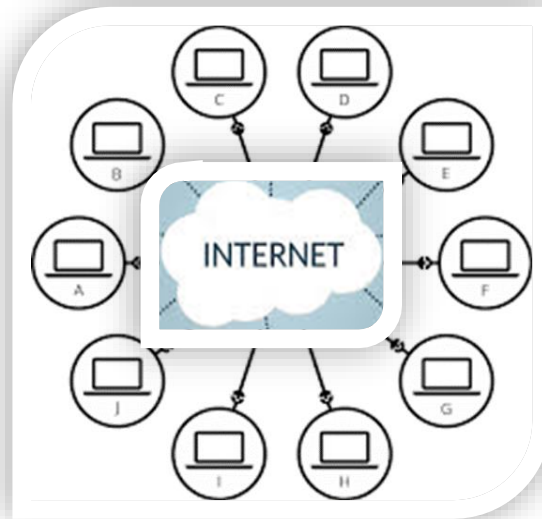
Objectives

The objectives of this chapter are to:

- Define the Internet and social media
- Explain Uses of the Internet and social media in Nigeria
- Highlight the characteristics of the Internet and social media
- Identify the benefits and challenges of the Internet and social media in Nigeria

What is the Internet?

Internet is a global communication system that connects together several of individual networks for the purpose of exchanging information between two or more computers on a network. It is a worldwide connected network system enabling global communication and access to data through a large collection of government, private, official, public, business, academic networks.



Source: MDN, 2023

Figure 1: *Internet (networks of computers)*

Internet evolved in 1969, under the Advanced Research Projects Agency Network (ARPANET) project to connect computers at different universities and U.S. Defence Department. Subsequently, engineers, scientists, students and researchers started using the network for exchanging information and messages.

No single individual, company, organisation, or government owns or runs the Internet. It is a globally distributed network made up of interconnected autonomous networks, however, there are few institutions that have a bit of control (DSIM Team, 2020). They include:

4. the Internet Governance Forum (IGF) steered by the United Nations (UN). It is a multi-stakeholder platform that encourages conversation around policy and the issues related to Internet governance.
5. The Internet Research Task Force (IRTF): creates long term research groups working group that promotes research related to Internet protocols, applications, architecture, and technology
6. The Internet Architecture Board (IAB) oversees the technical and engineering development of the Internet by the Internet Society (ISOC).
7. Internet Corporation for Assigned Names and Numbers (ICANN) through its Internet Assigned Numbers Authority (or IANA) manage the allocation of Internet Protocol addresses (IP) and the domain name system (DNS). It maintains the repository of Internet

standards by distributing Internet numbers to regions for Internet use and ensure universal protocols

8. Internet Engineering Task Force (IETF). It develops and promotes a wide range of Internet standards dealing with standards set by the Internet protocol suite.
9. International Organization for Standardization (ISO 3166). It outlines Internet standards.
10. World Wide Web Consortium (W3C): creates standards enabling an open platform for all
11. The Nigerian Communications Commission (NCC) as regulator oversees the activities of all Internet access, and Services providers. Pursuant to this objective, the Commission designs programmes and initiatives, organizes events, carries out research on Internet Governance developments
12. The Nigerian Internet Governance Forum (NIGF): It is a multi-stakeholder forum on Internet and digital policy issues (DSIM Team, 2020; TechTarget,n.d; NCC n.d)

The Internet has become instrumental to facilitating communication. It helps in the transfer of messages through text (mail, chat) pictures, video, audio which have become an important part in daily activities: online shopping, online teaching and learning, virtual work space, communicating with others etc. Therefore, Internet as a global network of computer and other electronic devices carries and transfers volumes of information from one device to the other. Desktop computers, laptops, GPS device, smart phones, car alarms, video game consoles, are connected to the Net to actualise different communication purposes. Every computer on Internet is identified by a unique IP address. IP Address is a unique set of numbers or label (E.g.110.22.33.115) which identifies a computer location. (NIELIT, n.d; GSFglobal, n.d)

The Internet in Nigeria

The history of Internet in Nigeria dates back to the mid-90s. Launched in 1991, The National Centre for Communication Technologies was the first Internet Service provider (ISP) in the country even though only a few individuals and agencies had access to it. Subsequently, Nitel, inter-switch and vee networks emerged to meet the demand for reserved Internet access (Adomi, 2005). In 1996, the Nigerian Communication Commission (NCC) licensed Internet service providers which enabled government agencies, educational institutions and cooperation to provide Internet services to their various clients.

In the early 2000, access to the Internet expanded speedily with the advent of GPRS wireless networks and the emergence of mobile phones with generation networks such as edge 2G, 3G, 4G among others. Furthermore, the advancement in the production of computer system from desktop to laptop and palmtop contributed to the development of the Internet we use across the country (Adomi, 2005).

Uses of the Internet

The Internet offers enormous opportunities to execute a lot of tasks and almost instantly with anyone in any part of the world. Some of these activities are: communicating via email, connecting in a variety of ways and build communities online, Chat and instant messaging and other everyday use (Finding information online media. Online shopping, bills payment, streaming etc).

- **Email**

Email or (Electronic mail) is a means of sending and receiving messages via the Internet . Almost every Nigerian who uses the Internet has their own email account or user account that can send and receive email. It has a specific email address that consists of a username. The email address is used to do just about anything online, such as online banking, creating social media account, creating profiles to complete application forms, subscribe to useful information platforms etc. It has been reported that Nigerians largely use Emails only while signing up for some official things or job searching and that they check their emails only when expecting mail from some organisations (Hanafi, 2018). But in recent times, increasing number of the citizens are maximising the potentials of the email in different sector of the economy.

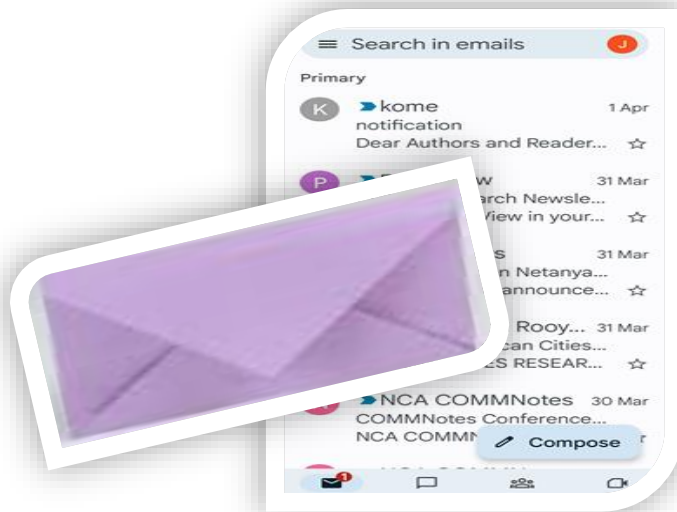


Figure 2: *Email*

- **Connecting in a variety of ways and build communities online (Social Networking)**

Social networking is one of the basic things Internet users do online. The Internet provides users with the opportunity to connect and share information with family and friends online all over the world. Social networks make it easier to connect and share with many people at the same time. The likes of Facebook, Twitter, Instagram, TikTok, YouTube etc are some popular platforms for social networking, Nigerians are actively involved in social networking. For example, there were 36, 187, 600 Facebook users in Nigeria in March 2023, which accounted for 16.2% of its entire population (Napoleoncat, 2023)

- **Chat and instant messaging (IM)**

Internet users can exchange short messages in real time which allows users to converse more quickly and easily than email. Examples of the instant message platforms include: Yahoo Messenger and Google Hangouts etc. WhatsApp and Messenger, Telegram etc are some popular Internet platforms Nigeria use for instant messaging/chat.

- **Online Banking**

The Internet has also made banking much easier and more convenient for Nigerians. People use the Internet to complete Online bank transactions. Online banking allows a user to conduct

financial transactions through the Internet . The consumer is not required to visit a bank branch in order to complete most of their transactions. For example, Data released by the Nigeria Inter-Bank Settlement Systems (NIBSS) has reported that transactions worth N38.9 trillion were performed electronically in November 2022 and that more Nigerians are embracing this use of Internet , especially with the introduction of the cashless policy of the Central Bank of Nigeria (CBN) gaining traction and Nigerians embracing the use of the various e-payment channels for transactions (NIBSS, 2022).

- **Communication**

Internet allows people to communicate with other people sitting at remote locations. There are various applications available on the web that use the Internet for communication. Nigerians use talk to people within and outside the country using Internet instead of telecommunications platforms). From WhatsApp to Telegram to email and virtual telephony are made possible through the Internet .

- **Online bill payment and Shopping**

Online bill payment is a means of payment of Bills, Fees, Levies, Premiums and Subscriptions and so on are facilitated by the Internet to serve the banking public through electronic payment channels provided and managed by Banks. Data from the NIBSS indicated that there has been a surge in the usage electronic bills payment since the onset of the COVID 19 pandemic in 2020. The Cashless policy of the Central Bank is further contributing to adoption of the online payment opportunity facilitated by the Internet (Jaiyeola, 2022, NIBSS, 2022).

Online shopping is another popular use of the Internet in Nigeria. People use the Internet to purchase goods and services from e-commerce websites like Amazon, Alibaba, Konga, Jumia Jiji etc. According to a statistic, Nigeria is the 39th largest market for eCommerce in the world with a predicted revenue of US\$7,627.6 million in 2023 (EcommerceDB, n.d). The Internet has made shopping convenient for Nigerians as they can order for goods and services from the comfort of their homes.



Source: Google

Figure 3: Online shopping platforms

Benefits of the Internet

- The Internet has made it possible for Nigerians to have access to endless information. \
- Nigerians can access entertainment sources, such as movies, music, videos and games
- It brings about an improved Nigerians ability to communicate, connect and share.
- It is providing Nigerians with virtual work space. Nigerian can work from home, collaborate and access a global workforce.
- It provides Nigerians with access to the Internet of things (IoT), which allows home appliances and devices to be connect and be controlled from a computer or smartphone.
- The Internet provides Nigerians with cloud storage for big data and can be easily shared

Challenges of the Internet

Although, Internet offers a lot of benefits, there are however concerns or challenges, some of which are:

- Increased risk of cyber-bullying. The Internet poses the serious challenge of increased risk of cyber-bullying, which is when Internet users abuse other people online by sending them hurtful messages.
- Increased Risk of identity: There is the prevalence of online scammers constantly looking for ways to access other Internet users' information and steal other people's identities, which can lead to serious problems emptying bank account of a victim
- Spam and unsolicited advertising: The Internet disseminate a lot of advertisements of any service or product as compared to advertisements in broadcast and print media. Sometimes spam messages congest the email inbox because digital advertising are often sent on a massive scale.
- Addiction, time-waster, and distractions: People spend so much time on the Internet which can lead to addicted to the Internet.

- Viruses/Malwares: Users of the Internet sometimes encounter viruses that can damage valuable data on a user's system, Virus can easily spread to the computers connected to Internet and may cause computer to crash which may lead to important data to get deleted.
- Internet is a major source for spreading fake news, misinformation, disinformation and malinformation worldwide. This is an unintended consequence because the Internet was not originally designed for negativities.

What is social media

Social media is an Internet -based form of communication. Social media platforms allow users to have conversations, share information and create web content.



Source: iStock,2019

Figure 4: Social media in Nigeria

Nowadays human routine is often closely connected to the use of social media. However, the same cannot be said of human routine 25 years ago especially in Nigeria (Chiemela, Ovire, Obochi 2015) The advancement in information and communication technology birthed the concept of social media. the adoption of the social media in Nigeria can be traced to the early 2000 when Facebook, twitter, Myspace and other platforms became prominent and accessible using the Internet and desktop computers. As technology grows and gains more visibility among people on daily bases, human interaction also changes. Alson and Misagal (2016) posit that social media and smart phones are inextricably connected because, smartphones have the features of computer system which enable users to interact regardless of space, time and geographical boundaries.

Types of Social Media

The six major types of social media include:

1. **Social networks:** social network site is an online platform that allows users to create a public profile and interact with other users. Examples are YouTube, WhatsApp, Instagram, TikTok, Tumblr, Twitter, Pinterest
2. **Bookmark Sites:** Social Bookmarking sites are sites that allow users to store bookmarks on a cloud-based server, which users can access from anywhere
3. **Social news:** social news sites provide ways to promote content in a way that can attract more traffic. E.g. Digg, Reddit and Delicious etc
4. **Media sharing site:** Sites that enable users to store and share their multimedia files (photos, videos, music) with other users. E.g. Instagram, YouTube etc.
5. **Microblogging sites:** are sites that allow instant messaging and content production. Short messages are shared with an online audience to improve engagement. E.g. Twitter, Tumblr, Pinterest, Instagram etc
6. **Online forum sites:** are sites dedicated to conversation, usually through posting questions, answers, and responses. Quora, Reddit, GitHub, Imgur.

Uses of Social Media in Nigeria

- *Communication:* It fosters effective interaction between people or group of persons.
- *Digital marketing;* uses Internet platforms for showcasing or marketing products for people to see and buy.
- *Entertainment:* It is used for promotion of songs and videos.
- *Sharing:* Friends and family who are dispersed geographically can connect virtually and share information, documents and videos.
- *Content creation;* It is used for the circulation of user generated content.

Benefits of social media to Nigerians

- Social media helps in reaching large number of audiences.
- Social provides direct connection with audience.
- Social media helps in building relationship
- Social increases visibility.
- Social media facilitates e-learning.

Challenges of social media

The social media share almost similar challenges with the Internet. Some of the challenges are:

- It can contribute to social isolation.
- It can be used as veritable tool for cyber bullying.
- It is often used for the spread of fake news.
- People who often explore social media are likely to compare themselves to others which affects self-esteem.
- It can increase feelings of depression and anxiety.

Characteristics of Internet and Social Media

- Global Nature

The Internet and social media are global in nature. Billions of people in more all over the world are linked through this massive interconnected web of computer networks and social networking platform.

- Interactivity

The interactive characteristic of the Internet and social media allows users to exchange information between the platforms and users (Technology/human interactivity) or between users of the platform (Human/Human interactivity)

- Accessibility and usability

The Internet and social media are available to everyone who has the necessary devices and knowledge to use them.

- Re-publication

The Internet and social media allow content to be easily re-published or shared on numerous occasions to relevant audience.

- Hyperlinks

The Internet is facilitated by the use of hypertext mark-up language (HTML) for the creation of links that enable a user to navigate from one source or related sources by clicking on the link. A click on a link takes the user from web-site to website or to other files within a particular website. The hyperlinks are available on social media platforms, especially using symbols to connect user to other social channels.

- Multimedia

The Internet and social media electronically deliver combination of media, such as video, still images, audio, and text in such a way that can be accessed interactively by users.

Summary

The Internet and social media have become integral part of the everyday endeavours of Nigerians, providing citizens with extensive benefits and opportunities to empower themselves in different ways (communication, gaming, online banking/transaction, bill payment etc). However, there are challenges such as increased risk of cyber-bullying: the Internet poses the serious challenge of increased risk of cyber-bullying, Increased Risk of identity, Spam and unsolicited advertising, spreading fake news, misinformation, disinformation and mal-information worldwide. Nevertheless, Internet and social media would continue impact activities of the global population.

Exercises

1. Identify and explain any five characteristics of the Internet and social media?
2. What are some of the benefits of Internet to Nigerians (identify any five and explain with examples)
3. Explain any five types of social media
4. Explain any five benefits of the Internet to Nigerians
5. Explain any four challenges of the Internet and social media to users in Nigeria.

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Chapter 35

Growth and Development of Book Publishing in Nigeria

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Overview

This chapter is a concise account of how publishing developed from a mere incidental activity into a full-fledged intellectual and business enterprise. Effort is made in this chapter to consider the growth of publishing from both global and national perspectives, with emphasis on the socio-political dimension the discipline and practice.

At the end of this chapter, the reader shall be able to:

1. provide basic information on the concept of publishing as distinct from printing.
2. explain the social realities to the growth and development of publishing both globally and nationally
3. explain the role of the Islamic and Christian religions on the evolution of book publishing in Nigeria;
4. discuss the stages of growth and development of publishing in Nigeria
5. identify the roles of the government in the book publishing industry in Nigeria
6. examine the patterns of publishing activities in Nigeria
7. explain the influence of technological innovations on publishing.
8. state the roles of tertiary institutions on training for book publishing in Nigeria
9. discuss the new directions for sustaining publishing in Nigeria

It is necessary to explain from the onset what constitutes publishing both as an academic discipline and as a profession. Books and other monographs belong to the non-periodical publication family. They do not have any frequency of occurrence unlike newspapers and magazines which belong to the periodical publication family. By publishing (that is, book publishing), we mean, ‘the combination of intellectual and business acumen to bring about a publication aim at knowledge dissemination and value inculcation. Publishing comes through a network of author recruitment, manuscript acquisition, peer-review, editing, formatting/page layout, print production, eventual promotion, distribution and sales of the finished product called the ‘book’ (Okere, 2022, p. 17). While publishing deals with all of these processes and stages, printing deals with only the multiplication of the already fixed format of the publication which is done by the publisher. The publisher has total control and decision-making power over what should constitute a book through intellectual input and interpretation of market needs and forces. The publisher is responsible for identifying and satisfying the needs of the author, the investors, and the readers. The publisher is burdened with full consideration for the business side of the whole exercise with the determination to attain sustainability.

From the foregoing, it is clear that publishing is a broad-based venture. Apart from the fact that it has a fairly long process with interrelated segments, the term itself is used in relation to many distinct media. Oso and Biobaku (2009) enumerate the roles of book publishing thus: “Publishing plays an important role in the development of a nation. It fosters cultural integration; creates avenue for self-expression; engenders national unity and stimulates a sense of historic tradition”

(p. 17). According to Mitchel (2014, p. 2), publishing “is associated with a myriad of media: books, magazines, newspapers, music, DVDs, multimedia, computer games, databases, blogs and websites”. The main concept behind publishing is to disseminate or make something known to other people. The objective of publishing is to dissemination of information, knowledge, talent or entertainment set in material forms by the creator to interested parties (Mitchel, 2014, p. 2). According to Ihebuzor (2013, p. 13), the term “publishing”, in the broadest sense, and as opposed to private information, means “making something publicly known.

Oni (2020) however is of the view that a publisher does not aspire to “own” the authors’ intellectual property, but holds the copyright in trust for them as explained in most author-publisher agreement forms. Issues relating to the selling of the copyright of the work to a third party on a one-off basis for purposes such as book supply for instance, or translating the work into another language, or making it into a film are managed by the publisher. Emenanjo (2010, p. 2) expatiates on the concept of publishing by describing it as the “choosing, arranging, having in written, printed, graphic or electronic form, and offering for sale to the public (some kind of written, printed or graphic text in the form of a book, magazine, newspaper, journal, bulletin, article etc.)”. This reinforces the definition given by Chandler Grannis, one of the foremost scholars of publishing. As a way of giving the total picture of what constitutes publishing, he defines it thus:

Publishing is to make public; the words and pictures that creative minds have produced, that editors have worked over; that printers have reproduced...it is the whole intellectual and business procedure of selecting and arranging to make a book and of promoting its ultimate use (Grannis, 1967, p. 4).

Publishing as a member of the communication and media family plays a very significant role to the society. Smith (1990) sums up the advantages of book publishing thus: It is “the key to educational and social and economic development and hence to true nationhood” (p. 3). The publishing industry can, for these reasons, be likened to the goose that is laying the golden eggs and to produce books that are pedagogically balanced and satisfactory in all other respects, the publishing industry must, therefore, be vibrant. The publishing industry is, therefore, a force to reckon with in all spheres of life.

In order to perform its role efficiently, publishing works through synergy of role playing. The significant participants in this teamwork are the author, the editor/publisher, the printer and the marketer. Again Grannis (1967, p. 4) further explains that publishing ‘is a formidable succession of activities no one of which can by itself, be called publishing’. He maintains that ‘it is only when a manuscript has been transformed into a book and then distributed to its intended market place, that the process of publishing is complete. This is what is appropriately called publishing chain. In this teamwork however, the editor becomes the pendulum on which every other role hangs. For this reason, it is natural to conclude that the heartbeat of every book publishing house is the editorial department which is responsible for the production of books. It is “the base upon which is erected a superstructure that consists of the rest of the publishing components”

Printing is often confused with publishing. However, these are two separate activities irrespective of the fact that publishing usually dovetails into printing in a seamless process that produces a book. According to Ellis (2018, para. 2-3), the two activities are different in that:

Book printers print and bind your book while book publishers are focused on owning the intellectual property of your book itself. While the publisher retains the right to a book once it's released, the printer's job is done as soon as a book is printed.

Editorial activities make up the largest chunk of the book publishing process and this makes the book editor the de-facto driving force in the process. In the book publishing cycle, script acquisition and processing to publication are strictly editorial activities. Other activities such as typesetting, galley revision, page-laying, page revision and cover design, which are traditionally carried out in the production unit of a publishing company, are still within the purview of the editor. Book editors play pivotal roles in the publishing company and the editorial department is considered the engine room of every publishing house. Areo (2011) broadens this concept when he writes:

As long as a business organisation calls itself a publishing company and thus engages in the commercial activities of producing and selling of books – from the idea stage, through the writing, production, to the marketing stages – the cornerstone of the business organisation is the Editor. (p. 154)

Smith (1990) describes the editorial department of a publishing house as “the key to success or failure” (p. 41). Plotnik (1982) describes editors as those who process words into communication packages (p. 11). They are also the foot soldiers in the eternal war between raw talent and the people who process that talent (Plotnik, 1982, p. 25). Editors are referred to as foot soldiers because they are the interface between authors and the publishing company and their task consists mainly in processing manuscripts right from the raw stage to the time they are published.

The process of acquiring and editing a manuscript is carried out by a book editor manually or by using ICTs to augment his own efforts. Depending on a number of factors, a book editor might decide to go the route of either the manual or ICTs option. Whichever way he chooses, the book editor still remains the overlord of the entire book publishing process.

Global Perspective to the Growth and Development of Publishing

Tracing the history of book publishing is tracing the history of human civilization as the former seems to be an immediate by-product of the latter. According to Ihebuzor (2013, p. 15), it is right to suggest that the development and progress that man has witnessed are linked to the development of communication in the world, and the book remains the most visible and available means of permanent communication.

The evolution of writing, printing and publishing are somewhat intertwined. Wajntraub (2012, pp. 1-2) gives a comprehensive account of how publishing evolved. According to her, the first cave paintings which were the rudiments of the evolution of writing and publishing were first noticed in Spain about 4000 BC. She went further to say that the earliest known books were papyrus rolls of Egypt and clay tablets of Mesopotamia in 3,000 BC. By 1,300 BC however, the Chinese were using books made out of bamboo sticks and wood. By 300 BC, the ancient library of Alexandria

had opened and books were all over Egypt and by 100 BC, Roman Scriptorial had started selling books.

Okere (2022) sums up the factors that were responsible for the global establishment and growth of publishing as a natural response to social realities of the time. These were the invention of reading and writing and its standardization; the subsequent invention of canvass for writing through the stages of earth platform (tablets of stone), scroll parchments of reed, papyrus, animal hides and paper; the invention of the printing press; and the great social awakening of the renaissance period in many parts of Europe. The renaissance actually gave a great boost to the quest for new dimensions in knowledge acquisition and impartation. It was such a global reawakening which expanded the directions of growth of literacy. It was this global re-awakening that motivated individuals to begin to explore new frontiers of knowledge and more convenient and productive ways of communication. One of such outcomes is the invention of the movable type in 1452 by Johann Gutenberg in Mainz, Germany. This new device invented by Gutenberg brought about a radical change in the direction of publishing. The first modern book - a Latin Bible published in 1456 was as a result of Gutenberg's invention. One of the oldest publishing houses, Cambridge University Press, founded by Henry VIII in 1534 benefitted largely in its print production operations from Gutenberg's invention. By 1790, the camera had been invented by Thomas Wedgwood and in 1843 and 1886, the steam powered rotary press and the Linotype typesetting machines were also invented respectively. These inventions revolutionized book publishing because typesetting became relatively easier and illustrations became an integral part of the book.

National Perspective to Growth and Development of Publishing

Two major factors were responsible for the establishment and growth of publishing in Nigeria. These are religion and literacy. In view of the dual influence of religion and government in laying the foundation for publishing in Nigeria, this segment of the chapter shall be divided into two. First it shall consider the effort of the religion and then the effort of the government in the development of publishing in Nigeria.

Effort of Religion in the Development of Publishing in Nigeria

The handwritten Islamic books which were used in Islamic schools (Mahadras) preceded the print culture introduced by the Presbyterian Mission in Calabar in 1846. The influence and effort of Arabic Islamic scholars in the various Islamic centres who worked on hand-copying of the Koran and other Islamic documents for the education of the Muslim pupils and faithful gave the opportunity for the rise of publishing within this region. The documents were largely brought in from the Islamic centres in Timbuktu and other Islamic centres in the north of Africa through the trans-Saharan trade route. The process of the production of the handwritten text was too slow and cumbersome with high occasions of error being introduced in the manuscripts. Somehow too, Islam at the time did not quite encourage liberal literacy. The privilege of literacy was then restricted to the clergy and the available Islamic scholars who had the duty of reading and interpreting to the laity. This low patronage in addition to the fact that the guardians of Islamic education at the time were not favourably predisposed towards mechanical mass production of the documents stalled the growth of publishing in the Islamic-Arabic context at the time.

Publishing had an entirely different experience in the south of Nigeria. It was the effort of Christian missionaries that brought this into existence. Two Christian missionaries, Reverend Masterton Hope Waddell of the Presbyterian Church and Reverend Henry Townsend of the Church Missionary Society were the pioneers in this regard. Hope Waddell set up his seat of publishing in 1846 at Calabar the capital city of the present Cross River State. The primary aim of establishing this press was to produce Bible lessons but this was later expanded to include the production of arithmetical books for schools (Afekai, 2016, para. 2). On the other hand, Henry Townsend was stationed at Abeokuta the capital city of the present Ogun State. According to Ojo, Aganbi and Atewolara-Odule (2016, p. 4), apart from being engaged for its primary purpose of the mass production of religious tracts and booklets, the missionary press was also used “cunningly as tool for political propagation in the hand of the colonialists”. Both clergies did actually not purpose to run their publishing organizations as a commercial venture. It was a deliberately planned effort as a strategy for driving home their evangelistic campaigns. They were concerned with how to make the people read and write so they could discover more gems of the gospel message for and by themselves.

The effort of Hope Waddell yielded more fruit in the area of non-periodical publications (books and pamphlets), while that of Henry Townsend was in the area of periodical publication (newspaper). Thus, Henry Townsend is more remembered for the oldest extant newspaper in Nigeria, (*Iwe Irohin fun awon ara Egba ati Yoruba (Newspaper for the Egba and Yoruba people)*). This existed from 1859 to 1867. Hope Waddell on the other hand is more remembered for the educational books on Arithmetic and writing, collection of folksongs and hymns that were translated into both Efik and Ibibio as well as into English at about 1846. History however records that reverend Masterton Hope Waddell actually put his hand at newspaper publication among which are *Calabar Observer*, *Obubong Efik* and *Uwanna Efik*. Nigerian media historians owe the nation and indeed the world a duty to invest in well-grounded research that will uncover the depth of newspaper work that Hope Waddell engaged in; that way too, they will be able to ascertain the actual dates, content and audience reach of the newspapers that he published.

The publishing activities of Christian endeavour was somewhat extended to the north of Nigeria in spite of the strong Islamic influence within the region. In the early days of the 20th century Christianity began to make an inroad in the north through publishing activities. Segun (1989), notes that this effort led to the establishment of Niger Mission Press which was located at Shonga in the present Niger State. It was through this press that Bible story books were published in the Nupe language. This effort also witnessed the publication of the Nupe dictionary. Entering the north of Nigeria with publishing activities was a very daunting experience. It had to be achieved through the combined effort of various Christian missions in what may be termed an ecumenical movement. It was a sort of press pool which served the interest of the various groups.

Effort of Government in the Development of Publishing in Nigeria

With the amalgamation of Nigeria in 1914, there was the need for a centralised government activity especially in terms of production of official documents. This led to the establishment of a printing department in Lagos. It began with just a few colonial personnel and a handful of indigenous apprentices. Tamuno (1973), records that this small printing department grew rapidly in capacity. Within a short time, it had to transform into the first ever government press in Nigeria. Many of

the known names in the pioneering effort of press work in Nigeria were trained at this press. Among these were Richard Beale Blaize who played a significant role in press and media work with the establishment of his *Lagos Times* newspaper; Akintunde Adegbin, the proprietor of Tika-Tore, the first press in Nigeria to attain commercial clout was also said to have been trained at this government press.

As the output of the government press in Lagos began to make impact the colonial government considered the need for a decentralisation expansion. This led to the establishment of a similar press in Kaduna. Incidentally, this Kaduna press was to cater for the need of the services of the government both in the North and East of Nigeria. The Kaduna press to a reasonable extent may not have been a totally independent press from that of Lagos. At best, it could be said to be a branch of the Lagos press. In the course of time however, there was the need for a third press. Incidentally, it was still considered to be cited in the North perhaps for certain government exigency considerations. The press was named Gaskiya Corporation and located in Zaria. This third press according to Tamuno (1973) seemed to be an experiment by the colonial government on the possibility of establishing indigenous press in Nigeria. Although not as fully equipped as the two previous presses, Gaskiya Corporation no doubt found strong appeal and acceptance even for apprenticeship by the indigenous population.

From just servicing the needs of the government, the government presses gradually began to receive patronage by the emerging elite in Nigeria. Many of them began to seek the services of these presses for the print production of their publications. When eventually the government began to establish Adult Literacy centres in the three regions of East, West and North of Nigeria, these government presses saw an increase in patronage. It was at these presses that the government printed the literacy materials that were being produced at the literacy centres. Publishing however, seemed not to have been the priority of the colonial government. This may have accounted for the abrupt suspension or rather withdrawal of the government of the time from sustaining a vibrant publishing endeavour.

The fact that government is always a key player in any industry the world over is an incontrovertible fact. It does not matter whether it is done directly or indirectly. Whichever way it happens, government policies will continue to affect every facet of the economy. This fact played out very well in the Nigerian experience regarding the growth and development of publishing. In Nigeria, from the pre-colonial era to date, government policies have always affected the fortunes of the publishing sector. According to Adenekan (2005), successive governments in Nigeria, perhaps due to political motives and instability, have not been consistent in policies relating to education in general and book publishing in particular. The reason could be as a result of lack of proper understanding of book publishing business as one of the cornerstones of national development. Hence, it is instructive to examine the various government policies and their impacts on book publishing industry.

In the decade before independence in Nigeria in 1960, the government of the Western Region of Nigeria introduced the free education programme. The programme, which was launched in January 1955, involved the distribution of free books among others to students. The programme created a big boom in educational book publishing so much so that many indigenous printers and bookshop owners ventured into book publishing. In the East, Onitsha Market Literature was a major feature

of the book publishing landscape. It started in 1947 with *When Love Whispers; Iroko the Wrestlers and other Ibo Stories* by Cyprian Ekwensi and *Tragic Niger Tales* by Chike Okonya, Tabansi Publishing Company was the publisher of most of the books in the Onitsha Market Literature. However, not so much is recorded on book publishing in the North of the country compared to the other regions. For instance, between 1942 and 1959, there were 14 book publishing centres in the West, 20 in the East, and 3 in the North. The publications of the publishing outfits for the years in focus are West: 206, East: 237 and North 17 (Adenekan, 2005). The low output of book publishing could be attributed to the policies of the government during the period.

Post-independence in Nigeria was characterised by political instability that resulted in inconsistencies in policy formulation and implementation. Nigeria's democracy was still evolving when the military made incursion into the nation's governance in January, 1967. Therefore, the Balewa government that was at the centre did not make significant impacts in the book publishing history. It was a continuation of what was in place before independence, but the regional governments were more feasible in educational system. The government of Major General Aguiyi Ironsi was not fully entrenched before it was truncated by a counter-coup in July, 1967.

However, the successive military governments of Generals Yakubu Gowon, Muhammad Murtala and Olusegun left a legacy in the promulgation of the Indigenisation Decree of 1972, and later Nigerian Enterprises Promotion Decree 1978 which was a major policy milestone in the ownership and management of foreign-owned publishing companies which were established in Nigeria during the pre-independence period. The decree mandated that all companies must be registered in Nigeria and that foreign companies must have Nigerians as partner. Thus, many foreign owned publishing companies divested and encouraged Nigerian ownership. It was the decree that led to the appointment of Mr. Layi Bolodeoku as the General Manager of Evans Nigeria Publishers in 1973. In 1976, government formulated the Free Universal Primary Education that led to the explosion in primary education enrolment, that ultimately enhanced a boom in the book publishing industry during the late 1970s and the early 1980s.

The boom of the late 1970s was not sustained due to incessant change in government from military to civilian and back to military between 1979 and 1983. Policies such as the Structural Adjustment Programme (SAP) of the 1980s; an increase in the withholding tax rate from 2.5% to 5%; the placing of VAT on books, paper, films, plates, chemicals and printing machinery, among others, affected the margins in book publishing sector.

The 6-3-3-4 policy on education put in place by the federal government of Nigeria led to design of new curriculum for the school system. Such policy threw some local publishing companies off balance while the foreign publishing companies that were indigenised expended fortunes on development of new books across board. Book development, according to Biobaku (2008), is an intellectual and economic process of producing resourceful material for national educational development which requires research and finance. Therefore, the 1980s was fraught with intellectual competition among publishers in their goal to design good books that will meet the requirements of the 6-3-3-4 curriculum. The compensation for the investment on book development on 6-3-3-4 came in the 1990s with the World Bank and Petroleum Trust Fund (PTF) (later called Tertiary Education Fund or TETFund) bulk purchase of books through the Federal and State governments' Bulk Agencies Textbook Supply Projects.

Beginning from 1999, a new dawn of democracy emerged. It came with the Universal Basic Education policy that created the merging of primary and Junior Secondary Schools together as Basic Education. Under this policy, the introduction of new curriculum, saw the introduction of new subjects, such as Civic Education, Cultural and Creative Arts among others. By the end of the decade, National Education Research and Development Council (NERDC) has introduced another curriculum that led to the merging of subjects such as Civic Education, Social Studies, Islamic Religion and Christian Religion as a theme in the subject known as Religion and National Values. Also merged were Basic Science, Basic Technology, Physical and Health Education and Computer Studies under a subject designated as Basic Science and Technology; and there was a fusion of Agricultural Science and Home Economics as a subject known as Home Economics. The curriculum created confusion and generated opprobrium from religious bodies who perceived the teaching of both religion as an attempt to subvert either of the two major religions in the country. Consequently, NERDC revised the curriculum and separated both religions from the subject.

Therefore, the entrenchment of democracy since 1999 till date has provided better understanding of the rights of component units in a federal system as different states now come up with unique policies. For instance, Lagos State usually develops a modified version of the national curriculum which they designate as scheme of work. They infuse new contents and expect publishers to develop books to meet the scheme. In 2021, the government of Ekiti State designed curriculum for a subject, *Ekiti Values Education*. The Ekiti State Government has since introduced the subject in the state and publishers have developed educational text on the curriculum. Indeed, government policy has preponderant effects on book publishing practice and its history in Nigeria.

Commercial Initiatives and Establishment of Defined Publishing Houses

Towards the end of the Second World War, there was a form of reawakening among the emerging African elite and the demobilised African soldiers who fought alongside their European counterparts. Nigeria had her own fair share of this new awakening. It began with an increased interest in literacy and the consciousness for self-determination. In the preceding years of independence, there was an upsurge in the number of schools and pupil enrolment with the attendant need for literacy resources. This period also was a time of global economic recess when many European manufacturers were seeking overseas market to cushion the effect of the recession. Africa and indeed Nigeria came as a ready market. European publishing houses joined their counterparts in the other trades to scout for virgin market in the European colonies in Africa. In the wake of this new scramble, the emerging reading demographics in Nigeria like in some other African countries became the ready market. Thus began the effort to establish publishing outposts in these colonies. This accounts for why the first generation of commercial publishing houses did not initially start as full-fledged publishing houses.

These foreign-based publishing companies started off as trade outlets. The first of them being Oxford University Press, which began operations in 1949 though as a sales outpost. It later metamorphosed into a full-fledged publishing house with the name, University Press Plc (UPPLC), Longman Nigeria (now Learn Africa Plc.) came in 1961 as a trade outlet to Longman Group UK (now Pearson Education), Heinemann came in 1962 and Macmillan Nigeria was incorporated in 1965 (Oyewo & Tomomowo-Ayodele (2018).

Ihebuzor (2013) has a slightly different view on the time these publishing companies came to Nigeria although the order of their arrival, as presented by him, is the same as Oyewo and Tomomowo-Ayodele's:

Oxford University Press (now University Press Plc.) was the first publishing house to establish a West African branch in Ibadan in 1948. Other publishing companies – all of them transnational, followed suit. For example, Longman Green and Company came to Nigeria in 1961; Heinemann in 1965; Macmillan in 1965; Evans in 1966 (p. 46).

Adesanoye (2005) has a very glowing account of these first-generation publishing houses. He referred to them as 'The Big Five' and 'The Sixth'. The Big Five according to him are, University Press, Plc, Longman Nigeria Plc, Macmillan Nigeria Publishers Limited, Evans Brothers (Nigeria Publishers) Limited, and Heinemann educational Books (Nigeria) Plc. The sixth according to him is University of Ibadan Press. He rationalised his branding of these publishing houses because according to him, they were 'some of the longest and, certainly, the most visible and best known of the nations' publishers (Adesanoye, 2005: p.115).

An interesting thing about publishing in this era is that the houses were headed by Nigerians albeit under supervision by the foreign chief executives. Notable names among this first crop of indigenous publishing personnel were Daniel Fagunwa, the first Nigerian manager of Heinemann Educational Books; Aigboje Higo who succeeded him in 1965 with his sudden death in 1964; Reverend T.T. Solaru who headed Oxford University Press, Gabriel Alawode, head of CMS/Thomas Nelson Publishers; and Felix Iwerebon who headed Longman (Nigeria) Plc. Another thing that marked them out with the exception of University of Ibadan is that they were predominantly educational publishers. They entered and dominated the primary and secondary school textbook market. As educational publishers, they based their publishing project planning and execution on the school curriculum and syllabus.

From the 1970s and early 80s, the mode of operation of these foreign publishing houses began to change. This was as a result of the indigenisation policy of the federal government of Nigeria which enforced the Nigerianisation of the shareholding capacity of these publishing houses. Somehow, it was a blessing in disguise. It gave impetus to Nigerian nationals to either strengthen their already established fledgling publishing houses or even helped in the establishment of new ones. Some of the beneficiaries of this boon include Onibonoje Publishers, the first and foremost African indigenous publisher which was established in 1958 by Gabriel Omotayo Onibonoje, and Literamed Publications Nigeria Ltd which was established in 1969 by Otunba Yinka Lawal-Solarin (Oyewo & Tomomowo-Ayodele (2018, pp. 4-5). Some new additions within this period include Africana Far eastern Publishers and Fourth Dimension in Enugu established by the late Arthur Nwankwo.

Today, there are well over 300 indigenous publishing houses. Perhaps, because of the educational publishing foundation laid by the pioneers, the Nigerian publishing landscape is at present predominantly educational publishers. Okere (2022) is of the view that the present pattern of publishing that focuses more on educational publishing does not make for proper growth. He encouraged Nigerian publishers to pay attention to other generic product developments especially in the area of tertiary publishing which at the moment is the most neglected.

Response of Publishing to Technological innovations

Today, technology is increasingly impacting the activities and processes of book publishing globally and also in Nigeria. Technology has afforded the book publisher the speed to complete the book project in time to meet the book season and perfect the form of his product. Nigerian publishers are maximizing this opportunity especially in the editorial process although not without its own inherent challenges (Okere, 2011). In utilizing the new technology, the editor draws on the various opportunities that the Internet has come to provide, including the one to navigate through online contents and ascertain the veracity of facts put forward by authors. This is quite apart from the fact that the problem of miscalculating market size can now be easily circumvented as a result of the ability to print exactly to demand in record time.

On the flip side however, the technology's role has also become more disruptive. Judging by the on-the-job-learning experience of these researchers and supported by the opinion of some scholars like Ihebuzor (2013, p. 139), pirates are now able to match the copyright owner in terms of quality and speed of book publication. The playing field is skewed against the publisher as technology has come within easy reach of all and sundry. With the advantage of a lower cover price that a pirated copy understandably carries, the odds are all the more stacked against the publisher whose losses are calculated in hundreds of millions of naira. This opinion resonates with that of Nwogu (2014):

The dawn of information age and the advancement of technology in the reproduction of information and intellectual goods created a favourable tool for piracy; copying and selling of another's intellectual works have become easy and less expensive; copyright theft; production of fake, sub-standard and unlicensed products are on the increase. (p. 24)

It was in 1983 that desktop publishing started and by 1996, traditional newspapers had begun online versions for the web. In 1999, Blogger, an online publishing platform, was created by Evan Williams and Meg Hourihan and self-publishing on the Internet took off. With the coming of YouTube in 2005 and Amazon in 2007, the tendency was moving away from physical to e-books and by 2011, Amazon had announced that sales of e-books had surpassed those of physical books for the first time. This development has not really disrupted the co-existence of e-books and physical ones which has been ongoing for some time now without one posing any serious threat to the other. The reason for the continued survival of the hard book, according to Makundarajan (2017, para. 23), is that even with the evolution of audio and e-books which has made reading on the go a lot easier, some people still prefer the smell of fresh books and the feel of holding a hard-bond, leather-jacketed classic novel.

Tertiary Education Training and Book Publishing History in Nigeria

Training is a core aspect of a profession. It enhances the performance and interest in the profession. Thus, APNET (2019) underscores the essence of training in capacity building and argues that it remains the critical tool to bridge the gap between traditional, new trends and technological advancements of the publishing industry. Training for book publishing in Nigeria, until 1950s, was dispersed, mostly from the parent companies of the multinationals in order to develop their staff. The Reading Centre in the University of Ibadan, which was converted to the Department of Language Arts in 1975, and later rechristened the Department of Communication and Language

Arts can be credited with the pioneering efforts in formal training of students in the area of book publishing. Book Publishing and Development is one of the emphases in the Department of Communication and Language Arts as students are trained to pick up careers as independent professional writers of popular books, children's books, novels, plays, book editors, editors in publishing houses and book development centres (CLA,2023). The Department offers courses in book publishing from the undergraduate to the postgraduate levels. The postgraduate sequence involves professional and academic masters with opportunity for Doctor of Philosopher (PhD) Degree in Book Publishing and Development.

The Directorate for Book Promotion and International Exchange in 1982 signed an agreement with Yaba College of Technology, Lagos on the establishment of a course in Book Publishing, which took off as a Higher National Diploma in 1994(Afolabi & Jimoh, 2023). Yaba College of Technology has established the Department of Book Publishing in 2021 based on the recommendation of the National Board on Technical Education (NBTE).

Moreover, Lagos State University (LASU) in 2001 floated a degree programme in Book Publishing and Development. The programme was among seven other specialised degree programmes aimed at training communication personnel for the industry who would not need to be retrained before they can fit into their job situations (LASU, 2004). The objective of the programme is to produce professionally competent personnel for public and private book industries was abolished in 2007.

It should be noted that it was the year that Lagos State University abolished her degree programme in Book Publishing and Development that a distinguish alumnus of the Department of Communication and Language Arts, Professor Andrew Okwilagwe floated the postgraduate programmes in Publishing and Copyright Studies in the Department of Library and Archival Studies. The programme has the professional and academic sequence for the postgraduate level. Emphasis is on production, editorial, marketing and specialised publication. and students are admitted from all areas of human endeavours.

From the foregoing, publishing training in Nigeria appears incommensurate to the level of publishing activities in the country (Biobaku, 2011). It should be noted that the University of Ibadan remains the flagship of book publishing training in Nigeria. The Lagos State University that hitherto ran an undergraduate programme on book publishing lost the pioneering status due to curriculum inconsistency, occasioned by the regulatory role of the Nigerian University Commission (NUC).

Role of Nigerian Publishers Association as a Publishing Advocacy Body

One important way of measuring the growth of publishing in any clime is the establishment of publishing advocacy bodies. These are organisations, mostly non-governmental in nature, that advance the cause of publishing. They begin as free associations open to those engaged in the business of publishing. With time such organisations grow into regulatory bodies. At other times, the establishment of such organisations may be at the instance of the government. Three notable ones in Nigeria are Nigerian Publishers Association (NPA), Reproduction Rights Society of

Nigeria (Repronig), and Nigerian Copyright Commission (NCC). In light of its scope of operation, only the first advocacy body, NPA, shall be discussed in this chapter.

Nigerian Publishers Association was established in 1965 with just a handful of publishing houses in Nigeria as members. Among the major reasons for its establishment include the following:

1. To establish and maintain an Association for persons and organizations concerned with and interested in book publishing.
2. To serve as a medium for interchange of ideas with respect to publication, sale, copyright and other matters of interest to book publishers located in Nigeria and to form committees to report on such matters.
3. To promote and protect, by all lawful means, the interests of the publishing industry in Nigeria and to encourage the widest possible spread of printed books throughout the country and beyond.
4. To collaborate as appropriate with the Ministries of Education and other educational bodies in Nigeria or elsewhere (NPA Membership Directory, 2023/).

Since inception, NPA has been working assiduously to meet its mandate. According to Emmanuel Abimbola, the Executive Secretary of NPA, the organisation has been actively involved in coordinating the affairs of its members by speaking with one voice with the government and other agencies on matters concerning the industry; meeting the book demands of the Nigerian populace; driving government policies in favour of publishing in Nigeria; and protecting copyright through advocacy and the fight against book piracy. Among the major achievements of NPA in the last 10 years according to Abimbola (2023) are 'relentlessness in fighting piracy; participation in the efforts that culminated into the signing of the new Copyright Bill; advocacy for locally produced raw materials for book production; and involvement in the advocacy for a functional National Book Policy.

Summary

History is an evidence-based study that deserves continuous modifications in view of emerging facts and perspectives that have helped to dictate the narration of the history. Thus, in this chapter, the evolution of book publishing has been anchored on contribution of religion, government, private initiatives, publishing advocacy bodies, and the establishment of publishing academic programmes. The overarching point in this chapter is that publishing in Nigeria is still evolving. The pioneering effort of the religious bodies would have yielded more fruit if complimented by consistent policies of successive governments on the book publishing industry. Publishing in Nigerian is still at the level of production and distribution of educational books. Scholarly publishing is largely an untapped area. Professionalisation through acquisition of university degrees and other relevant certifications is a major area that Nigerian Universities Commission (NUC) and the various universities have to consider as a matter of urgency. Publishing both as an academic discipline and as a profession still remains one of the building blocks in the national development process. Perhaps in the next few years, the story of publishing which began since the last 177 years would put on a more attractive outlook.

Exercises

1. Clearly differentiate between the concept of printing and publishing.
2. What major social realities were responsible for the global evolution of publishing?
3. Discuss the major contributions of religious organisations to the growth and development of publishing in Nigeria.
4. Discuss the contributions of the government to the growth and development of book publishing in Nigeria.
5. Trace the history of book publishing, touching on the order of emergence of book publishing companies in Nigeria.
6. 'Technology plays a complementary role in the book publishing industry.' Discuss.
7. Examine the impact of tertiary institutions on the historical development of book publishing in Nigeria.
8. Critically assess the state of publishing in Nigeria
9. In what ways has Nigerian Publishers Association (NPA) played the role of publishing advocacy in Nigeria?

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