

**RADIO AND THE PROMOTION OF INDIGENOUS MUSIC: AN APPRAISAL
CAPITAL 90.9FM KADUNA, NIGERIA.**

BY

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DECLARATION

I, Ihuoma Okorie hereby declare that this thesis entitled “Radio and the Promotion of Indigenous Music: An Appraisal of Capital 90.9FM, Kaduna” has been written by me and is a product of my own research. It has not been submitted elsewhere in application for a higher degree. All quotations are clearly indicated and sources of information have been acknowledged by means of reference.

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CERTIFICATION

This thesis titled ‘Radio and the Promotion of Indigenous Music: An Appraisal of Kaduna State Media Corporations Capital 90.9FM’ by Ihuoma Okorie meets the regulations governing the award of the degree of Master of Arts (Theatre and Performing Arts) in Ahmadu Bello University and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This thesis is dedicated to My Lord and Saviour, Jesus Christ who has always been my source of inspiration and strength.

Also to my loving parents, Mr and Mrs O.C Okorie for their love, advice, support and financial encouragement.

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ABSTRACT

Music which is an aspect of Theatre plays significant roles in shaping the society. To this effect, this research concerns itself with the Nigerian indigenous music. The process of globalization has been of tremendous impact on Nigeria which has resulted in the Nigerian indigenous music being greatly influenced by the dictates of progression in the international scene due to global communication and cultural flows. This has reduced the patronage of the Nigerian indigenous music drastically despite several efforts made since independence to curb the influx of foreign content. However, with the deregulation of the broadcast industry in 1992, a code was enacted to guide broadcast content. Radio stations in particular were authorized to air Eighty percent of local content yet; there seem to be a flood of western music content over local/indigenous music as a result of the commercial nature of the industry. It is based on this problem that study sought to assess the extent to which Capital 90.9FM, Kaduna has lived up to this expectation. The study adopted both the qualitative and quantitative method of gathering data to arrive at the findings of the study. In-depth Interviews, Documentary Observation and a total of 355 copies of questionnaire were distributed in a particular location in Kaduna State called Narayi Highcost concerning their perception on the extent to which Capital 90.9FM has promoted our indigenous music. Findings show that Capital 90.9FM has not really complied with the National Broadcast Code concerning the airing of local content with emphasis on indigenous music. The study also discovered that there exists a communication gap on what the aim of the local content is meant to achieve which has led to a conflict between the policy makers and the Station. The implication lies in the fact that Local content has not been understood and well handled. This study advocates that policy makers and implementers synergize so that the local content will be better understood and handled. Nigerian artistes should also learn to return to their roots by composing songs that reflects our local language, local colour, philosophy and folklore. This is because music which is an aspect of Theatre has been and is still a means of defining our identity as Nigerians.

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CHAPTER ONE

1.1 Background to the Study

Theatre, according to Uzoma (1991:5) is a complex phenomenon associated with performer-audience transaction extracted from life as we live which portrays in a small scale the socio-political, economic, religious, cultural aspect of our life as we live it in the society. Gasner (1965:9) further sees Theatre is a veritable means of entertainment on the stage and the screen which therefore makes the media an important component of theatre.

Among the elements of theatre are plot, action, language, spectacle and music. It is important to note that music in contemporary Nigeria relies heavily on the electronic media for its dissemination as little or no live performances are staged. This is because the rise of production and marketing of music by the media has in recent times become cheap and immediate alternatives to live performances. However, there seem to be a growing concern about the role of the media in the society as it relates to the promotion of culture in the Nigerian society. This is because man seems to be a social being that cannot live outside his society and other governing agents that conduct the affairs of his existence. One of these governing agents according to Nketia, (1975) is culture.

Cultures according to Fridah, (1998) emerged as a shared historical experience of a given society which is of course continuous, ever changing and developing. It is pertinent to note that music is an aspect of culture and every society has music that is distinctive to them. For this reason, Emeka, (2002) posits that “music is one of the strongest tools for cultural uniqueness and self-identity in the life of any society”. From this assertion, we can deduce that without music, a particular cultural identity might not be realistic as it traditionally plays an important role in culture.

The radio has the advantage of promoting cultural heritage through music because of its unique characteristics but on the contrary, what is seen is a situation where the bulk of the materials circulated on Nigerian Airwaves are foreign materials, celebrating alien artistes or even Nigerian Artistes imitating western style. The result is that indigenous music which constitutes part of the Nigerian rich culture tends to be relegated to the background in our airwaves. This probably is because most youths are addicted to western music and as a result of commercialization, it has become prominent in virtually all our radio stations.

Furthermore, aside the fact that the listenership comprises the youths, the global changes has resulted in Hip-hop and popular music to be heard while a few scattered programs are given to indigenous music despite the NBC code of 1992 which stipulates that broadcast content should be oriented towards identifying, promoting and preserving the Nigerian indigenous culture.

Contrary to this in the pre-colonial times according to Nkeita, (1975), there existed village squares which served as recreational centers and open theatres where musical and dance activities, wrestling and all sorts of gatherings, including meetings took place. As time went by during the colonial and post-colonial period, indigenous musicians sprang up from different parts of the country and their songs were recorded and played on air by majority of Nigerians but today, Igwe & Adeyemi (2011) asserts that the patronage of the Nigerian indigenous music styles by media broadcast stations has reduced drastically. This, they attributed to the rise in popular music styles that have emerged leading upcoming artistes to incorporate western forms to the highly cherished indigenous music.

In addition, Emeka, (2002) posits that entertainment, social and cultural activities were consistent, vibrant and well-articulated and at a certain age among the Igbos in Nigeria, boys (between ten and fifteen) had perfected the art of constructing certain musical instruments like,

slit wooden drums, miniature membrane drums, flutes, musical bows, whistles and so on. At this age too, virtually all adult instruments were recognized and known by their names. However, the acceptance of western system of education according to Tegg, (1985) culminated in the emergence of white collar jobs, urbanization and migration to the cities and rural development which brought a lot of changes. Rural environments and communal affiliations with the Nigerian indigenous music styles became negatively affected by the new developments.

For Okafor (1993:34), the environment and situation have indeed changed today because the emergence of popular music has caught the interest of both the young and old and has received the attention of some elites. Furthermore, he posits that,

...some aspects of music have virtually disappeared with their cultural heritage because people's attitude towards their tradition, culture and music has changed and the well-established system of music has gradually become jettisoned. Infact, young boys and girls who in the past were conversant with indigenous musical practices, have lost grip with the trends, so much so that they now can hardly sing our traditional songs.

In addition, Olusoji, (2010) noted that another major challenge which our indigenous music faced in the colonial era came with the advent of the Islamic and Christian religion in Nigeria which automatically ushered in a new trend in musical arts. The establishment of churches and schools in Southern Nigeria had adverse effects on traditional music and practice as prescribed by culture and tradition. These religions according to him had millions of adherents and their systems of thought and art were implanted into the systems of civilization holding sway in large swathes of the continent. Gradually, interest in traditional music and dance waned in preference to western music styles.

Worthy to note also is the extent of global influence on our indigenous music which cannot be overestimated as it remains a powerful force that has pushed the hip hop genre to the main stream. This has however led to the creation of fusion and cross over through hybridization as a

strategy for resisting the Euro-American cultural hegemony. Moreover, the glorification and promotion of foreign music styles especially hip hop and its cultural expression is almost making the local practices less fashionable.

This is why Emedolibe, (2013) notes that

The patronage of our indigenous music types which started declining in the last 15-20 years experienced an all time retrogressive low in 2012. The situation degenerated so low that with the overwhelming dominance of hip hop culture, exponents of other forms of music could not muster courage to venture out.

Furthermore, Olatokun, (2000:65) observed that our traditional forms such as Apala, Waka, Dadakuda, Ikede and others have disappeared from the musical calendar of most broadcast stations. This according to him seems to have suffered the same fate with highlife in terms of inability of the younger generation to take over the pioneering veterans and perpetuate tradition. Infact, a critical look at the language of music in recent times reveals that most artistes combine English and the use of our local language which is seen as a method of code switching. This has resulted in making the indigenous music shrink inferiorly.

Although, the coming of the radio and television stations according to Olatokun, (2000) was a big boost in the late fifties to the Nigerian entertainment industry because many musicians were encouraged by radio stations which devoted substantial airtime to playing indigenous music. During the colonial and post-colonial days according to Olatokun, (2000), indigenous music took the center stage as it was the era of musicians such as Jim Lawson, Victor Abimbola Olaiya, Zeal Onyia, Bongos Ikwue, Eddy Okonta, Celestine Ukwu, Bobby Benson and lots of other indigenous musicians. They took the entertainment industry to high heavens through their indigenous music. At that time (1964-1990), Highlife, Juju and a lot of other genres of indigenous music were the pride of every Nigerian which was made popular after independence, but in recent times, this has changed as broadcast stations pay less attention to the Nigerian

indigenous music in favour of foreign music styles or even the Nigerian local music in the form of hip-hop. Incidentally, the major factor responsible for this change is globalization which is sweeping through the world. Although, since independence, radio broadcast programmes with particular reference to music have tried its best to live up to its objective of promoting cultural awareness throughout the Nigerian federation. Part of these objectives is to essentially cover the areas of aesthetics, religion, ethics, philosophy, language, music, history and arts.

In line with their objectives, radio programmes with particular reference to music have tried as much as possible to be oriented

towards:

- (a) Identifying, promoting and preserving Nigerian culture and promoting the study of Nigerian history and language.
- (b) Selecting critically, relevant foreign culture for the purpose of enriching Nigerian culture.
- (c) Developing and promoting the appreciation of indigenous aesthetic values by citizens.
- (d) Promoting Nigerian indigenous cultures, moral and community life through broadcasting.

One of the objectives of the Federal Radio Corporation of Nigeria (FRCN), formerly known as the Nigerian Broadcasting Corporation (NBC) is to “provide a professional and comprehensive coverage of Nigerian culture through broadcasting; to promote cultural growth through research into indigenous cultures, and to disseminate the results of such research (Onabajo, 2001:16).

The National Broadcasting Commission which was later set up by Decree 38 of 1992 as a regulating body for broadcasting in Nigeria and was given the duty of promoting Nigerian indigenous cultures, moral and community life through broadcasting.

The National Broadcast Commission through its 1992 code has authorized broadcast license with mandates of a minimum of 60% local broadcast content for open Television and 80% local

broadcast content for radio while cable and satellite re-transmission stations are mandated to reflect a minimum of 20% local content in their programming. Indigenous music constitute a large part of what makes up local content rather, in recent times, globalization has made hip hop music more popular because it appears to be holding sway with the electronic media in Nigeria with massive air plays.

The essence for these cultural objectives was and still is to ensure that broadcast media, radio inclusive in Nigeria is a conduit for cultural learning through which the mass society are constantly reminded of their cultural heritage of which music cannot be taken out. (National Broadcasting Code, 1992).

It is based on these established facts that radio and the promotion of indigenous music is of interest to the present study as the researcher will evaluate Capital 90.9 FM under Kaduna State Media Corporation.

1.2 Statement of the Research Problem

Since independence, radio broadcast in Nigeria according to Onabajo, (2001:14) have tried its best to live up to its objective of promoting cultural awareness throughout the Nigerian federation through its music programmes. However, despite the successes they have recorded in the past, there are still inevitable problems as bulk of the materials circulated in the Nigerian airwaves consists of foreign materials or Nigerian artistes employing the act of code-switching. Infact, the adherence of Nigerian broadcast stations to foreign music styles in recent times is probably due to the fact that it gives them listenership thereby, forgetting the potentials deposited in our indigenous music which has rich and colorful messages embedded in them.

A close look at one of the major objective of the Nigerian Broadcast Station reveals to us that as a medium of communication, they are saddled with the responsibility of educating listeners on

our rich cultural heritage through the airing of local content which includes indigenous music thereby, taking us back to what our cultures were in the past but the reverse is the case. Infact, our indigenous music which remains one of our rich and beautiful forms of expression remains unheard. Is this a conscious or deliberate act or are there reasons why it is so? What then becomes the aftermath of this genre of music which Nigerians held dearly before now?

Furthermore, despite the National Broadcasting Code of 1992 which states that broadcast content for radio must constitute 80% of local content, most broadcast stations according to Emedolibe, (2013) still do not comply. In fact, radio stations have only devoted a negligible portion of their time belt to playing indigenous music and where it exists, they come as thirty minutes shows meaning that the duration will not be equivalent to the duration of time they set aside for airing western music. Nigerian presenters also are not left out. Most of them have been influenced by what the western media feeds them with which in turn tend to dictate what they too decide to air to the detriment of our indigenous music.

It is against this backdrop, the researcher wishes to ascertain the level at which Capital 90.9 FM has promoted our indigenous music.

1.3 Aim and Objectives of the Study

The goal of this study is to present the radio as an effective medium for the dissemination and promotion of local culture with emphasis on Nigerian Indigenous music. In view of this aim, the following objectives will be pursued.

1.4 Objectives of the Study

- i. To examine the level of compliance to the local content provision of NBC code with emphasis on indigenous music by Capital FM Kaduna.
- ii. To examine the quantity of time and number of days allocated for airing indigenous Nigerian music.
- iii. To determine the percentage of indigenous to foreign content with emphasis on music
- iv. To analyze the challenges in broadcast local content programming with emphasis on indigenous music and suggest possible mitigation strategies.

1.5 Research Questions

- i. To what extent has Capital 90.9FM complied with the National Broadcasting code of 1992?
- ii. How often do they air indigenous music programmes?
- iii. What is the percentage of indigenous to foreign content of music in Capital FM, Kaduna?
- iv. What are the challenges faced by Capital FM concerning the broadcast of indigenous music and what possible mitigation strategies are there?

1.6 Scope of Study

This project will focus on radio activities especially the music programmes of Capital 90.9 FM. The scope will be limited to the case study. Because the listenership of the station cuts across every age categories, this study will cover a significant number people in the area called Narayi Highcost under Chikun Local Government in Kaduna State who are active listeners and will present unbiased answers or solution to the problem of this study. The choice of Narayi Highcost lies in the fact that they constitute the major participants in the call-in programmes of Capital 90.9FM.

1.7 Significance of the Study

This study is significant because it is one of the ways of exposing people to the role of radio as an effective medium for promoting Indigenous music.

This work will be of immense benefit to Kaduna State Media Corporation because it will enable them pay more attention to promoting the indigenous music of the Nigerian people being one of the agents of socialization. Through this research, they will be able to adopt better ways of promoting indigenous music.

The residents of Kaduna State will also benefit from this work especially the youths as it will encourage them to know more about the importance of our indigenous music and the need for them to promote it in their own different ways even in the face of globalization.

This study will serve as a great awakening to Nigerian producers and presenters on the importance of language promotion through the portrayal of indigenous music.

The policy makers will also benefit from this work as it will make them put more effort on the local content provision as emphasized by the National Broadcast Code by ensuring that it is strictly and adequately adhered to by Nigerian Broadcast stations.

CHAPTER TWO

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.0 Introduction

Literature review is a body of text that aims to review the critical points of current knowledge including substantial findings as well as theoretical and methodological contributions to a particular topic. Bruce, (1994) states that literature review seeks to describe, summarize, clarify and evaluate the content of primary report. Thus, major works which are related to the research topic will be reviewed.

2.1 The Role of Media in the Society

It has been observed by Anderson (1998:89) that our society is media dependent because the media is pervasive in our lives. Mass media takes place through so many channels and are simply put as the major gateway through which large numbers of people receive information and entertainment simultaneously. For this reason, Okpoko (2005) observed that, “society’s survival and growth depends on a number of things among them is a system of communication through which people could exchange symbols and thus propagate learning at an accelerated rate”

Bittner, (1989) sees the media “as a fundamental organism that carries specific roles in the society because the dominant cultures assumption that it is normal is recreated time and time again without question through the media”. He considers it as a “mirror” of the modern society because of its ability to shape our lives.

Understanding the role which the media plays in the society is paramount. This is because the media is a functional organization that carries out specific roles in the society. It is also important to note that the role of the media has changed overtime but it is still critically examined in furthering our understanding of the society.

Media according to Bittner, (1989:95) plays several roles in society including serving as a means to distribute news and convey information regarding politics and education. Using the United States as an example, he notes that media emerged as a dominant social figure in the 19th century and since then; the media has served the purpose of providing members of the public with real time information on news surrounding local, national and International events.

For Wood, (1997), the role of media is complex and varied. He notes that at times, the media is viewed positively by society although, it is considered over bearing and obnoxious other times because of the kind of programmes they air. He noted that, one beneficial feature of media is its use to promote education which is achieved through using several methods of communication including Television shows and radio programmes.

In another development, Soverin& Tankard (1997) surmise that the media has played significant roles in making the world a global village and to reduce communication gap amongst the people living in the far areas. However, they also noted that “the media in recent times has become a commercialized sector eyeing the news which is hot and good at selling to the detriment of the audience and active listeners of the station. Bringing it down to Nigeria, the commercialization of the media has in recent times made broadcast stations air programmes that will bring profit to the organization. This can be seen in the airing of western programmes to the detriment of our own indigenous programmes. However, it is pertinent to note that if the media identifies its responsibility and work sincerely and honestly, then it can serve as a great force to build a nation economically, educationally and most importantly, culturally.

The argument of Griffin, (2000) takes another dimension. For him, the media report the news, serve as an intermediary between government and the people and help determine which issues should be discussed and also, keep people actively involved in society and politics. From the

above, perhaps the most important role of the media in politics is to report news and the vast majority of people must trust the media to provide them with information. In a similar development, Tejumaiya, (2003) asserts that the role of the media in the society is to provide a public forum for debates between political leaders. For him, many voters learn a great deal about candidates and issues by watching these debates thereby providing a forum for elected officials to explain their action via interviews. It is worthy to note that the role of the media in providing a forum for political leaders to air their views depends solely on the government in power. For this, Enahoro, (1995) observed that General Sani Abacha never granted any interview to any Nigerian media from 1993 to 1998 rather, he granted a couple of interviews to the United States media. This simply means that the system of government in place to a large extent determines the role of the media in a particular society.

Furthermore, the role of the media according to Spear and Seydegart (2000) is to set the agenda by choosing stories to present to the public. It shapes which issues will be debated in public.

For them, “the images that appear on mass media do not only reflect society, they play a part in directing it as well. This occurs through accessibility which implies that the more frequently and prominently the media cover an issue, the more instances of the issue becomes accessible in audience memories. This simply means that the media’s concentration on a few issues and subjects leads the public to perceive those issues are more important than other issues.

In another development, Boyd, (1997) surmise that the role of the media is Socialization. For him, the media play a big role in socializing people to American society and culture because much of what young people learn about American culture and politics come from magazines, television and radio shows. This has prompted Franklin & Love (2002) to say that

The west has been able to define and control the world’s problems not only at the level of material which political economy is happy to explore but just as importantly at the level

of ideas. In other words, what is considered worth knowing about the world is defined and controlled by the west and the media in all its globalized forms can be seen as an agent of this enterprise.

Bringing it down to Nigeria, it is worthy to note that most of what is aired on the media are western programmes although there has been an attempt by the New World Information and Communication Order (NWICO) to address the problem of information flow from the West to Third World Countries but the problem persists because of a number of issues one of which is the fact that International Broadcast media like the Cable News Network (CNN) and the British Broadcasting Corporation (BBC) have become our main source of information. Also, most Nigerian's prefer to watch satellite stations rather than our own local stations. Infact, Enahoro, (1995) observed that during the military rule, Nigerian was widely discussed more than ever before in international media.

By and Large, the role of the media in the society can be categorized under seven broad groups which are

- To inform (a teacher function)
- Surveillance (a watcher function)
- Holding the society together.(socialization)
- To entertain.
- Acts as a communicating forum (media equivalent of town hall meetings or group discussion)
- Setting the agenda.
- Serving the political system

From the above, we can see that the media plays several roles in the society however; one grey area which has not been given adequate attention is the role of the media as an agent of cultural glue.

Macbride et al (1981) in Boyd (2010:1) sees the media as “a cultural instrument which supplies the cultural fare and shape the cultural experience of many people in the modern world’ This reveals the inevitably-symbiotic relationship which exists between the media and the cultural promotion of every given society.

It is pertinent to note that cultural education is done through communication channels like mass media thus, the mass media in Nigeria has an important role to play in the area of cultural education. Therefore, the media as gatekeepers and the watchdog of the society are seen as credible sources of cultural information thus, the masses rely on them. Using Nigeria as a reference point, Maler, (2000) notes that the media broadcast feature more of western programmes by circulating information that pertains to the west. Hollywood films are featured more than Nolly wood films, thereby promoting western culture.

Since culture is passed from one generation to another, what then is passed to this present generation reading? How many cultural programmes are promoted by our media houses which will help to preserve and promote Nigerians culture? In an attempt to answer the above question, Ayakoroma, (2011), notes that “In the 90’s, the Nigerian media gave adequate expression to the cultures of the diverse people of Nigeria because radio broadcasting popularized Nigerian languages, exposed the music and culture of Nigeria to the international community” He went ahead to say that “the programmes that were featured on radio include short stories, talks, music, sports, and so on but in recent times, more of western entertainment music programmes are featured because of their quest to have more listeners. Moreover, the messages in some of the songs do not portray the Nigerian cultural values likewise the language and the lyrics are more on personal experiences.

Indeed, the media permeate our daily lives and can be used as the pivot of cultural campaigns in the country, thus, the media is seen as purveyor of cultural education but it is important to note as Hess, (2010) stated that ownership is important when discussing about the role of media in the society. This is because the situation that occurs now is the fact that the media is concentrated in ownership. Fewer people own larger media corporations and their views become monopolized thus, setting the agenda. They choose to dictate the kind of music they air that is why in most radio stations concentrate on western music to the detriment of our own indigenous music. Infact, they can choose whether or not to promote our indigenous music.

On a whole, the role of media in the society with reference to promoting indigenous music refers to the role of the media in being a carrier of culture because the music of a particular society itself is a part of culture. Since culture is transferred from the older to the younger generation, there is the temptation to ask how the process of transference will continue when the indigenous musicians grow old and aged as a few of them are now. This is where communication via the media (radio) comes in to ensure that there is a continuous flow of the Nigerian indigenous music from one generation to another because culture plays a role for societal transformation and development, for the stability of a society according to Atume (2014:16) is ensured through the transmission of cultural values.

2.2 Radio Programming in Nigeria

It is pertinent to note that the contribution of radio to a society's development depends largely on programming.

Programming is the planning and execution of what radio listeners would hear and what television viewers would see on their sets in a predetermined order. Broadcast programme

according to Sambe (2003) is a message which a broadcast medium offers to the society to justify the reasons for its existence or social function.

Simply put, programming is about the contents of radio and television signals that have increased in terms of varieties and duration. Such a programme according to Momeka, (2000) must be broadcast on radio or television, creatively and freely crafted not only to justify some taste but also to influence people or create awareness. It must be a material created to meet certain specific needs or attain some set objectives, transmitted to some predetermined audience. In other words, programming is an individual performance designed for an audience slated for a particular time in the broadcast media.

Onabajo, (2001) defines it as a means of determining the kind of programme to make the belt or slot for the benefit of the audience. He continues by saying that Programming means taking programmes and determining where to broadcast such materials. Programming in radio involves the task of choosing programmes and scheduling them in meaningful order and evaluating their degree of success or failure. It stems from a National Broadcast Philosophy which spells out the goals and objectives of broadcasting which involves the following: Programme planning, Programme production and Programme placement. Programme planning involves the following considerations.

1. Duration:

This simply means the quantity of time that will be allocated to a particular programme. Some run within twenty, thirty minutes or one hour. It is important that programmes do not go beyond the normal time but at the specified time, the programme should try as much as possible to meet the needs of the audience. Since music is a major feature of radio broadcasting, it is imperative for broadcast stations in Nigeria to allocate adequate time to airing indigenous music. The duration of time Capital 90.9 FM allocates to airing indigenous music will be examined.

2. Operational Philosophy:

This means how long the programme will be carried out. Indigenous music programmes should have no specific time because of the sweeping wave of globalization. Constant airing of indigenous music helps in the promotion of our culture.

3. Programme Philosophy:

This can be said to be the beliefs and values to be observed and expressed in a programme. Musical programmes aired should be void of vulgar or offensive words.

4. Programme Placement:

This involves the time in which a particular programme will be placed or scheduled in terms of the year, month, days and time. Akpan (1988).

Citing a historical view on how programming has been, Onabajo, (2001) observed that between 1966 and 1979, there was a reduction in foreign content of broadcast programmes and between 1979 to 1985, the drive for locally produced programmes was heightened but impaired by scarcity of funds, inadequate equipment, and frequent breakdown of existing equipment and lack

of trained personnel. An important factor which contributed to this is the fact that prior to the advent of Decree 38 of 1992, the broadcast media was the baby of both the federal and state government. Then, the programme policy thrust has always been the propagation of government activities. The scenario has been dull moments for the audience of broadcasting since they had no choice than to listen and watch what government thought was best for them.

Although the era of private broadcasting as stated by Turrow, (2009) has its own pitfalls in terms of programming. Nevertheless, it has brought some improvement in terms of offering alternatives to the audience. Some states have used the broadcast medium for cultural awareness and development but from the 1990's up till the present, it has become obvious that globalization which appears to threaten the culture of developing nations among which Nigeria ranks high has become a problem. We see producers packaging programmes that conform to that of the Western world leaving out our local culture which is of paramount importance. Some of them air largely western music despite the laws guiding broadcast content set up by Decree 38 of the 1992 constitution which states that "Every radio station shall attain a local content minimum of Eighty percent(80%) so as to promote local content and encourage the production and projection of Nigerian life". Despite this, Olugboji (1997) as cited in Onabajo, (2001) observed that little attention is paid to airing our indigenous music as western forms of music are what the broadcast stations air most often.

Furthermore, one of the most important areas of the code for which broadcast organizations must comply according to Onabanjo, (2001) is the area of what programming (broadcast contents) should be. The NBC Code clearly states that broadcasting in Nigeria should be a conscious effort towards the realization of the cultural objectives for which the industry was established to fulfill in Section 1.5.2 of its Code which reads thus. Broadcasting shall, among others:

- a. Seek, identify, preserve and promote Nigeria's diverse cultures;
- b. Select, critically, the positive aspects of foreign cultures for the purpose of enriching the Nigerian culture;
- c. Develop and promote the application of indigenous aesthetic values;
- d. Promote the development of a high level of intellectual and artistic creativity. (National Broadcast Code, 1999:14).

Despite all these, it is imperative to note that ownership is a strong determinant of what type of programmes are being aired. It is assumed that whoever controls the media can choose to set limits to what they do.

2.3 Music

Music in several quarters has been agreed upon to be as old as life itself. Akpabot, (2005) notes that around 1500 years ago, music became more complex as various cultures went in their own directions adapting their kind of music.

Therefore, Oluwole (1985) in his thesis on Public Relations and Nigerian Music industry stated that "There is no aspect of human life in which music does not play vital roles" Right from time, music has served as man's faithful companion for instance to announce the birth of a baby, music is used to announce and celebrate. Also it is used to announce the joy of success during sad moments and eventually death. According to Ebua, (1989) "In spite of grief and sadness, music is still employed to emphasize the sorrow". This goes to show that music can effectively be used to express moods and this brings the question, what is music?

To a large extent, many people find it difficult to put a definition to the word music even when they find one; it differs among the ethnic tribes in the country. The definition ranges from an

organized noise to translation into sounds of impressions and emotions and also the symbolic immediate and not translated presentation of our comprehension and responses.

The Oxford Advanced Learners Dictionary (1999, Fourth Edition) defines music as “ The arrangement of sound in a pleasing sequence or combination to be changed or played on instruments” From the explanation, one would agree that music allows inspiration to flow and it leads one even when it comes directly from the soul, it touches a lot of souls.

Agu (2008:12) defines music as the expression of man’s deepest self and that its effect can be tremendously profound only when its scholarship has attained certain elements of originality and nationality.

In the same vein, Miller (1972) posits that music, like other arts, is always part of a total culture both in time and in place. It is not autonomous. On this premise, Blacking, (1971) states that it becomes undoubtedly clear that our indigenous music is humanly created and performed.

For the purpose of this study, music will be defined as “a sound arranged into pleasing or interesting patterns which forms an important part of culture”. This is because music is a vehicle through which human culture is shared and transmitted.

For Ekwueme (1988), music is the best of all art forms and is an essential part of the Nigerian society. Nigerians are therefore justifiably addicted to music because they make good music that has over the centuries had a positive influence over the music genre and style of other parts of the world. But like anything indigenous to Nigeria, Nigerian music has had several shifts and tendencies due to its receptiveness and dynamism. All generations of Nigeria have had music of their generation. This means that yesterday’s reigning music is today’s oldies and our

contemporary music would surely be old school to our children nevertheless, all these depends on globalization and how fast it is sweeping through the entire country.

2.3.1 Forms of Indigenous Music in Nigeria

Understanding and getting to know the different forms of indigenous music that existed in Nigeria is paramount to this research work.

Nigeria as a country has a very rich musical tradition that expresses and reflects both the social and ceremonial functions that are connected with life cycle and religious activities. This has given credence to the assertion that the African is born, named, initiated into manhood, warriored, housed, wedded and buried with music. Thus, one might justifiably assert that music is used for all day to day activities of an average Nigerian and that such activities may be connected with rituals, ceremonies, occupation, recreation and entertainment. (Vidal, 2002:4)

Ebua, (1989) therefore surmised that the music of Nigeria includes many kinds of folk and popular music some of which are known worldwide. According to him, styles of folk music are related to the multitudes of ethnic groups in the country each with their own techniques, instruments and songs. In another development, Agu, (1990) sees Traditional/indigenous music in Nigeria as functional, in other words, it is performed to mark a ritual such as weddings or funeral and not for pure entertainment or artistic enjoyment. In many parts of Nigeria as stated by Okafor, (2005) musicians are allowed to say things in their lyrics that would otherwise be perceived as offensive. However, it is important to note that in recent times, music in Nigeria has changed which arises from the fact that there exist a kind of subtle hegemony from the west where the Nigerian artistes do not even know that they are influenced.

Edet, (1964) categorized Nigerian music into three namely; indigenous or tribal folk music, western influenced inter- tribal music and western music. He went ahead to state that the first group includes all music that is tribally based while the second group by nature of its name denotes a music that is Nigerian rather than rooted in a particular tribe for example Afro Calypso, Nigerian Jazz, the indigenous church music and music written by Nigerian composers based on tribal themes. The third group, western music though not indigenous must nevertheless be examined because of the continuous influence of this music on the other two categories in recent times which arose as a result of globalization.

Additionally, Ebua, (1964) stated that Indigenous music in Nigeria is still tribally rooted. Consequently, the musical practice, the characteristics of the music and the place of music in the society differ greatly from one place to another. For the purpose of this study, indigenous music which consists of songs that are tribally based will be the main focus of discussion. It is therefore important to note that the term “indigenous” goes beyond just the language as it must also reflect our local colours, philosophy, folklore and that which belongs to us which is different from the way others do theirs. Some examples though not exhaustive are as follows;

Elioguchegbo:

This type and genre of music is common with the Igala people. Adolphous, (2014), asserts that this type of music is used in Igala land when the people want to express themselves. It can be used in the form of praise songs and people also used this type of song to tell a story. Adolphous mentioned *Lalo* which according to him is used to appease the gods. Some of these songs have moved from being sacred to social and according to him have been properly archived but is seldom heard in our broadcast stations.

Fuji:

Omoniyi, (1995) noted that the Muslim traders from the Sahara brought the Islamic religion and tradition into Nigeria. In Lagos Island then, there was a tradition developed to wake muslim faithful's up before dawn to eat in commencement of the next day fasting. The musicians were called "Ajiwere", while the music itself was called "Were Music". Music forms like Apala, Sakara and Fuji evolved from the same source but the most enduring is Fuji music. Through the years, three major artists have remained unwavering in the upholding of Fuji music they are Chief Sikiru Ayinde Barrister Known as the original Fuji creator), King Wasiu Ayinde Marshall and Wasiu Alabi known as Pasuma Wonder. Abass Obesere is also one of them. I.K Dairo, Ebenezer Obey and King Sunny Ade made this genre so popular in Nigeria incorporating new influences like Funk, Reggae and Afrobeat creating new sub genres like Yo-Pop. These group of people included westernized this genre of indigenous music by incorporating other influences thereby tampering with the way and manner the original song was composed and aired.

Uta & Ekombi:

Uta and Ekombi music according to Ewi, (2014) is sang and performed among the Anang people of Cross River State and the Efik people respectively. It is a social music sang during festivals and ceremonies which is always accompanied by a dance. Notable musicians who performed this genre of Uta & Ekombi are Uko Akpan and Iyang Ita Henshaw.

Apala:

This is a music genre originally derived from the Yourba people of Nigeria. Just like the Fuji music, it was used to wake worshippers after fasting during the Islamic holy month of Ramadan. Special mention must be given to Haruna Ishola. He succeeded in bringing Apala music to the

wider younger audience thus breathing new life to the genre and keeping the tradition of his father's legacy alive. His songs can often be heard in popular radio stations across Yourba land.

Ikede Music :

This type of music is played and performed by the Akoko Edo people in Edo State. It is a social dance for occasions in the society like festivals and ceremonies. According to Bello, (2014) one prominent musician who performed this genre of music during the 1990's is Adekwu. Although, he's late but before his demise, his music was recorded on Compact Discs (C.d's) and tapes.

Kalangu:

A pre-Islamic social music of the Hausa speaking people, Kalangu is one of the three popular music of northern Nigeria. The others are Bori and Goje music. Kalangu remains the most popular and the most patronized by the Hausa-speaking Nigerians (Ajirire1992). Kalangu is performed in different social and political settings such as wedding, naming ceremonies and in the palace of the Emirs. The musical instruments for the performance of Kalangu consist of Hausa native flute, tom tom, trumpet and calabash drums which accompanies Kalangu songs. Instances of ingenious restructuring of Kalangu music for performance by one artiste also exist. A well-known exponent of this is Dan Maraya. In such solo performance the player uses a string instrument called Kutigi. Lyrics of kalangu music are an admixture of native philosophical thoughts of the Hausa-Fulani, traditional folklores and Islamic motifs. Used mainly for eulogizing the nobles and the cultural attributes of the Hausas, Kalangu also serves as the twin-vehicle of political education and social engineering (Nzewi,1991).

Well known *Kalangu* musicians are Alhaji Mamman Shata whose vocals accompanied talking drums and was known to perform for the Hausa Northern Nigeria for more than half a century,

Alhaji Dan Kwairo, Alhaji Sanni Dandawo and Dan Maraya, Jos whose music is usually about life and living.

Juju:

Juju as a word carries different socio-cultural meanings. In the European societies it conjures ghoulish, fetish and ritualistic practices of African peoples. Similarly, juju is the borrowed psychedelic name for amulets that possess supernatural potency in the African context. Whatever the connotation of the word in different societies, juju connotes and conveys music among the Yoruba speaking people of Nigeria today. The name for the music was contextually adopted when Tunde King performed at the funeral rites of Akintola Sapara, a renowned Lagos herbalist that was a dubbed juju man by the then colonial masters. Associating the music to the context of its first performance produced the contentious name. Juju, a celebration and exultation music of the Yoruba, extols the five rich cultural life of the people on such socio-cultural events as naming, burial, coronation and wedding ceremonies.

Played by a band of about 10 persons including vocalists and instrumentalists, original Juju music was devoid of heavy instrumentation rather, it was an amalgamation of the sonorous voice of the lead vocalist, loud chorus of the back up singers and such native percussive instruments and effects like the dundun and kumbe drums, agidigbo, sekere and agogo (Nzewi,1991).

Juju music has changed greatly in recent times, incorporating modern electronic instruments and gadgets. One of the new forms of Juju music is Afro-juju, the brainchild of Shina Peters, which employs heavy percussive sounds and loud singing in very fast tempo. Well-known Juju stars are Ayinde Bakare, Julius Araba, Ade Ade, Tunde Nightingale, I. K. Dairo, Dele Ojo, Ebenezer Obey, Sunny Ade, Segun Adewale, Dele Abiodun, etc.

The Nigerian Indigenous music is meant to be a type of music which is created entirely from traditional elements which has no stylistic affinity with western music. (Euba1989) but because

of the growing impact of western influence, there has been a shift from what it was originally known as. This is as a result of globalization.

2.3.2 Music as Performance

Theatre is the branch of performance arts concerned with acting out stories in front of an audience using a combination of speech, gestures, music, dance, sound and spectacle. Thus, theatre today broadly defined includes performances of plays, musicals, ballets, operas and other various forms. One of the most varied areas of the performing arts world is music. Music therefore as an art of the theatre has its roots in primitive ritual and ceremony and its branches in every modern means of theatrical presentation.

In a performance, music is composed to govern, enhance or support a theatrical conception. This is to say that music is the sole factor that determines the experience as is not only meant to enrich a play with decorative images or backgrounds but is indispensable for the highest effects in the imaginative theatre. Hence, the role played by music is not that of drawing out inner action but bringing out events and causing passions to flare high. (Chan, 2003)

Furthermore, a play is likely to use music for atmosphere, setting the audience, scene changes, interludes and perhaps underscoring emotionally significant moments. Music enhances a scene which means that adding music to drama can be very effective. Music should therefore be used to establish mood and atmosphere but be very wary of emphasizing emotional moments. This is because music is often best employed to move an audience along from one feeling to another and because a scene moves, it is important the music does. It should be clear then that music can be used to gain an audience attention. Equally though, it must be used to maintain it.

On a whole, Music is an integral part of a play which is used music to establish a mood, provide background noise, fill the dead air during these scene changes and many other things. Thus, having established the role of music in performance, it is pertinent to note that music in the Nigerian traditional setting has gone beyond live performances because of the growth of media and technology.

According to Thiorribury, (1997) performance generally comprises an event in which a performer or group of performers behave in a particular way for another group of people. It can be seen as a musical, dramatic or other entertainment presented before an audience. Simply put, it is an act of performing either music, drama or any other form of entertainment. Thus, Buratai, (2013) posits that performance has undergone revolutions and has evolved to mean ways of comprehending how human beings fundamentally make a culture, affects power and re-enforce their ways of being in the world. It tells who we are. He further stated that traditional performances are formed by conventions and enactments because some of them are framed by cultural conventions. This is why in a traditional society according to Ebua (1969), there is no universal language of music each tribe has a musical language of its own.

In a similar development, Aaron, (2011) notes that through music and dance performances, indigenous people sustain and preserve their culture and sense of self within the world. Simply put, performance traditions are the foundation of social and personal wellbeing but in recent times, there is an increase in the loss of these traditions therefore the promotion of these performance traditions with reference to music is of great importance.

Nwosu, (1985) noted that music functions differently for ritual, ceremonial and social activities and the style of performance varies according to the function of the music. Talking about the

social function of music, it energizes warriors who are going to the battle front. Even in sporting activities, musical performances play a significant role as well as traditional ceremonies of historical events in the country. Nwosu, (1985) cited an example of the Arugungun fishing festival where drummers are usually employed to beat drums as the professional fishermen and women engage themselves in a competitive catch.

According to Abiodun, (2003) Dances go together with music. He explained further by saying that while musicians are energetically but rhythmly and sonorously playing their harps, rattles, flutes and singing, the dancers gaily dresses in their special or colorful dresses or scanty costumes are at the same time dancing in total unison. Even the spectators are not exempted; they enjoy the music and the dance.

In analyzing performance as a social behaviour, Kenneth Buck as cited by Buratai, (2013) proposed five key dramatic paradigms comprising the following

- The Act which refers to what took place in word and indeed. In this case, music performances actually take place and where the musician performs in a non-conventional space.
- The Scene which alludes to the background of the act. That is the situation in which act occurred. Music performances play either a social or a religious function.
- The Agent refers to the person who performed the act that is the musician.
- The Agency referring to the medium or instrument used to carry out the act (The Media)
- The purpose which refers to the aim or objective of carrying out the act.

Taking a critical look at the Agency, it is important to note that the channel through which music is preserved and promoted in recent times is the radio which is a broadcast media. This is

because there has been a paradigm shift as a result of the growth of media and technology which has resulted in the diminishing role of the culture of theatre and performances at large. Music itself is the main content of radio broadcasting moreover, every programme on radio is interspersed with music. Music therefore has moved from live performances to the use of the media.

2.4 The Impact of Globalization on Music in Nigeria

If all other aspects of our lives have been adulterated by foreign pressures there is no reason for us to expect our own music to be insulated from foreign influences. In between this however is the awareness that music is the most singular preserver of culture and the strong patriotic and cultural pride of Nigerians (Ebua, 1989).

Traditionally, music as an art form according to Agu, (1990) was always part of human culture as each indigenous culture had their own unique style and sound of music. It was a form of art which served as a custodian of the socio-cultural, religious and traditional lifestyles as it also served as a medium for the transmission of cultural ideals which condemns and discourages vices within a culture. Gradually, this increased in the marginalization of the so called serious musical artistes and greater diversity in music.

Furthermore, Collins, (2001) observed that with the emergence of capitalism and the industrial revolution, we have seen the birth of mechanical reproduction technology where the dominant class decide what music is heard. This has resulted in a great influence in traditional/indigenous music. For this reason, Okafor, (2005:125) observed that “Music in Nigeria has never been static but has consistently being undergoing a process of metamorphosis through a continued exposure to diverse musical styles from foreign cultures which manifests itself as Globalization”. It is

perhaps the trend shaping the current environment and is fastly determining the cultural practices of Nigerian people with emphasis on music.

In another Argument, Saneneh, (2005) posits that the proliferation of hip-hop music outside America and especially in the third world is a clear indication of international cultural flow and potency of globalization which is making the local music and practices less fashionable. In the midst of global influence, the Nigerian musician is now caught in a dilemma over how to remain relevant in the local context despite the continuous longing of his audience for foreign music. This has led to the creation of fusion and cross over through hybridization.

According to Seligman, (2001), this has led to the indiscriminate and usually poor imitation of foreign popular music forms like disco, hip-hop, rock, soul, and many others, thereby losing out on originality and producing bad taste. This is unfortunate as there is an emerging interest, demand and consumption of African traditional and popular music with real African musical instruments – drums, horns, flutes etc. Sadly, the new trend among young musicians whereby they use drum machines, synthesizers and computerized rhythms, destroy the desired distinctive African flavor.

It is important to note that one main argument against the concept of hegemony as stated by Kaplan & Kelly (1994) is that “...while dominant cultures may spread their influence to diverse regions, these regions tend not to abandon their own values and interests but merely incorporate the new ones into a broader view of the good of life”.

This is seen in artistes all over the world dealing with the influences of the big music industries and creating hybrid sounds and hybrid selves to fulfill the norms of international entertainment with forms of the locale music traditions (Mitchell, 1996, Taylor, 1997). Taylor (1997) therefore

observed that the traditional indigenous sounds of music are simply getting lost in the process of hybridization.

However, in discussing globalization and indigenous music, one cannot but look at the angle of cultural imperialism and popular music homogenization. Fleming (2004), a major proponent of the cultural imperialism theory states that

The dominance of the media by foreign culture can lead to a process of “cultural mix” – a blend of both local and foreign culture, resulting from consistent exposure to foreign culture. This could lead to the development of a homogenous society whereby the weaker culture conforms to the dominant cultural ideas that are likely to undermine indigenous culture.

The above statement can be seen in most of the Nigerian music which has been neutralized with western beats. Put in another way, the traditional and local music of the people has been replaced with that of the Westerners known as hip hop rock&roll and lots of other genres. It can therefore be assumed that indigenization of popular music in Africa, perhaps in Nigeria, is a control effort of the Nigerian music industry to check the influx, infiltration and dumping of African American hip hop music in Nigeria. However, it is obvious that contemporary hip hop music in Nigeria has traceable elements or indices of Americanization thereby, making our indigenous music shrink inferiorly. For, Omoniyi (2005) code-switching consists part of problem.

Code-switching can be described as a means of communication which involves a speaker alternating between one language and the other in communicating events. In other words, it describes someone who code-switches using two languages (interlingua) or dialects (intralingua) interchangeably in a single communication. Milroy and Muysken (1995: 7) see code-switching as ‘the alternative use by bilinguals of two or more languages in the same conversation’.

Code-switching is also a creative way of combining languages. It is the practice of mixing languages or ways of expressing oneself in a conversation. Chloros. (2007) defines Code-switching as the alteration between two or more languages, dialects or styles. He sees it as a well-studied phenomenon, one that is found pretty much in every corner of the globe. In fact, celebrities have shown all sorts of motivations of why someone might employ code-switching. Thus, just like real life, code-switching can be used as a means to a wide variety of artistic ends.

Davies & Bentahila, (2006) sees Code switching is both a localizing and globalizing device in the effort towards globalization and hybridization of popular music. Davies and Bentahila (2006) describe code switching as a poetic device. They argue that code switching between colloquial Arabic and French in Rai music lyrics add to the rhetorical and aesthetic effect of the lyrics message. It also reinforces the rhythm and various types of patterning in songs, semantic input, semantic oppositions, similarities, parallelism, repetition or reformation. In another development but similar study, Davies and Bentahila (2008) argue that “code switching and translation are strategies to replace or reduplicate source material to highlight rewriting, juxtaposing components from different languages as affirmations of identity, as in-group markers, stylistic devices, and exclusion or alienation of outsiders”.

Babalola and Taiwo (2008) examined code switching from English to Yoruba and vice versa in the music of five Nigerian hip hop musicians, the nature of code switching as a linguistic phenomenon in hip hop music, the reasons for code switching, the stylistic effects of the trend, and implications of the practice in communication across the globe. They argue that code switching is an identity marker, showing the affinity with cultural roots likewise the growth, spread and popularity of hip hop music. However, it is pertinent to note that applying the code switching makes the value of the Nigerian culture shrink.

Adesioye, (2009) further observed that Hip-hop came on board at the period in Nigerian music when people were longing to listen to something new, global but with local ingredient. Here, language plays a significant role and one of the ways in which the Nigerian scene adapted this genre to suit home context is by employing the art of code- switching which has gradually become the identity marker of Afro hip-hop. Here, the musicians blend local and western songs. This is what Kintz (2007) a major proponent of cultural imperialism refers to

...a deliberate design of local content to reflect western formula models through a hybridization of indigenous values and foreign values. Often times, there is a contradiction in the mix of these cultural values, which contradicts the indigenous culture of the viewers.

Today, Nigerian rappers and R&B singers attempt to reaffirm their ethnicity in the form of the music they produce. While they spout a good deal of Americanisms (slang, accents, references), they also weave in phrases in Yoruba, Igbo, and Pidgin English. The use of these indigenous languages maintains a sense of hybridity. However, language is not the sole purveyor of cultural identity. Behavior becomes an important indicator of the extent to which cultural insurgency has taken place. Cultural theorist Anthony Appiah writes that pride and identity are preserved when there is a balance between individuality and cultural heritage.

Also, studies according to George, (2007) have shown that local creativity is stifled by the suffocating preponderance of American or Western culture. Brazilian educator, Paulo Freire, in his *Pedagogy of the Oppressed* explained that when a group of people are overwhelmed by the values and influences of an occupying power, they lose their voice and retreat into a culture of silence. Musically, this has serious implications for most of the artists who find themselves pressured to compete with the music that is shipped in via MTV and the internet.

This effect can be seen in simple occurrences like the names that artists adopt, such as 2face, M.I., P-Square, Wiz Kid, and Flavour. These choices all have glaring similarities with most

African American hip hop artists. Awkward affectations, imitated accents and images are similarly disturbing, from tattoos and skin-bleaching to cornrows and long straight weaves. Local female neo-soul artists like Nneka and Asa, as talented as they are, seem to be over-inspired by Erykah Badu and Jill Scott.

One of the most popular artists in Nigeria today is a young man, Chinedu Okoli, who goes simply by the name Flavour (another similarity here to African American artist, Flavor Flav). His most popular track is called “Nwa Baby”. The remix of the song, subtitled “Ashawo,” which means prostitute, should leave no mystery as to the content of the lyrics. An upbeat pulsating track that has millions of youtube views is catchy and reminiscent of highlife. In terms of sound, Flavour blends old and new to arrive at a hybrid sound. However, in complete opposition to this, his music video offers a stream of confusing images.

Standing with his arms spread wide apart on top of a building that could be anywhere, Flavour sports Kanye West-style sunglasses, Lil Wayne style dreadlocks and skinny leather pants. He grinds up against his scantily-clad dancers with their dubiously light-toned skins and long straight weaves while they gyrate in a fashion that is closer to BET hip hop video girls than to his own native Igbo Atilogu dancers. He clearly calls them “ashawos”, a bold move that leaves nothing to the imagination.

Another example of this identity crisis can be seen in the music video of Olu Maintain’s (Olumide Edwards Adegbolu) 2005 hit “Yahooze.” Like Flavour, his attempts to mix hip hop with a local musical dialect, in his case Juju, is overridden by the images in his videos. The video opens with Maintain standing wide legged in front of a Chrysler. The camera then zooms out to a row of cars, which include two Hummers, an Audi, a BMW, and a Volkswagen—one for each day of the week, he later informs us. He begins with Yoruba, calling out his boys to come and

party, dance (“yahooze”). He has a cowboy hat perched on his head, a pair of blinged-out sunglasses, several rows of gold chains hanging from his neck and two large diamond earrings adorn his ears.

Similarly, the singing group, P-Square, makes for an interesting study of contradictory identity. One of the most popular R&B/Rap groups in Nigeria, they mix Igbo, Pidgin English, and English in their lyrics. On their 2011 album, *The Invasion*, they collaborate with Rick Ross on the single “Beautiful Oyinye.” In terms of the sonic quality of the track, while it sounds well produced, smooth and sophisticated, one immediately identifies it as Nigerian because of the language and because it bears certain aesthetic characteristics of an older highlife style. However, visual behavior tells a different story in the music video, which is shot on a white yacht somewhere unknown. Clad in clean white, the two brothers serenade two women whose physical appearance seems to have more resonance with Fela Kuti’s concept of the superficial “Lady” than with the more natural “African woman.” (P-Square’s lyrics tell us that this is “the girl they want marry.”) With tattoos, diamond earrings, sunglasses and dreadlocks/cornrows, one could mute the music and believe that this video belongs on the BET screen in the United States. The same analysis could be applied to another hit from the same 2011 album, “Chop My Money,” a pulsating collaboration with Akon. Again, the music video results in a confusing idea of where Nigerian identity can be found in the forest of contrived African American hip hop/R&B tropes.

In his writings on power, Marxist scholar Antonio Gramsci suggested that hegemonic dominance in civil society is reinforced when the values and ideas of one group are imposed on the masses. It is this shift as stated by George, (2007) that seems to have occurred in the last twenty years or so. It is no longer enough to speak of African American culture as influencing Nigerian music

and culture. Instead, African American culture as representation now outweighs Nigerian “culture as lived experience.”

In a critique of Nigerian music in recent times, communications scholar Luke Uka Uche (1999) surmised that

Nigeria and some other Third World countries are undoubtedly faced with cultural conquest, via electronic media, by the industrialized Western societies that once colonized them. However, culture cannot be forcibly imposed on any group of people who are unwilling to be acculturated by foreign values.

My concern with views like Uche’s is that they do not account for the subtle nature in which hegemony often thrives. As Gramsci theorized, dominance by one group over another does not always occur by force. Often it is slow and incessant, working the ideals and values of the dominating power into the psyche of the subordinate group. This is the case with Nigeria’s hip hop generation.

He goes on to advocate for a sound national cultural policy that is effectively implemented and policed. And here again, I completely disagree. In a democratic, twenty-first century society where the effects of globalization run rampant, no amount of policing will stem the spread and dominance of African American culture on the psyche of the present generation.

It is obvious that the spread of this hegemonic dominance is cultural imperialism, or, as scholars like Fred Fejes would put it, media imperialism where one can trace out the cultural impact of transnational media on third world societies. Uche’s view of the current Nigerian culture as comprising a group of people who have willingly allowed this occupation is inadequate and erroneous. It is pertinent and imperative to add though that all may not be lost, that there is always hope for redemption.

In brief, it is important to note that all over the world in both the developing and developed countries there is a growing consumption of music irrespective of class and age. Nigerian music

should, therefore, be encouraged and developed in order to have a fair share in this phenomenon. Nigerian musicians should also take advantage of this international interest to produce Nigerian music with originality not merely imitating the Western trends.

2.5 Nigerian Broadcast Stations (Radio) and Local Content Programming

Momeka (2000:120) sees radio as a medium that can be used to bring to our children, youths and adults the greatest achievements of our cultural heritage which also includes our indigenous music. It is important to note that musical programmes are more of a feature of radio and many radio stations programming is made up of Ninety percent music. Music programmes may consist of folk/traditional music, pop music like reggae or classical music. For the purpose of this study, the researcher will concentrate on indigenous music which constitutes a major part of culture.

According to the NBC Code, the cultural objectives of broadcasting shall encompass various aspects of community life including aesthetics, religion, ethics, philosophy, language, history and the arts. Therefore, according to NBC (1999), broadcasting shall:

- a. Provide, through programming, a service essential to the maintenance and enhancement of national identity and cultural sovereignty;
- b. Serve to safeguard, enrich and strengthen the cultural, political, social and economic fabrics of Nigeria.
- c. Seek, identify, preserve and promote Nigeria's diverse cultures;
- d. Select critically, the positive aspects of foreign cultures for the purpose of enriching the Nigerian culture;
- e. Develop and promote the application of indigenous aesthetic values.
- f. Promote the development of a high level of intellectual and artistic creativity.

Therefore, local content regulation is essentially to;

- a. Promote and sustain Nigeria's diverse cultures, mores, folklores and community life.
- b. Provide diversity in types of programming content for the widest audience through the limitless variety in the cultural landscape of Nigeria;
- c. Promote Nigerian content and encourage the production and projection of Nigerian life within and outside its borders; in essence, strive to attain 100% local content; and
- d. Establish a dynamic, creative and economically vibrant Nigerian broadcast production industry (NBC, 1999).

To qualify as local content, a production shall satisfy any of the following:

- a. Made by authors, producers and workers who are Nigerians and residing in Nigeria; or
- b. Produced under the creative control of Nigerians; or
- c. The production is supervised and actually controlled by one or more producers established in Nigeria or
- d. The contribution in a co-production is not controlled by one or more producers based outside Nigeria or
- e. The production originating from any other country made exclusively by Nigerians or in co-production with non-Nigerians established in that country (NBC, 1999).

According to NBC (1999, p. 3) "Every license is required to adhere to a minimum of 60% local broadcast content for open television and 80% local broadcast content for radio. The cable/satellite retransmission stations are mandated to reflect a minimum of 20%".

It has been observed that the local content programming as emphasized by the NBC Code has been adhered to by most broadcast stations. For example, the music of Tu.Face Idibia, Flavour, Wiz-kid and a lot of other Nigerian artistes qualify for local content but do their music promote

our indigenous cultures, folklore, mores and community life as emphasized in the NBC Code? It is for this reason, Okafor, (2005) stated that “anyone who holds our country and culture in high esteem will not fail to note that Nigerian airwave is filled with music which do not promote our local identity.” He noted that

...today, the major brand of music swaying across our media houses is hiphop and as a result, these days, we hear new genres like Fuji Hip hop, Apala Hip Hop, hip hop this and that. The synchronization is not such a bad idea but the redefining of these songs make our values shrink inferiorly.

Although, since independence, Onabanjo, (2000:14) stated that radio broadcast in Nigeria have tried its best to live up to its objective of promoting cultural awareness throughout the Nigerian federation by

1. Seeking, identifying and preserving Nigerian culture and promoting the study of Nigerian history and language.
2. Selecting critically relevant foreign culture for the purpose of enriching Nigerian culture.
3. Developing and promoting the appreciation of indigenous aesthetic values by the citizens.

Onabanjo, (2000) also observed that all countries have legislation requiring some minimum percentage of time to be devoted to broadcast indigenous music or performances by local musicians, but to what extent has Nigeria broadcast stations with reference to Capital 90.9FM being able to do this taking into considering the NBC code of 1992 which states that every broadcast station must air Eighty Percent (80%) of local content? This is because the patronage of our indigenous music types which started declining in the last 15 – 20 years experienced an all-time retrogressive low in the late Nineties.

Emedolibe, (2013) attributed this unfortunate trend to lack of promotion in airwaves which is as a result of globalization. This according to her degenerated so low in 2012 that with the overwhelming dominance of the hip hop culture, exponents of other forms of music could not even muster enough courage to venture out.

To further buttress this point, Adegaju, (2009) posits that “the sheer ignorance of some presenters in the media houses is that our indigenous music is meant for uncivilized people”. He went ahead to state that the beauty in our indigenous music will not be seen until we begin to listen to them and the duty according to him lies in our broadcast stations particularly the radio because they have in recent times dedicated a little time in the playing of our indigenous music.

In a similar development, Olatunji, (2007:65) observed that our indigenous music which serves as the pedestal of Nigerian cultural identification remains unheard in our media houses. This according to him has made our cultural orientation difficult to establish because our traditional forms of music have disappeared from our music calendar. To further buttress his point, he stated that our indigenous music has only a limited audience in recent times and a good number of the younger generation are not conversant with this style of music. He attributed this reason to why our media houses have dedicated a negligible portion of their time belt to playing this form of music.

Worse still is that most of our FM stations play only foreign music and sometimes, Nigerian musicians singing in English. This I feel is a flagrant contravention of a cardinal requirement of radio broadcast in the country to which ...”every license is required to adhere to a minimum of 80% local broadcast content. This rule I believe was included in the National Broadcast code for a variety of nationalistic ends. Why then are some Fm stations flouting it? What is wrong with

the music of Dan Maraya Jos, Celestine Ukwu, Haruna Ishola, Sunny Bobo, Bongos Ikwue? If Nigerian broadcast station will not play indigenous music, where do we turn to for it? Is the NBC not complicit in this great betrayal of indigenous in favour for the foreign? Moreover, why is Fuji, Ikede or Ekombi music not included in their top ten every week?

The attitude of our broadcast stations towards indigenous music has prompted Olaide, (2000) to say that

...only a very few people in this generation would know musicians like Aremu Odolaiye, Victor Oliya, Victor Uwaifo, Maman Shata, Ayinla Omowura,, Dauda Epoakara, Danmaraya, I.K Dairo, Haruna Ishola, Kayode Fashola, Nico Mbarga, Osita Osadebe, Bongo Ikwue, Jim Lawson, Oliver de Coque, Oriental Brothers, Sir Warrior and the kinds of songs they composed during and after colonial era's but fortunately, the lifestyles and works of some of these men have been satisfactorily and scholarly chronicled and archived.

Adegoju, (2009) has also observed that Indigenous music like that of Dan Maraya Jos, Celestine Ukwu or Haruna Ishola and their protégés on Nigerian stations is hardly aired which in turn make people dismiss us as primitives of no history or culture. This has prompted Ukonu and Wogu (2006) to say that “It is saddening that the media in Nigeria are custodians of culture that are completely foreign”. It is therefore predictable that these kinds of music in the next fifty years would have gone off the Nigerian musical list.

In essence, it is important to note that most media organizations set their agenda based on the influx of what they see around them. The Agenda setting power of the media according Maxwell & Donald (1973:7) resides more in the amount of space or time devoted to a story and its placement in the broadcast meaning that the time and duration allocated to a particular program is equally very important.

This is to say that should broadcast stations concentrate more on playing indigenous music, people will become aware of its importance in our culture. This is because cultural imperative

according to Kargbo, (2006) is needed to inform the present and the future and it is the role of the media in particular, the radio to do this.

2.5.1 Brief History of Kaduna State Media Corporation

The Kaduna State Media Corporation was born out of the former Nigerian Broadcasting Corporation (NBC) established in the 1950's. Following the re-organization of the broadcasting in the country in 1978, regional radio stations at Enugu, Ibadan and Kaduna which transmitted on short wave were taken over by the Federal Government and brought under the umbrella of the Federal Radio Corporation in place of the then NBC stations except the national station in Lagos which was handed over to the respective state government of their locations. Thus the NBC was handed over to Kaduna State Government and re-named Kaduna State Broadcasting Corporation (KSBC) through edict No 8 of 1978. In 1991, the Kaduna State Government awarded contract for the establishment of its own television station and at the same time transferred the publication of Weekly Monitor newspaper from the Ministry of Information to the KSBC. This necessitated the change of name from broadcasting corporation to a media conglomerate saddled with the responsibility of Am Radio, Fm Stereo, Television and Newspaper publication services. The areas of coverage of Capital 90.9FM include Zamfara, Abuja, Zaria, Niger and Plateau State.

Accordingly, the present Kaduna State Media Corporation came into being under Edict No 7 of 28th May 1991 and their aims and objectives are as follows.

- To promote, educate, enlighten and entertain the citizens of the state.
- To change the attitudes, ideas, perspectives thoughts and behaviour of people.

- To establish correct values and set standards in all spheres of the society. (Kaduna State Media Corporation Circular, 1991)

Theoretical Framework

2.6 Theory of Cultural Hegemony

The theoretical thrust of this work is centered on the theory of Cultural Hegemony expounded by Raymond Williams and Antonio Gramsci. These two Marxists propounded their theory as a tool to underscore the cultural imperialism of the West, hegemony not been forceful like colonialism but a subtle manipulation by the West to the Third World Countries.

According to Gramsci, (1957), hegemony is the spontaneous consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group. He goes on to say that "...this consent is historical, caused by the prestige (and

consequent confidence) which the dominant groups enjoys because of its position and function in the world of production”.

He sees hegemony as domination by consent and fundamentally, the power of the ruling class to convince other classes that their interests are the interest of all. (Gramsci, 1970:5). Dominance is thus

Exerted not by force nor even necessarily by active apparatuses such as persuasion but by a more subtle and inclusive power over the economy and over state as education and media by which the ruling class interest is presented as the common interest and thus, comes to be taken for granted. (Ashroft et al, 2000:116)

To Gramsci, hegemony has psycho- cultural implications. He shows how the dominant classes were able to convince those who were been exploited that their situation was natural and thus, universal. (Berger 1995:65).

Similarly, hegemony is a process by which members of a society are persuaded to acquiesce in their own subordination, to abdicate cultural leadership in favour of sets of interests which are represented as identical but may actually be antithetical to their own. The aim of the Western Hegemony therefore is to resist social change and maintain the statusquo. (Turner, 1988:136).

The point here is that the ruling class ideology becomes in time sanctified common sense of the entire society through the “power of attraction” or the superior often tactic advocacy of the ruling class intellectuals. As Gramsci puts it

...the Normal exercise of hegemony is characterized by the combination of force and consent which balance each other reciprocally without force pre-dominantly excessively over consent. Indeed, the attempt is always made to ensure that force would appear to be based on consent of the majority expressed by the so- called organs of public opinions- newspapers and associations which therefore in certain situations are artificially multiplied.

Raymond Williams states that the traditional definition of Hegemony is political rule or domination especially in relation between states. Williams played a significant role in the explanation of hegemonic operations in cultural production. Williams cited in Berger, (1995:63) uses the word 'saturate' to describe how hegemonic thoughts fill our lives. Hegemony is more pervasive, more abstract and dominates every life, our assumptions and the world of what "goes without saying". It is a process that we find hard to discover because it is ubiquitous and amorphous. Hegemonic domination is so much more difficult to isolate and understand because it involves social and cultural spheres which are the basis of our life and which also gives meaning to values. (Williams,1977:108). Hegemonic domination is thus widespread, more hidden or disguised. (Berger, 1995:64)

Over powered by the hegemonic discourses of the West, Third World societies are stunted in their capacity to articulate their own identities and world view, they tend to internalize the perspective of the modernizers and develop mentalists.

Noam Chomsky, (1989:75) sees the main stream media as the major facilitator of hegemony. According to him, American Culture is concerned around a thriving and diverse media industry through movies, television, music and print entertainment.

For Brow, (1988), American Culture has an inordinate influence on the value of many nations where people aspire to a more consumer based lifestyle. The influence according to him is often seen in a negative light as it has the potential to suppress local cultural expression to the point where diversity in many forms is lost.

This is done not only through the control of the media but also through ownership and control of the whole infrastructure of the production of knowledge. The cultural and political leadership of

society by one class had to be re-examined, not from the rigid view point of an abstract economy nor from the obvious one of force and direct intervention but in terms of what Gramsci called consent. Gramsci, (1971:10) states that domination is effective because the extent of values and practices of the dominant classes permeate society such that they come to assume for the dominated classes a “natural unquestioned status”. By and Large, hegemony articulates a relationship between classes in which the strong or dominant by virtue of certain structural privileges, incorporates the weak or subordinate. (Williams, 1997:109). Importantly, this incorporation achieves effects of consciousness, creates a consensus and sets limits or values on the perception of reality in favour of one class. (Nasidi, 1986:187).

In contest of bourgeois Europe’s universal conceptions of itself, Africa had come to represent the very negation of the absolute spirit towards which an European man could dialectically aspire. (Hegel, 1978:187) sees Africa as a continent that was an embodiment of regression which Europe had dialectically superseded:

Africa proper as far as history goes back has remained, for all purposes of connection with the rest of the world, shut up; it is the gold land compressed within itself, the land of childhood, which lying beyond the day of self-consciousness history is enveloped in the dark mantle of the night.

Ultimately for Hegel, the most essential point had to do with the peculiar outlay of the African; he had not yet learned to distinguish “between himself and an individual in the University of his essential being” (Gossman in Nasidi, 1986:124). Therefore, the African had to be “Liberated” from nature and saved from his own savage self then a ‘free individual’, he would become a part of the world history. Hegel’s scheme as Marcuse explains is really in-extricably bound up with the global spread of bourgeois hegemony: the “free individual” is not indispensable corollary of private property-the central benchmark of capitalism. (Nasidi, 1986:122-123). Hence fort, the

savage would be speechless, broken, humiliated and oppressed. To speak, he must rely on his conqueror's language and modes of signification. To function in the new world order, he would have to rely on his master's voice. Thus, it is the cultural hegemony of those industrialized or economically influential countries, which determine general cultural values and standardize civilizations throughout the world.

In essence, there is the need to understand the concern of Antonio Gramsci and Raymond Williams that in certain social and historical circumstances, the Nigerian Broadcast industry itself far from being a transcendent and emergent practice may come to serve as the most significant mode of incorporation into an effective dominant culture. To this effect, this theory shall be used to discuss the activities of the policy makers and implementers.

Hegemony a term propounded by Antonio Gramsci and Raymond Williams is employed both by the West and Nigeria. The West through the media has gained cultural dominance over Nigeria and Nigerians reacting to this launched a struggle to free themselves came up with The National Broadcast Code established by Decree 38 of the 1992 constitution and was later amended by the NBC amendment decree NO 55 of 1999 constitution under the administration of General Abubakar. However, because broadcast stations are controlled by a few people whom the researcher considers as the ruling class whom in a bid to make profit, air any music that is hot and selling to the detriment of the Nigerian Indigenous music. These new capitalist overloads have thus emerged as the local hegemony. Thus, this theory is handy to this research because of the inherent power that lies in the hands of people who control these broadcast stations precisely between the policy makers and the implementers. They operate through a combination of force and consent. This shows that the normal exercise of hegemony is characterized by a combination of both force and consent.

We have in our discussion so far surveyed the various meanings and application of the concept of hegemony in cultural production as expounded by Raymond Williams, Antonio Gramsci, Berger and Robert Kavanagh. This study adopts the concept of hegemony to underscore the activities of Capital 90.9 FM.

2.7 Identification of Gap(s)

This study has looked into the works of various scholars and their contributions to Nigerian indigenous music, the effect of globalization on it and the role of the media with particular reference to the radio. The extent to which the radio have promoted our indigenous music as well as the concept of cultural hegemony that has affected most Nigerian artistes towards modeling their music to suit that of the West has also been looked into. The researcher is therefore inclined to agree with the contributions of the scholars.

However, the alternative hegemony which Robert Kavanagh sees as a process of Third World Countries trying to dominate in their own cultural production has not been properly looked into coupled with the local hegemony that exist in most broadcast outfits.

As it were in South Africa with several efforts made to counter the hegemony of the whites, so it is with Nigeria and the emergence of the National Broadcasting Code to combat the influx of foreign programmes. This struggle is aimed at exposing and entertaining Nigerians with indigenous programmes. Yet then, is also an internal hegemony in the broadcast houses. The ruling class (owners) dictate the thematic thrust of what is aired solely for financial gains. To

achieve this aim, the concentrate on airing any kind of music whether foreign or local so as to secure more listeners.

Furthermore, this work has identified a gap in the National Broadcast Code concerning what the local content is meant to achieve and also the extent to which most media outfits have or haven't complied with it coupled with the challenges they face in airing local content. Because no one has researched into Capital 90.9FM Kaduna, the researcher will on this basis continue with the study so as to ascertain the level at which they have promoted the Nigerian indigenous music thereby, promoting the local culture of Nigerians.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter deals with the method adopted by the researcher to collect data from the field.

3.1 Research Design

Research design is a prerequisite to the takeoff of any research work. Babbie and Mouton (2001) describes research design as a layout of how the researcher intends to carry out the research process in order to solve the research questions thus, this study will adopt the qualitative and quantitative approaches.

The use of the qualitative research is important to this work because it helped the researcher to explore issues and answer questions by analyzing and making sense of unstructured data. Also, qualitative reports often contain rich description and colorful details. The primary aim using the qualitative research is to provide a complete, detailed description of the research topic because it is more explanatory in nature.

Quantitative research on the other hand according to Adogbo, (2003) is an approach that seeks precise measurements and analysis of target concepts through the process of generating numerical data or information that can be converted into numbers.

Therefore, what makes this study qualitative and quantitative is the fact that the two methods were needed to address the research topic in accordance with the research objectives. The study adopts both methods because of their flexibility as it will assist in the collection of data. Moreover it is advised that

Quantitative and Qualitative data collection should be combined in research endeavor because the attraction of such combined techniques stems from the good sense in capitalizing upon the strength of different techniques and combining them in the overall research projects with a view to reaping all the strengths simultaneously. (Imoisili, 1996)

Also, it helped this study to understand the given research problem or topic from the perspective of the population it involves.

3.2. Population:

Population is the collection of elements about which a research wishes to make inference. Bello and Ajayi, (2005) refer to it as a set of all possible cases of interest in a given research activity.

This study was restricted to Chukun Local Government precisely the people of Narayi, Highcost. It chose the area because of the influx and congregation of diverse ethnic groups residing there.

Also, Narayi Highcost is one of the areas in the state where the youths make up most of the population with a handful of them in the Federal, State and Local government civil service. Although, the area is multi-ethnic in nature, Hausa and English are the official languages spoken in the area. The predominant religions are Christianity and Islam. Narayi Highcost shares boundaries with Sabo from the South and Barnawa from the North. The 2006 provisional census

results put the population of Narayi Highcost at approximately 5000(Population Statistics record, Kaduna Ministry of Planning)

3.2.1 Justification of the Case Study

The choice of the selected case study which is Capital 90.9FM Kaduna is based on the fact that the broadcast station emerged as the first licensed and oldest broadcast station in Kaduna State in fact, it is referred as the “Mother Station” in Kaduna state. The station was established in the 1950’s as it was born out of the former Nigerian Broadcast Corporation (NBC). Following series of transformations, the present Kaduna State Media Corporation came into being under Edict No 7 of 28th May 1991 even before the National Broadcasting Code of 1992.

In addition, the choice of the selected case study was also based on the fact that it has a wide coverage. The Director of Presentation said that they get calls from Zamfara, Abuja, Niger, Zaria and Jos concerning their programmes. On this basis, this broadcast station with such a wide coverage needs to be evaluated.

Furthermore, the researcher has picked this station because it is assumed that since it is State owned, the likelihood to air more programmes that reflects the culture of the people who populate the state is on the high side. This is because with the introduction of the radio in the 1950’s, radio broadcast stations were mandated to reflect the culture of the people residing in

their area but with the coming of the National Broadcast Code as contained in the cultural objectives, broadcast stations were asked to promote the Nigerian culture with emphasis on music. The researcher using this broadcast station will ascertain the level at which they have promoted our indigenous music.

3.3 Sample and Sampling Procedure

A sample is part of a population. It is a proportion chosen to stand for the entirety of all the subjects or observations under consideration. To be effectively used to draw inferences of a population, a sample, Egukoikpe, (2008) notes, must be representative of the population. A representative sample is one that has all characteristics of the population from where it has been chosen.

The Non Probability sampling technique was used in the selection of the sample of this study. This is a sampling technique where the samples are gathered in a process that does not give all the individuals equal chances of being selected.

The convenience sampling method was employed where members of the population were chosen based on their relative ease of access. This sampling technique was used in the selection of the respondents. This research samples the population of the active listeners of Capital 90.9FM between the ages of 15-60 because the listenership cuts across various age categories.

In order to get the sample size for Five Thousand (5000), this formula as propounded by Krejcie and Morgan (2001) was used.

$$S = \frac{x^2 NP (1-P)}{a^2(N-1) + X^2 P(1-P)}$$

S=required sample size.

X²= the table value of chi-square for one degree of freedom at the desired confidence level 384.1

N= The population size.

P= The population proportion (assumed to be 0.50 since this would provide the maximum sample size)

D= The degree of accuracy expressed as a proportion (0.05)

Thus, $S = \frac{x^2 NP (1-P)}{a^2 (N-1) + x^2 P (1-P)}$

Population of the people in Narayi Highcost

$$3.841 \times 5000 \times 0.50 (1-0.50) / 0.05 \times 0.05 (5000-1) + 3.841 \times 0.50 (1-0.50)$$

$$96025 / (0.0025(4999) + 1.9205 (0.5))$$

$$48,012.5 / 12.4975 + 0.96025$$

$$48,012.5 / 13.45775$$

$$355.764$$

Sample Size= 355

3.4 Instruments of Data Collection

For this study, the researcher made use of three data collection processes to carry out the research. These include in-depth Interviews, Questionnaire and Documentary Observation.

3.4.1 Interview Method

Based on the kind of findings that this research is aimed at uncovering, the researcher used the in-depth interview which is also known as “Structured Interview”. Adogbo, (2003) describes it as a personal report that tends to uncover personal perception, perspectives and opinions while Given, (ed) 2001 asserts that an in-depth interview is also referred to as face to face interview because the researcher and participant are facing each other during the interview conversation. This was used to help the interviewer/interviewee to maximize the conversation.

Interviews are a common source of qualitative data because they are an effective means to learn from participants about their perceptions and experiences of a certain area of study. The flexibility with interviews permitted the generation of more data for the researcher. It also helped the researcher to probe responses fully.

This method is very suitable for this research because of its nature and because it is one of the reliable ways of getting data for the study. In-depth interviews make for the most comprehensive evaluation that you can achieve and gather over time. The use of interviews was employed to capture in an organized manner the views of some key people in the station like the Director of Programmes, the Director of Presentation and the music presenters in the station.

Interviews allows for questions that are open ended to enable the researcher obtain information in a detailed and comprehensive way which will lead to a great understanding of the research questions.

3.4.2 Questionnaire Method

Another method adopted by the researcher is the use of questionnaire comprising a list of prepared questions used for data collection. The questionnaire contains a list of questions on audience perception on radio with particular reference to Capital 90.9FM and the extent to which this broadcast station have promoted indigenous music. The questionnaire is carefully constructed to elicit appropriate responses from the respondents. The questionnaire selected for this study contains both structured and unstructured items. It covers demographics and other related questions on Capital FM and the extent to which it has promoted indigenous music. A total of 355 copies of questionnaire were distributed to different respondents in the stated area.

3.4.3 Documentary Observation Method

The researcher also made use of the documentary observation which Jegede, (2013) describes as a type of descriptive survey research that involves written or printed records or pictorials. Correspondingly, Given (ed) (2009) expanding on documentary analysis explains that the standard approach to the analysis of documents are viewed as conduits of communication between say a writer and a reader- conduits that contain meaningful messages. Such messages are usually in the form of writing but can engage other formats such as maps, films and photographs.

Documentary observation includes looking and listening carefully in order to discover particular information and so on. For this reason, the programme schedule of Capital FM will be observed so as to determine the number of music programmes aired by the station, how many reflect local content and their durations. Documentary observation was used by the researcher to collate

information. Because it involves what is contained within the document, the researcher was able to collate information concerning the number of music programmes the station airs.

The researcher also adopted the Non-participant observation method by listening to the programmes to determine whether it corresponds with what is written on the programme schedule.

It is important for the researcher to use this method of data analysis because the interviews, questionnaires and documentary observation goes hand in hand in order to compare what is spoken, written and the outcome of the programme. It is imperative that the researcher examines the programmes first hand to determine the stations level of compliance to the National Broadcast code of 1992.

3.5 Validity of Research Instruments

Since a large number of scientific studies are unreliable, it is important to be able to distinguish which studies are in fact conclusive and unreliable. Thus, the instrument adopted for this research was presented to an expert to cross check the questions there in and approve them as good enough to solicit information's needed for the study.

CHAPTER FOUR

PRESENTATION OF DATA, ANALYSIS AND DISCUSSION

4.0 Introduction

This chapter deals with the presentation and analysis of data collected through the administration of questionnaires, documentary observation and the conduct of an in-depth interview which will be used in discussing the findings within Capital 90.9FM. The data collated from the administration of the questionnaires was coded using Statistical Package for Social Sciences (SPSS) then interpreted and analyzed using descriptive tools in form of tables for better understanding and interpretation of findings. The data analysis was designed in such a way that every question is analyzed based on frequencies and their equivalent percentages in addressing the objectives of the study.

4.1 Data Collection/ Presentation

Data was also collected from males and females. A total of 355 copies of questionnaire each containing 31 items were distributed in the specified area. However, out of the total number distributed, 296 representing (83%) of the total copies distributed were retrieved from the respondents for subsequent analysis. Data gathered from the field for this study were analyzed using simple descriptive statistical tools according to variables, frequencies and percentages. The questions were asked using the format as shown below

SA= Strongly Agree
 A= Agree
 U= Undecided
 D= Disagree
 SD= Strongly Disagree

The questionnaires were administered and collected by the researcher and the responses were tabulated under the following sub-headings:

1. Demographic Data
2. Data analysis
3. Discussion of findings based on research questions.
4. Overview of Findings

The interviews conducted during the research will also be analyzed likewise the findings from the documentary observation.

Table 1: Distribution of Respondents by Sex

Variable (Sex)	Frequency	Percentages
Male	151	51%
Female	145	49%
Total	296	100%

Table 1 above indicates that 151 of the respondents representing (51%) are male while 145 of the respondents representing (49%) are female. Majority of the respondents therefore are the male.

Table 2: Distribution of respondents by Age

Variable	Frequency	Percentages
15-25	95	32%
26-35	106	36%

36-45	53	18%
46-60	42	14%
Total	296	100%

The demography of respondents shows that the age bracket of 26-35 years has the highest frequency of 106 (36%) followed by 15-25 years with 95 (32%). Ages 36-45 years had 53 (18%) and finally ages 46-60 with 42 (14%) respondents.

The 15-35 years bracket has the highest number of respondents depicting that the youths make up the vast majority of people living in Narayi Highcost.

Table 3: Religious Status of Respondents

Variable	Frequency	Percentages
Christianity	209	71%
Islam	87	29%
Others	-	-
Total	296	100

The table above indicates that 209 (71%) of the people residing in Narayi Highcost are Christians while 87 (29%) are Muslims. Other religions were not specified. This simply suggests that Christians are the majority of people living there.

Table 4: Marital Status of Respondents

Variable	Frequency	Percentages
Married	145	49%
Single	151	51%
Total	296	100

From the above table, we can see that 145 (49%) of the respondents are married while 151 (51%) are single. This indicates that majority of the people residing in Narayi Highcost are youths.

Table 5: Do you have a Radio Set?

Variable	Frequency	Percentage
Yes	296	100%
No	-	-
Total	296	100%

The above table shows that 296 (100%) of the respondents have radio sets in their houses thereby, listening to different programmes from different broadcast Stations.

Table 6: How often do you listen to the radio?

Variable	Frequency	Percentage
Daily	174	59%
Weekly	63	22%
Occasionally	53	18%
Never	01	0%
Total	296	100%

On table 6, out of 296 respondents, 174 (59%) indicated that they daily listen to the radio, 63 (22%) listens to the radio weekly, 53 (18%) listen to the radio occasionally while 01 (0%) do not listen to the radio therefore, the residents of Narayi Highcost listens to the radio.

Table 7: Have you heard of Capital 90.9FM?

Variable	Frequency	Percentage
Yes	296	100%
No	-	-
Total	296	100%

The above table indicates that 296 (100%) of the population have heard about Capital 90.9FM.

This indicates that all the members of the population have heard about Capital 90.9FM.

Table 8: How often do you listen to Capital 90.9FM?

Variable	Frequency	Percentage
Daily	172	59%
Occasionally	69	24%
Weekly	47	16%
Never	03	01%
Total	296	100%

On table 8, out of 296 respondents, 172 (59%) said that they daily listen to Capital 90.9FM, 69 (24%) occasionally listen to the station, 47 (16%) listen to the station weekly and 03(1%) of the population never listens to Capital FM. Based on this, the analysis of the questionnaire will be based on the number of respondents who listen to the station which is 293.

Responses to the Research Questions

Capital FM and the National Broadcast Code of 1992

Table 9: Are you aware of the National Broadcast Code of 1992 which emphasizes the media's role in promoting Nigerian culture through the airing of local content?

Variable	Frequency	Percentage
Yes	291	99%
No	02	01%
Total	293	100%

From the table above, we can see that 291 (99%) of the population are aware of the National Broadcast Code which stipulates the airing of local content so as to promote the local culture while 2 (1%) of the population is not aware of the Code and thus, did not answer the questions as contained in the questionnaire. This simply means that the analysis now will be based on the 291 respondents who have adequate knowledge of the NBC Code, thereby making 98% of the population of study.

Table 10: Capital FM has been able to fulfill the National Code of 1992 which stipulates the airing of local content.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	49	16.8	16.8	16.8
A	79	27.2	27.2	44.0
Valid U	06	2.0	2.0	46.0
D	92	31.7	31.7	77.7
SD	65	22.3	22.3	100.0

Total	291	100.0	100.0	
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The table above reveals that Capital FM has not really fulfilled the directives of the National Broadcast Code of 1992 because 92, (31.7%) of the population disagreed, 65, (22.3%) indicated that they strongly disagree to the assertion that Capital FM has fulfilled the National Broadcast Code. The number of people who disagreed and strongly disagreed to that constitutes more of the population which simply tells us that Capital FM has not been able to fulfill that role well.

Table 11: Capital FM has been reflecting local content through the airing of various indigenous songs.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	58	19.9	19.9	19.9
A	77	26.5	26.5	46.4
Valid U	03	1.0	1.0	47.4
D	88	30.3	30.3	77.7
SD	65	22.3	22.3	100.0
Total	291	100.0	100.0	

From the above table, though 58 (19.9%) and 77 (26.5%) of the population agreed and strongly agreed to the fact that Capital FM has been reflecting local content through the airing of various indigenous music, 88 (30.3) and 65 (22.3%) of the population disagreed and strongly disagreed to that. This shows that despite the fact that Capital FM airs indigenous music, they have not adequately reflected the various ethnic groups well.

Table 12: Capital FM concentrates on airing the local content/music of a particular ethnic group.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	13	4.5	4.5	4.5
A	16	5.5	5.5	10.0
Valid U	03	1.0	1.0	11.0
D	134	46.1	46.1	57.1
SD	125	42.9	42.9	100.0
Total	291	100.0	100.0	

From the table above 134 (46.1%) of the population disagreed while 125 (42.9%) strongly disagreed to the assertion that Capital FM airs the music of a particular ethnic group. This shows that despite the fact that Capital FM has not really reflected the indigenous music of the different ethnic groups, they still have not concentrated on the music of a particular ethnic group. This means that Capital FM airs indigenous music but they have not fully represented the different ethnic groups existing in the country.

Table 13: Capital FM airs the music of your ethnic group.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	60	20.6	20.6	20.6
A	81	27.8	27.8	48.4
Valid U	0	0	0	48.4
D	78	26.8	26.8	75.2
SD	72	24.8	24.8	100.0
Total	291	100.0	100.0	

From the table above, 60 (20.6%) strongly agreed that Capital FM airs their indigenous music while 81 (27.8%) also agreed that they have heard their indigenous music on Capital FM.

However, 78 (26.8%) disagreed while 72(24.8%) strongly disagreed that Capital FM airs their indigenous music. This means that Capital FM needs to do more on the airing of Indigenous music so as to have an equal representation of all the ethnic groups in Nigeria.

Table 14: Western culture has affected Capital FM's compliance to the NBC Code.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	85	29.2	29.2	29.2
A	72	24.7	24.7	53.9
Valid U	35	12.0	12.0	65.9
D	54	18.6	18.6	84.5
SD	45	15.5	15.5	100.0
Total	291	100.0	100.0	

The above table indicates that 85, (29.2%) of the population strongly agreed that Western Culture has affected Capital FM's compliance to the NBC Code while 72, (24.7%) strongly agreed to that. Also, 54 (18.6%) disagreed while 45, (15.5%) strongly disagreed to that. From the table, the number of people that strongly agreed and agreed to the above assertion probably might have noticed the number of western music programmes which the station airs because they consistutes the majority.

Amount of Time and Number of Days allocated for the airing of Indigenous Music Programmes

Table 15: There is no indigenous music aired on Capital FM

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	0	0	0	0
A	0	0	0	0
Valid U	0	0	0	0
D	151	51.9	51.9	51.9
SD	140	48.1	48.1	100.0
Total	291	100.0	100.0	

It is clear from the table above that the listeners Capital FM feel that the station airs indigenous music because 151, (51.9%) of the population disagreed that there's no indigenous music aired by Capital FM while 140, (48.1%) strongly disagreed to the assertion.

Table 16: The airing of indigenous music by Capital FM is occasional.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	118	40.6	40.6	40.6
A	99	34.1	34.1	74.7
Valid U	02	0.6	0.6	75.3
D	42	14.4	14.4	89.7
SD	30	10.3	10.3	100.0
Total	291	100.0	100.0	

The table above shows that 118, (40.6%) of the population strongly agreed that the airing of indigenous music by Capital FM is occasional while 99, (34.1%) agreed to the above claim. Since a significant number of the population agreed to that, it means that the airing of indigenous music on Capital FM is truly occasional.

Table 17: How often does Capital 90.9FM Air Indigenous music?

	Frequency	Percent	Valid Percent	Cumulative Percent
Once	51	17.5	17.5	17.5
Twice	83	28.5	28.5	46.0
Three	90	30.9	30.9	76.9
Four	67	23.1	23.1	100.0
Others Specify	0	0	0	100.0
Total	291	100.0	100.0	

The table above indicates that 51 (17.5%) of the population said that they hear indigenous music in Capital 90.9FM just once in week, 83 (28.5%) said they hear it twice in a week, 90 (30.9%) said they hear indigenous music three times in a week while 67 (23.1%) of the population said

they listen to indigenous songs four times every week. Other days were not specified by the respondents. This simply indicates that Capital FM air indigenous music thrice in a week since the population which attested to that constitutes the majority.

Table 18: What are the durations of these indigenous music programmes?

	Frequency	Percent	Valid Percent	Cumulative Percent
15mins	15	5.2	5.2	5.2
30mins	110	37.8	37.8	43.0
45mins	21	7.2	7.2	50.2
1hr	145	49.8	49.8	100.0
Others Specify	0	0	0	100.0
Total	291	100.0	100.0	

From the table above, 15 (5.2%) of the population said the duration of indigenous music programme is 15mins while 110 (37.8%) said the duration allocated for indigenous music within the week is 30mins. 21 (7.2%) of the population said the duration is 45mins and lastly, 145 (49.8%) of the population said the indigenous music programmes lasts for an hour. This shows that indigenous music programmes last for an hour.

Table 19: The numbers of days allocated for airing indigenous music is adequate.

	Frequency	Percent	Valid Percent	Cumulative Percent
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SA	34	11.6	11.6	11.6
A	42	14.4	14.4	26.0
Valid U	0	0	0	26.0
D	99	43.1	34.1	60.1
SD	116	39.9	39.9	100.0
Total	291	100.0	100.0	

From the table above, 99 (43.1%) disagreed and 116 (39.9%) strongly disagreed respectively that the number of days allocated for airing indigenous music is adequate. This table has to a large extent revealed that the number of days allocated for airing indigenous music is not adequate since they constitute majority of the population.

Table 20: The amount of time allocated for the airing of indigenous music is adequate.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	95	32.6	32.6	32.6
A	109	37.5	37.5	70.1
Valid U	0	0	0	70.1
D	45	15.5	15.5	85.6
SD	42	14.4	14.4	100.0
Total	291	100.0	100.0	

The table above shows that a significant part of the population which consists of 95 (32.6%) and 109 (37.5%) strongly agreed and agreed respectively that the time allocated for airing indigenous music is adequate. This shows that the duration which is 1 hour is adequate.

Table 21: More steps need to be taken by Capital FM to improve on the number of days and duration allocated for airing indigenous music.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	119	40.9	40.9	40.9
A	95	32.6	32.6	73.5
Valid U	0	0	0	73.5
D	43	14.8	14.8	88.3
SD	34	11.7	11.7	100.0
Total	291	100.0	100.0	

From the table above, 119, (40.9%) of the population strongly agreed that Capital FM needs to take more steps to improve on the airing of indigenous music while 95, (32.6) also agreed that the station needs to take more steps. Since a significant number strongly agreed and agreed to that, it actually means that Capital FM needs to improve on the number of days allocated for airing indigenous music.

The Percentage of Local to Western Music

Table 22: Local music programmes feature more on Capital FM.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	45	15.5	15.5	15.5

A	53	18.3	18.3	33.8
Valid U	0	0	0	33.8
D	88	30.2	30.2	64.0
SD	105	36.0	36.0	100.0
Total	291	100.0	100.0	

The above table reveals that a significant number of the population which consistute 88 (30.2%) and 105 (36.0%) disagreed and strongly disagreed that local music programmes feature more on Capital FM.

Table 23: Foreign music programmes feature more on Capital FM.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	105	36.0	36.0	36.0
A	88	30.2	30.2	66.2
Valid U	0	0	0	66.2
D	53	18.3	18.3	84.5
SD	45	15.5	15.5	100.0
Total	291	100.0	100.0	

It is clear from the above table that 105, (36.0%) of the population strongly agreed that foreign music feature more on Capital FM while 88, (30.2%) also agreed that western music feature more. Because they make up the majority, it means that western music features more on Capital FM.

Table 24: The percentage of local to western music is adequate.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	50	17.2	17.2	17.2
A	43	14.8	14.8	32.0
Valid U	0	0	0	32.0
D	93	31.9	31.9	63.9
SD	105	36.1	36.1	100.0
Total	291	100.0	100.0	

We can deduce from the table above that the percentage of local to foreign music is not adequate since 93, (31.9%) disagreed and 105, (36.1%) strongly disagreed respectively to the assertion.

Table 25: Most local music aired has a touch of foreign content

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	121	41.6	41.6	41.6
A	87	29.8	29.8	71.4
Valid U	02	0.7	0.7	72.1
D	38	13.1	13.1	85.2
SD	43	14.8	14.8	100.0
Total	291	100.0	100.0	

The above table shows that 121, (41.6%) of the population strongly agreed to the assertion that most local music have a touch of foreign content while 87, (29.8%) also agreed to that. From the same table, 38, (13.1%) of the population disagreed to that while 43, (14.8%) strongly disagreed to the above assertion. Since most of the respondents agreed and strongly disagreed, it means truly that most local music have a touch of foreign content in them.

Table 26: Challenges encountered by Capital FM and Possible Mitigation Strategies.

Western culture has affected the quality and productions of indigenous music programmes in Capital FM.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	85	29.2	29.2	29.2
A	72	24.7	24.7	53.9
Valid U	35	12.0	12.0	65.9
D	54	18.6	18.6	84.5
SD	45	15.5	15.5	100.0
Total	291	100.0	100.0	

The table above reveals that 85, (29.2%) of the population strongly agreed that foreign culture has affected the quality of Capital FM’s music programmes while 72, (24.7%) also agreed to that. However, 35, (12.0%) indicated that they were undecided about it. This table confirms that western culture has affected the quality of Capital FM’s programmes probably because of the number of foreign songs they hear on Capital FM.

Table 27: Capital FM plays western music to attract more listeners.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	71	24.4	24.4	24.4
A	58	19.9	19.9	44.3
Valid U	102	35.1	35.1	79.4

D	22	7.5	7.5	86.9
SD	38	13.1	13.1	100.0
Total	291	100.0	100.0	

From the above table, it is clear that 71, (24.4%) of the population strongly agreed that Capital FM plays western music to attract more listeners while 58, (19.9%) also agreed to that. On the other hand, 102, (35.1%) were undecided while 22, (7.5) disagreed and 38, (13.1%) strongly disagreed.

Table 28: Capital FM air western music based on the influx of what is popular.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	91	31.3	31.3	31.3
A	68	23.4	23.4	54.7
Valid U	92	31.6	31.6	86.3
D	22	7.5	7.5	93.8
SD	18	6.2	6.2	100.0
Total	291	100.0	100.0	

From the above table, we can deduce that 91 (31.3%) strongly agreed to the above assertion while 68 (23.4%) also agreed to that. On the other hand, 22 (7.5%) of the population disagreed while 18 (6.2%) strongly disagreed.

Table 29: Presenters on their own decide to air more of western music.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	69	23.8	23.8	23.8

A	89	30.5	30.5	54.3
Valid U	46	15.8	15.8	70.1
D	51	17.6	17.6	87.7
SD	36	12.3	12.3	100.0
Total	291	100.0	100.0	

Here, 69 (23.8%) of the population strongly agreed to the above assertion while 89 (30.5%) also agreed. Also, 46 (15.8%) of the population were undecided while 51 (17.6%) and 36 (12.3%) respectively disagreed and strongly disagreed on the above assertion.

Table 30: Capital FM needs to improve on the airing of indigenous music.

	Frequency	Percent	Valid Percent	Cumulative Percent
SA	134	46.1	46.1	46.1
A	117	40.2	40.2	86.3
Valid U	0	0	0	86.3
D	29	9.9	9.9	96.2
SD	11	3.8	3.8	100.0
Total	291	100.0	100.0	

This table shows that 134 (46.1%) of the population strongly agreed to the assertion that Capital FM needs to improve on the airing of indigenous music while 117 (40.2%) also agreed to that. Those who agreed that the station needs to improve put forth some suggestions as seen in the next table.

Table 31: Suggest possible ways which Capital FM can adopt in airing indigenous music thereby, reflecting local content which helps to promote our culture.

Question 31 was open ended and based on the number of respondents who agreed and strongly agreed respectively that the station needs to improve on the airing of indigenous music. Their opinions and suggestions were expressed and tabulated.

Variable	Number of Respondents	Percentage
Music presenters should sit with their superiors before going on air.	25	9.9%
Capital Fm should ask the government to at least sponsor one indigenous music programme.	20	7.9%
Capital Fm should give their indigenous music programmes a wider coverage	54	21.5%
Adverts and jingles should make use of the Nigerian indigenous music	48	19.2%
Capital FM should be more culturally oriented in her music programmes	61	24.3%
Capital FM should introduce more indigenous music programmes	43	17.2%
Total	251	100%

The above table contains the suggestions of the respondents concerning possible ways Capital FM can promote more of indigenous music.

25 (9.9%) of the population suggested that music presenters sit with their superiors before going on air because they felt music presenters broadcast the kind of music they want while 20 (7.9%) of the population felt that Capital FM should at least let the government aware of the challenges they face thereby making them sponsor indigenous music programmes. Also, 54 (21.5%) of the population felt that Capital FM should give their indigenous music programmes a wider coverage because they felt that all ethnic groups are not equally represented in their music programmes while 48 (19.2%) of the population said advert and Jingles should make use of indigenous music that indigenous music should not be aired in special programmes but always

since its essence is to promote our culture. Again, 61 (24.3%) suggested that Capital FM should more culturally oriented in their music programmes because they felt that the percentage given to indigenous music was not adequate and lastly, 43 (17.2%) of the population suggested that Capital FM should introduce more indigenous music programmes.

4.2 Discussion of findings.

Research Question one

To what extent has Capital 90.9FM complied with the National Broadcasting Code of 1992?

As contained in the NBC Code, the cultural objectives of broadcasting shall encompass various aspects of community life including aesthetics, religion, ethics, music, philosophy, language, history and the arts. Therefore, according to NBC (2010), broadcasting shall:

- a. Provide, through programming, a service essential to the maintenance and enhancement of national identity and cultural sovereignty;
- b. Serve to safeguard, enrich and strengthen the cultural, political, social and economic fabrics of Nigeria;
- c. Seek, identify, preserve and promote Nigeria's diverse cultures;
- d. Select critically, the positive aspects of foreign cultures for the purpose of enriching the Nigerian culture;
- e. Develop and promote the application of indigenous aesthetic values;

In order to promote and preserve the Nigerian culture radio broadcast stations were mandated to air 80% of local content.

The findings from the population of study under Table 10 as regards Capital 90.9FM and whether they have been able to fulfill the mandate of the NBC Code signifies that 92, (31.7%) of

the population disagreed while 65, (22.3%) indicated that they strongly disagree to that. The number of people who disagreed and strongly disagreed constitutes more of the population which simply tells us that Capital FM has not been able to fulfill that role well.

When asked whether Capital FM has been reflecting local content through the airing of various indigenous music, Table 11 revealed that 58 (19.9%) and 77 (26.5%) of the population agreed and strongly agreed to the fact that Capital FM has been reflecting local content through the airing of various indigenous music. However, 88 (30.3%) and 65 (22.3%) of the population disagreed and strongly disagreed to that. This shows that despite the fact that Capital FM has been able to air indigenous music, a significant number still said that have not adequately done that.

The population of study under table 12 further attested to the fact that Capital FM does not concentrate on the music of a particular ethnic group as 134 (46.1%) of the population disagreed while 125 (42.9%) strongly disagreed. Though Capital FM has not really reflected the indigenous music of the different ethnic groups, they still have not concentrated on the music of a particular ethnic group. This means that Capital FM airs indigenous music but they have not fully represented the different ethnic groups existing in the country. Table 13 further answers research question one as a significant number which constitutes 78 (26.8%) disagreed while 72(24.8%) strongly disagreed that Capital FM airs their indigenous music.

To further talk about table 13, the researcher observed through listening to one of the indigenous music programmes of the station which is “Music across the States” and it was found out that though they reflect the music of different ethnic groups in Nigeria, more still needs to be done. Music from Nassarawa, Crossriver, Delta, Ogun and Niger were aired on the 29th of December,

2014 but on the 22nd of December, the presenter concentrated on just the music of the Anambra and Ogun people. The music presenters are not consistent in the representation.

Also using the interview as a major tool of analysis to answer the above question, Abubakar Ibrahim, one of the music presenters surmised that

In respect to that, I would say we've been trying to live up to the expectation of those who actually implemented such code in the sense that KSMC being a mother station right here in the state has to some extent promoted indigenous songs, not just indigenous but the upcoming artist.

(Interview with a music presenter on 16th December, 2014)

This presenter noted that "they have been trying" which simply tells us that the station has not really met the demands of the code as it concerns the promotion of local content.

Additionally, The Manager of Presentation in the person of Francis Makarfi noted that the station to some extent is compliant to the NBC Code when he says that

...we try as much as possible in our programming and broadcasting to make sure that we comply by producing programmes that have indigenous musical content, indigenous cultural content in our programme.

(Interview with the manager of presentation on December 22, 2014)

From the four questions used to ascertain Capital FM's compliance to the NBC code, three of the questions will be used to analyze the stations compliance thus, table 10, 11 and 13. From table 10, 157 (53.9%) of the population which consistutes almost half of the population disagreed and strongly disagreed that Capital FM has been able to fulfill the mandates of the code. Also from table 11, 135 (46.3%) of the total population strongly agreed and agreed that Capital FM has been reflecting local content through various indigenous music and lastly table 13 where just 141 (48.4%) agrees that they have heard their indigenous music on Capital FM.

Findings from the above discussion shows that though, Capital FM has tried to comply with the code, more still needs to be done as expressed by the respondents and key stake holders in the station because the danger of noncompliance to local content programming is the infiltration and intrusion of foreign programmes into our broadcast stations, thereby posing danger of cultural imperialism to our society.

By and large, the findings affirms to what Ihechu and Okugo (2013) as cited in Atume, (2014:7) observed that the local content provision on the content of broadcast organizations is welcome but the application is in doubt. This, according to them is largely blamed for lack of monitoring and control of the broadcast stations by the NBC.

Research Question 2: How often does Capital FM air indigenous music?

In answering this question, the duration of time and number of days allocated for indigenous music would be looked at. Some of the indigenous music programmes on their schedule are

- 1. Highlife Music:** This programme captures the indigenous songs of the different ethnic groups in Nigeria. It is aired twice in a week precisely on Tuesdays and Sundays and it takes an hour each making two hours every week.
- 2. Music across the States:** This programme which also captures the indigenous music of different ethnic groups in the country is aired on Monday's for an hour. (2-3pm). the presenter through this music programme gives opportunity to the listeners to call in and demand for any indigenous music of their choice. If they want the song to be promoted, they call the presenter before the next edition of the programme and get the Compact Disc (CD) of the music across to him.

These are the only indigenous music programmes but other programmes where indigenous music feature though not too specific are

3. **Telephone Rendezvous:** This is a phone-in programme where the listeners are given the opportunity to request for any kind of song they want. The presenter of this programme acknowledged that indigenous music programmes feature here because some listeners demand for indigenous songs as they are hungry for it. It is aired on Wednesdays for an hour (5pm-6pm)
4. **Musical Legend:** Here, the presenter picks a particular artist and celebrates the artist by promoting his/her music throughout the programme. It cuts across every artist ranging from indigenous to modern artistes. This particular programme is aired from Monday to Friday for an hour (1pm-2pm)
5. **Pidgin Telephone Request:** This programme also gives the listeners the opportunity of demanding for any song they wish to listen to ranging from local to western music. It is aired only on Saturday's for an hour within 11am-12pm.

Out of Nineteen (19) music programmes aired by Capital FM, these are the only programmes that feature indigenous content in them.

Coming down to the analysis of the copies of questionnaires distributed, table 15 shows that most of the respondents disagreed and strongly disagreed respectively to the assertion that there is no indigenous music aired in Capital FM however, table 16 also shows that the airing of indigenous music programmes is occasional because 118, (40.6%) and 99, (34.1%) of the population strongly agreed and also agreed that the airing of indigenous music by Capital FM is truly occasional.

Also, in analyzing how often Capital FM airs indigenous music, the researcher looked at the number of days and time allocated for indigenous music programmes. In table 17, 90 (30.9%) of the population said that they hear Indigenous music in Capital 90.9FM three times in week while

83 (28.5%) said they hear it twice in a week. Also, when asked about the duration of indigenous music programmes, a significant number of the population 145 (49.8) in table 18 said indigenous music programmes lasts for an hour however, in table 19, the respondents noted that the number of days set aside for airing indigenous music is not adequate.

Concerning the duration allocated for indigenous music programmes, Francis Makarfi noted thus:

Yes the duration is adequate because for a musical programme the longest duration is one hour and all these programmes go for one hour each besides highlife is twice in a week it's just Music across the states that is once but they are all one hour programmes and I think it's adequate because by the time you listen to highlife music for one hour, I think that should be enough time for you to appreciate it. No matter how much you love highlife, if you listen to it for one hour, it should be quite enough.

(Interview with the Director of presentation on December 22nd, 2014)

The response of Francis Makarfi affirms to the number of respondents in table 18 who said that indigenous music lasts for an hour and also the respondents in table 19 who strongly agreed and agreed respectively that the amount of time allocated for the airing of indigenous music is adequate nevertheless, table 21 revealed that more steps needs to be taken by Capital FM to improve on the number of days allocated for indigenous music programmes as 119, (40.9%) of the population strongly agreed while 95, (32.6) also agreed. Therefore, since a significant number strongly agreed and agreed to that, it actually means that more steps need to be taken by Capital FM to improve on the airing of indigenous music.

To also answer the above question, the response of the interviews conducted will also be looked at. When asked how often the station airs indigenous music, Abubakar Ibrahim noted that:

“It is not a sealed role for us in the station to have a particular time which we air indigenous music, that depends on the anchor person on duty, that depends on the presenter we have in the studio, if you are a lover of indigenous songs, you always have to patronize what you love but good enough, we have a lot of presenters in the house who love indigenous songs.”

(Interview with a music presenter on December 16th, 2014)

The above statement shows that Capital FM has some specific programmes which concentrate on indigenous music but what the presenter noted is quite alarming. If it is not a sealed role, how then do the listeners get to know the day and time allocated for airing indigenous music? Also when he says “*it depends on the anchor person on duty*”, it means presenters have the liberty to air the kind of music they want which signifies power in a way. It is important to note that music with indigenous contents need to be separated from others as it is meant to promote our culture because in the process of blending, the listeners might not really appreciate it.

Mercy Ofuya a presenter in the station when asked how often the station airs indigenous music noted that “*You might not find so much of it but to some extent seriously, we try*” The above statement made by the presenter attest to the fact that the station does not often air indigenous music.

Though, the duration of time allocated for indigenous music programmes is okay according to most of the respondents, more still needs to be done as the number of days allocated for indigenous music programmes is not adequate because the station has just two indigenous music programmes aired just twice in a week with a repeat broadcast which makes it thrice out of the seven days we have in a week. Although, some of their programmes feature indigenous content but they are not specific as they are mixed with programmes that have a touch of foreign content in them and just as Abubakar Ibrahim noted, that it is not a sealed role for them in the station to have a specific time for airing indigenous music.

From the analysis, we can deduce that though, Capital FM airs indigenous music, more steps needs to be taken so as to improve on the number of days allocated for the airing music with indigenous content.

Research Question Three

What is the percentage of indigenous to foreign content of music in Capital FM, Kaduna?

Research question three is mostly based on the documentary observation as analyzed by the researcher concerning the music programmes they have on their schedule concentrating on the number that reflects indigenous content as compared to those which reflect foreign content.

Findings revealed that Capital FM has a total of nineteen music programmes which are as follows

- **Highlife Music:** The main aim of this programme is to capture the indigenous music of the different ethnic groups in Nigeria.
- **Telephone Rendezvous:** This is a phone-in programme where the listeners are given the opportunity to request for any kind of music they want. The presenter of this programme acknowledged that indigenous music programmes feature here because some listeners demand for it signifying that as they are hungry for it.
- **Calypso Music:** In this programme, the presenter captures the music of the Caribbean's. According to the Abubakar Ibrahim who is a music presenter, he said the station deemed it fit to have this as a music programme because its roots can be traced to the blacks.
- **Music across the States:** This is a programme that captures the indigenous music of different ethnic groups in the country. The presenter through this music programme gives opportunity to the listeners to call in and demand for any indigenous music of their choice. If they want the music to be promoted, they call him before the next edition of the programme and get the Compact Disc (CD) of the music to him.
- **Serenade:** Concentrates on Western love songs which are aired mostly at night.

- **Musical Legend:** Here, the presenter picks a particular artist and celebrates the artist by promoting his/her music throughout the programme. It cuts across every artist ranging from indigenous musicians to modern artistes.
- **Sunshine Music:** Old School music of different categories is played ranging from rap to highlife to reggae and so on.
- **House Party:** This programme concentrates on party Jamz ranging from Western music to Nigerian songs usually done in the Night. Most of this Nigerian party Jamz do not reflect and promote our culture
- **Kaduna Top Ten:** This is a music programme that aims to promote young and upcoming artists in Kaduna State who through their songs, promote the Nigerian Culture.
- **Sunday morning Song Bird:** This music programme concentrates on country music which is not African, local nor indigenous.
- **Reggae Music:** Concentrates on Reggae songs.
- **Country Music:** Concentrates on the folk music of Americans.
- **Jazz Night:** Concentrates on songs which originated in American linked by the common bonds of African-American in the late 19th and Early 20th century.
- **Songs of Inspiration:** Concentrates on western songs that inspire people.
- **French Connection:** Concentrates on French songs.
- **Pidgin Telephone Request:** This programme also gives the listeners the opportunity of demanding for any song they wish to listen to ranging from local to western music.
- **Root Reggae:** Concentrates on Reggae songs
- **Music Africana & Makosa:** Concentrates in promoting African songs.
- **Musical Time out:** Concentrates largely on Western songs.

Out of the nineteen music programmes, it is clearly shown that only two really reflect indigenous content which are Highlife music and Music across the states. Although, some of them still reflect a little bit of indigenous content in them like the Telephone Rendezvous, Pidgin telephone request but this depends on whether the listeners will demand for such music. Also is the Musical legend where the presenter can decide to talk about any artist he wants ranging from indigenous to western.

Coming down to the analysis of questionnaires in table 24, a significant number of the population which are 105 (36.1%) and 93 (31.9%) strongly disagreed and disagreed to the assertion that the percentage of local to foreign music is adequate. Also, the population in table 25 which are 121, (41.6%) and 87 (29.8%) strongly agreed and agreed respectively that most local music have a touch of foreign content which therefore, does not promote our culture. This simply means that most of the music programmes of Capital FM though local, has a touch of foreign content in them. This is why Chioma (2013:5) noted that the cultural objectives as contained in the NBC Code do not adequately reflect local content.

To further buttress the above point, there is also what Kinz (2007) as cited in Atume (2014:7) refer to as a deliberate design of local content to reflect “western formula models” through a hybridization of indigenous values and foreign values. Often times, there is a contradiction in the mix of these cultural values, which contradicts Nigerian culture nevertheless, Obono and Madu (2010) in Atume, (2014:9) noted that the communication policy of Nigeria should not only specify the percentage of local content but also stipulate the percentage of the local content which should promote cultural development because attaining cultural development in Nigeria through broadcasting seems to be a far-fetched task because the focus of radio content (especially on privately owned stations) today is clearly to broadcast programmes that will attract

the young viewers and advertisers. As a result, stations source for highly entertaining programmes (mostly foreign) to meet this aim.

From the findings above, we can see that only two programmes adequately reflect indigenous content out of the Nineteen music programmes aired by the station although some still do but are not specific as a result, the percentage of local to foreign content as reflected above is 30/70. While 30 represent the local content, 70 represents the foreign content.

Research Question Four

Are there challenges faced by Capital FM concerning the broadcast of indigenous music and the possible mitigation strategies?

Questions were asked in different categories concerning the challenges faced by Capital FM in the airing of indigenous music as seen in tables 26-30. Most of the respondents in table 26 said that western culture has affected the number of indigenous music programmes aired on Capital FM while a significant number under table 29 strongly agreed and agreed respectively that presenters on their own decide to air what they like. Nevertheless under table 30, 134 (46.1%) and 117 (40.2%) of the population all agreed that more steps needs to be taken by Capital FM to improve on the airing of indigenous music.

The key stake holders in the station noted that they do not face any challenge in promoting indigenous content. This is probably because they want to promote the image of their station.

However, the Director of Programmes noted that:

...we are now made to be paying royalties to the artists, I don't know how we will go about this, I see my station as promoting you and you are asking me to pay you a royalty, there is a problem, it's a big challenge and very soon, we will write to BON which we are part and parcel of to see how these things will be resolved as am sitting now, were are asked to pay about 700 and more artist royalty's, well if we are promoting them and we are asked to pay them royalty's, it's a problem and if we decide not to promote them, nobody knows, we can decide to ask them to pay us for our airtime too.

(Interview with Yahaya Abubakar, 16th December, 2014)

Another challenge faced by Capital FM as noticed by the researcher is the unwillingness of the presenters to scout for indigenous music. While listening to one of the indigenous music programmes, the researcher noticed that the presenters include western music which Abubakar Ibrahim who is a music presenter blamed on lack of finance.

Furthermore, the presenter's attitude to indigenous music is not encouraging because while observing one of their music programmes titled Telephone Randaveous through listening on the 14th of December, 2014, two different listeners one being the researcher called in and demanded for indigenous music but the presenter didn't have that music in his collection. Since it is a programme where listeners call in a demand for any music they want, why don't they prepare adequately before the programme goes on air? However, those who demanded for western music got theirs likewise the listeners who demanded for Nigerian hip-hop music.

Lack of consistency in airing indigenous music constitutes another major challenge. The researcher observed that there are times when their indigenous music programmes are not aired. While waiting for "Music across the States" on the 8th of December, 2014, the researcher realized that another presenter apologized and told the presenters that the programme will not hold because of some reasons which they failed to mention.

In a similar study on the challenges faced by broadcast stations in Nigeria concerning the airing of indigenous content, Nwanze, (2003) observed that there are a lot of reasons for cultural imperialism in broadcast media in Nigeria. The first fact is finance. He observed that because the economy of the country is not in a good shape due to mismanagement and outright corruption, the financial crunch resulting from the bad economy acts like an incubus on television/radio especially with regard to such programmes that involve huge financial stakes. In addition,

Osakue and Elo, (2010) in Atume, (2014:13) noted that Mid-January, 2006, ten (10) broadcasting organizations (including some television stations) were closed down by the NBC for failure to fulfill their financial obligations to the commission to enable the renewal of their broadcast licenses. According to Silas Yisa (then Director General of the Commission) “after a mutually agreed decision in which the affected broadcast stations were asked to pay half of the amount owed, most of them still refused to pay their debt, some as old as the day the stations commenced operations”

In a situation like this according to Ahie, (2008:25) the broadcast media may find it impossible to do their own programmes. They make do with foreign programmes which are cheaper to obtain.

The respondents however suggested ways by which Capital FM can improve on the airing of indigenous music as shown in table 31 which are as follows

1. Music presenters should sit with their directors before going on air.
2. Capital FM should ask the government to at least sponsor one indigenous music programme.
3. Capital FM should give their indigenous music programmes a wider coverage.
4. Adverts and jingles should make use of the Nigerian indigenous music.
5. Capital FM should be more culturally oriented in her music programmes.
6. Capital FM should introduce more indigenous music programmes

Additional, one of the music presenters in Capital FM suggested thus:

Culture is something. First of all like I said, let NBC do the right thing because it has to start with them. Indigenous music, we want to promote it, we love to promote. They should go and sit down with the artistes and advise them on what to do... when you are doing your music, you do this, remove this.. so we'll not have problems since a lot of us do not understand the language and in a country that has so many languages, you cannot hear all the languages but to a certain extent, let's have an avenue for the music to play,

we want to promote, we love to promote but we are scared because we don't understand the language, we don't want to go on air and NBC will match our neck and most time they fine stations lots of money, we don't have that kind of money to give so NBC should do the right time by going to the artist and telling them "if you want us to promote your music, do the right thing" if APCON is trying to sanitize the advertising industry, (Advertising Practitioners Council of Nigeria) NBC should do better, they should not just come and hammer on us but also hammer on the Artistes. We can work together, if only they clean up that place.

(Interview with Mercy Ofuya on December 16, 2014)

This presenter also noted that it got to a time that the station stopped airing local content especially by the hip-hop artistes because NBC were not specific on what they wanted them to do and the kind of music that they shouldn't air so in-order to avoid trouble, they stopped completely and concentrated on other songs which of course are western inclined.

Also, Francis Makarfi suggested thus:

I think we should scout and produce more of indigenous music; we should look for platforms that will attract more indigenous music into the house. Another thing is sponsorship; our corporate organizations need to sponsor indigenous music, they don't do that, we see most of these are telecommunication companies, they will be sponsoring those vulgar ones that we were talking about, they pump a lot of money to them, they make them ambassadors, they push money into them, why can't they promote these indigenous ones, can't they bring them...those ones who are good and not that popular, can't they help promote these ones/ they have a lot of money, oil companies, banks and even individuals who have the means in this country, if they say they want to sponsor a programme for our core indigenous people, we want to hear their music and sponsor it, no radio station would say no to that because while you are promoting the culture, you are also making...because radio station is a business let's be honest, it's all about making profit so if corporate organizations can sponsor this indigenous music, it would go a long way.

(Interview with the Director of Presentation on December 22nd, 2014)

In a similar study conducted, Okunna (2005:90), in a content analysis of the programme content of three major television stations in Nigeria; Nigerian Television Authority (NTA), African Independent Television (AIT) and Silverbird Television (STV) concludes that "more indigenous

content to be integrated into the media; the media should not therefore be a channel of cultural alienation but enhancers of traditional values”

4.3 Overview and Limitation of Findings.

Research has been carried out and the researcher noted some significant issues that relates to Capital FM and the level at which she has promoted indigenous music. All the findings from questionnaires, in-depth interviews and documentary observation were discussed in relation to the research questions of the study which entails the extent at which the Radio with reference to Capital 90.9FM has promoted indigenous music, the various problems confronting them and offering possible solutions and suggestions as to how they can do better. According to research findings, the researcher discovered the following

- Capital FM has not really complied with the NBC Code.
- The number of western music programmes outnumber the local/indigenous music as the amount of time allocated for indigenous music is not equivalent to that of western music programmes.
- Capital FM face challenges in terms of finance as they are forced to pay royalties to indigenous music artistes even after giving them a free airtime for their songs to be promoted. This can make them decide not to even promote indigenous music artistes.
- Capital FM’s lack of consistency in airing indigenous music programmes constitutes a major challenge.
- Presenters are allowed to go on air without any mandate from their superiors as each presenter has the liberty to air any kind of music they like which often may not correspond to the music programme. This confirms what the respondents said as seen in Table 29.

- As contained in the National Broadcast Code of 1992, most local music programmes of Capital FM do not promote culture. Therefore, what the local content code is meant to achieve has not been really understood. See figures on table 25.
- There's to a little extent an equal representation of all the ethnic groups in their indigenous music programme. Also see figures on table 13.
- Presenters don't know what constitutes Indigenous music. They also include western songs.
- Indigenous music programmes are not specific as only two are specific which are Highlife and Music across the states.
- Presentation style is not encouraging.
- There exist a communication gap between the policy makers and the station.

4.3.1 Limitation of Findings

It is important to note that this research as carried out in Capital 90.9FM is the first as no one has carried out such on the station. As a result, some critical issues has been identified by the researcher which needs to be tackled.

Firstly, there seems to be a communication gap concerning the aim of what the local content as identified in the NBC Code of 1992 should achieve. According to the Code, the main essence of the local content is to promote Nigeria's indigenous cultures and community life. However, it is surprising to note that most of the music by our local artistes does not in any way promote our indigenous culture and community life. This is because they model their music to suit the west. Most of them employ the method of code switching which is a form of hybridization because they want to live up to expectation moreover; the lyrics of their music most times are vulgar.

These are the kind of artistes that some big communication industries sponsor, pumping in lots of money to them and even making them ambassadors. What has the policy makers done concerning this? It will interest us to know that there are still some good artistes who sing good indigenous music that reflect our local colours but they have not really come into limelight because they lack sponsors. These artistes exist in different states and their music is popular only within that region. For this issue to be resolved, the policy makers need to come together and revisit the code or specify the percentage of local content that should promote the Nigerian culture.

Furthermore, there seems to be a conflict between the policy makers and Capital 90.9FM. There's a mandate on broadcast media stations with emphasis on radio to promote new local artistes who sing indigenous songs. The Director of Programmes in the person of Yahaya Abubakar stated that they are forced to pay royalties to local artistes even after giving them a free airtime for their music to be aired. In fact, he was so bitter while saying this because according to him, they are owing over Seven Hundred (700) artistes. He stated that they will have to go against the code and ask the NBC to start paying them for their airtime too. Here, we see policy makers dishing out rules without even consulting the heads of media houses. The researcher sees this as a challenge because basically most broadcast stations see it as they are doing the artiste a favour by making his/her music popular and at the same time, paying them. This is a divide and also a problem. The most interesting of all is that there's no agreed amount however, the Francis Makarfi, the Director of Presentation noted that soon, a reasonable amount would be agreed on so that stations can pay the artist as is what obtains abroad and in other countries. Why bringing in laws from other countries without considering whether it will be of benefit to us here in Nigeria?

The communication gap between Capital 90.9FM and the policy makers also resulted in the station going strictly for foreign songs at one point in time because they was no clear cut message on what the NBC expected from them. Concerning this, one of the music presenters in the person of Mercy Ofuya stated that they still do not understand the kind of music NBC wants them to air and they are afraid because they will come and match their necks by fining them so to avoid such, it will be better for them to concentrate on western music. She stated that NBC comes to “hammer on them without hammering on the artistes” and until this issue is resolved, they will go strictly for western music. To resolve this, it will be a good idea for NBC, Nigerian Music Artistes and the heads of media houses to sit down and think of good ways to promote our culture even in the face of globalization.

Also, the researcher has identified a problem with Nigerian presenters with emphasis on the presenters in Capital 90.9FM. It will interest us to know that most of them have been influenced with what western media which in turn dictate the kind of music they churn out to the detriment of our indigenous music. This can be seen in presenters queuing in western music during an indigenous music programme. It is obvious that they lack the intellectual skill on what constitutes indigenous music. While observing through listening to one of the stations indigenous music programmes titled “Music across the states” the researcher realized that English songs are termed indigenous, for example while the music of Bongos Ikwue titled “Searching for True Love” was on air, the presenter said “This music wey dey play now, na music wey go teach you how to speak your indigenous language”. How can an English music teach me how to speak my indigenous language? Also, an English hip-hop music was queued in during one of their highlife music programme precisely on the 29th of December, 2014 coupled with the fact that their presentation style is not encouraging. This is seen in how they just que in indigenous songs

without telling the listeners the title of the song or the name of the artiste and when it's time for the programme to end, the presenter comes on air and ask for adverts.

There is the need for presenters to be adequately trained before allowing them to go on air so as to avoid lapses in their presentation and programmes.

In essence, this work has identified the above as problems and until it is addressed, the local content will not be effectively handled by the station. On a whole, there's the need for the policy makers and the implementers to synergize for policy implementation.

4.4 The NBC, Capital FM and Hegemony

Having presented an analysis of the data collected from the field as it relates to the research questions; we shall now consider how the theoretical framework hegemony manifests in it. The elements of power/control and dominance in hegemony shall be used to analyze the station. It is also worthwhile to note that these elements of hegemony may not be completely divorced from each other.

4.4.1 Hegemony as Power/Control

The West through the media to some extent has gained cultural dominance in Nigeria and Nigerians reacting to this launched a National Struggle to free themselves from the cultural hegemony of the West by coming up with the National Broadcast Code established by Decree 38 of the 1992 constitution and was later amended by the NBC amendment Decree No 55 of 1999 under the administration of General Abdulsalaem Abubakar (Mra, 2001, pg 10)

The local content provision is aimed at controlling the content of the broadcast media to ensure that it is not dominated with the foreign culture thus, the struggle of Third World Countries as emphasized by Robert Kavanagh to dominate in cultural production which he calls alternative

hegemony. However, because broadcast stations are controlled by a few people whom in a bid to make profit air any music that is hot and selling whether western or local to the detriment of our indigenous music infact; the new capitalist overloads have thus emerged as the local hegemony.

Gramsci (1971:5) sees hegemony as the power and ability of the ruling class to present their interest through the media as a common interest. Power and control is the ability to make decisions on how an organization, area is run. It is also the ability to make somebody or something else do what you want. Furthermore, power and control is the act of restricting, limiting or managing something or a method of doing things.

Firstly, the Code guiding broadcast content in Nigeria are in the hands of a few individuals (policy makers) who dictate what broadcast content constitutes. They sit in their offices and give out rules without consulting with the heads of media houses to discuss what they ought to do and what they ought not to do. Sometimes, these rules are not too clear yet, when they go against them, they are sanctioned; there are media houses that have been closed down or even made to pay a huge fine. In the broadcast code also, it has been observed that there are lapses concerning what local content is meant to achieve as seen in the code thus:

Local content regulation is essentially to;

- a. Promote and sustain Nigeria's diverse cultures, mores, folklores and community life;
- b. Provide diversity in types of programming content for the widest audience through the limitless variety in the cultural landscape of Nigeria;
- c. Promote Nigerian content and encourage the production and projection of Nigerian life within and outside its borders; in essence, strive to attain 100% local content. (NBC, 2002)

It is obvious that the main essence of the local content as seen above is to promote culture yet, most of our Nigerian local music do not meet this aim because there seem to be a kind of subtle

hegemony from the west where musicians do not even know that they are influenced. What have the decision makers done concerning this? Yet, when a broadcast station air some of these music, they fine them thereby exerting power/ dominance over media broadcast stations when they have not sat down to deal with the issues. It is for this reason that, Ihechu and Okugo (2013) in Atume (2014: 15) affirmed that

NBC seems to focus on sanctioning the private and public stations in Nigeria but neglects the public stations and the influx of foreign free-to-air channels as most of the channels do not cost the viewer any subscription to get exposed to. It is obvious that most of the Nigerian artistes are exposed to these songs through these channels and because they want to live up to expectation, they tend to model their songs to suit that of the West. Concerning this, Francis Makarfi also noted thus:

...well that is the question NBC and the general society needs to answer because the kind of music that comes out every day and is in the market now, honestly from our own local musicians, it's really nothing to write home about like I said it's a music that is full of obscenities but there's also the commercial aspect to it, a lot of money is being made in this industry and sometimes, people turn the other way when money is coming...

(Interview with the Director of Presentation on December 22nd, 2014)

The big question now is; should broadcast media houses concentrate on profit and pay less attention to the promotion of culture? There is the need for a balance because we cannot stop the foreign culture from coming in but in the process of creating a balance, our own culture is suffering, shrinking inferiorly because most artistes now mix our indigenous language with English.

Also, media broadcast stations are mandated to pay royalties to indigenous upcoming artistes despite the fact that the media house is trying to promote their music by airing them free of charge, the fee has not even been agreed upon before the sending out the order. This is contained in the words of Francis Makarfi thus:

... talking about royalties you know we have not gotten to the stage where broadcast stations need to pay royalties to air the music of some of these artistes but we are getting

there now and am sure broadcast stations like ours and other broadcast stations should sort out the problem of the payment of royalties. They said if we air their music, we need to pay royalty and it's a new thing because basically most broadcast stations see it as you are doing the artist a favour, you are making his/her music popular and you are now saying that we should pay you for airing your content so there's this divide, there's this problem, may be a reasonable amount would be agreed on that stations can pay the artist since that's what obtains abroad and in other countries.

(Interview with the Director of Presentations, December 22nd, 2014)

With these, we see the power of dominance because the people involved are not consulted.

Presenters themselves who have the intellectual skill also engage in this act of hegemony.

Because of their power and skill, they exert power and control in the way and manner they

present their programmes, they churn out the kind of music they want even without consulting

their superiors. When asked about the duration allocated for indigenous music, Abubakar

Ibrahim stated thus:

...like I said earlier on we don't really have a specific time we air indigenous songs, that depends on the anchor person. An anchor can come into the station and **decide** to give indigenous songs and a presenter can come in the stretch of one hour, we can have a presenter who will promote up to three songs that would last for 15mins

(Interview with a music presenter, 16th December, 2014)

Mercy Ofuya also noted thus:

On Capital Sounds, honestly...musically, I cannot give you the full details because when one person comes, he plays a different thing and when another person comes, he plays another different thing entirely.

(Interview with a music presenter, December 16th, 2014)

Also, because the presenter's possess power in their own way, they churn out the kind of music

they like and it is obvious that most times, these presenters lack the intellectual knowledge of

what constitutes indigenous music coupled with the fact that their presentation style is not too

encouraging. Concerning this, Ahie, (2008) has emphasized the centralizing potential of modern

communication technology in that it not only gives tremendous power to those who control it but

also empowers them to influence and shape people's images of their fellowmen and women and of the world around them.

While observing through listening to the highlife music programme on radio on Tuesday, the 23rd and 30th of December, 2014, the researcher realized that the presentation style is not encouraging, the presenter plays a track without telling the listeners the name of the artist, the title of the music and the ethnic group that the song represents not until the end of the programme when the presenter asks for advert and sponsorship and the programme ends. Also, during the programme, there are times that they mix English songs by contemporary artists which are not highlife inclined while sometimes, it is the beats alone without music. The presenters do this because they have the power since it is said "whoever controls the media has the rights to set its agenda" which signifies power in a way.

For this reason, Olaide, (2000:64) also noted that most of the stations derail in presentation that one will readily find out that most presentations are not well edited. But they are not worried because the NBC's monitoring strategy is not organized, neither is it comprehensive moreover, the commission depends on the complaints of individuals and organizations for it to act as observed by Atume, (2014:14)

The station also exerts power on listeners as the number of foreign music programmes outnumber the local/ indigenous music thereby pleasing some listeners and displeasing others thereby, setting their agenda thus, the struggle of Third World Countries as emphasized by Robert Kavanagh to dominate in cultural production which he calls alternative hegemony is not really achieved in this station. With the above discussion, one can comfortably see and feel active hegemony in the National Broadcast Code as well as Capital FM.

CHAPTER FIVE

SUMMARY AND CONCLUSION AND RECOMMENDATION

5.1 Summary and Conclusion

This study has attempted to look at the extent at which the radio has promoted our indigenous music thereby, promoting the local culture because music is one of the vibrant ways for cultural promotion in a society using Capital 90.9FM as a case study. Using music, we found out that the dominant music programmes in the station are Western inclined though it is not on the high side because there still exist the local songs by Nigerian artistes which does not on the other hand really promote our culture therefore, the good and indigenous music are quite unnoticed.

The study adopted various research instruments for data collection. These instruments include Questionnaires and Interviews as well as Documentary observation.

The Theoretical Frame work used as a tool of analysis is gotten from Raymond Williams, Antonio Gramsci and Robert Kavanagh's cultural hegemony. They propounded this theory as a tool to underscore the Cultural Imperialism of the West; hegemony not being forceful like colonialism but a subtle manipulation by the West to Third World Countries, the latter consenting to their dictates in accepting a reproducing the culture of the west in their cultural industries. This in turn contributes to the near total destruction of traditional indigenous cultures of the countries of the Third World. Robert Kavanagh extended this application of hegemony to the struggle by the Third World countries to dominate in cultural production, this he calls alternative hegemony. Therefore, this work adopted hegemony as dominance, power and control

of the directors and presenters of broadcast stations and the alternative hegemony as the struggle to counter western music with the introduction of the National Broadcast Code.

This study reveals that music is a very potent tool in the promotion and propagation of cultures though; the West through its music and other media products has been able to export its cultures across the globe pushing quite a great percentage of indigenous music to the background.

This study finds out that music is one of the fastest most viable ways of exporting culture and promoting the Nigerian culture.

Capital FM has to a little extent tried to achieve this intended result of cultural promotion through music but which seems not adequate coupled with the presentation styles which the presenters employ in their music programmes. Though the NBC Code is there to guide media broadcast station but little problems exist in the code which need to be amended.

By and Large, the promotion of the Nigerian culture through music has not really being achieved in Capital FM but the present condition is not irreversible as it can be corrected not just by the station but by the general society together with the policy makers because this problem goes beyond the NBC as it is an issue that the society needs to listen to and answer. It's really us, what do we want, what do we really want to promote, do we promote the good stuff or just because of money, we decide to go for the commercially viable songs in the market, it's something we all need to come together and address as it is a National issue.

Furthermore, the Communication policy of Nigeria should not only specify the percentage of local content but also stipulate the percentage of local content that should promote cultural development because attaining cultural development in Nigeria through broadcasting seems to be a far-fetched task.

In essence, Theatre has been and is still a means of promoting our identity as Nigerians. Since music is one of the elements of Theatre and also an important aspect of culture, there's the need for Nigerian music artistes to go back to their roots, sing language based songs and avoid applying the method of code-switching, songs that reflect our local colours, philosophy, folklore and what belongs to us as different from the way the Americans do theirs. The media on the other hand with reference to radio should avoid or bring to a minimal the number of western music they air because the future of Mass Media with reference to the radio must be considered of utmost importance in achieving the cultural goals of the nation.

5.2 Recommendations

In view of the findings of this research, the study recommends the following strategies for the promotion of indigenous music;

- Capital FM should scout for more ways to promote the local culture through music. This they can achieve by introducing more music programmes with indigenous content so that there can be an equal representation of all the ethnic groups in Nigeria.
- Capital FM should increase the number of days allocated to the airing of indigenous music as it is not adequate to promote the local culture.
- Music presenters and their superiors need to specify when and where indigenous music should feature rather than mixing them up with western music.
- Music presenters should be adequately trained on their presentation style.
- Presenters should sit with their directors before going on air so as to know the kind of music that will be played by each presenter.

Concerning the NBC Code and the Nigerian music industry, the following suggestions are recommended

- Since the globalization of the world has made it easy for artistes to be influenced, it is still possible to build a barrier against it by holding an authentic cultural value. With the technological advancement and innovations, what the Nigerian music industry should do is to advocate that artistes return to their roots and compose songs that reflects our local colour, language and ethos because it has become clear that music artistes now concentrate on the beats rather than good lyrics.
- The Nigerian music industry should as a matter of fact be a cultural ambassador for Nigeria worldwide. They should promote indigenous language through music instead of dancing to the tune of the western cultural hegemony by accepting and reproducing the cultures of the west in their music thereby being hybridized artistes who are neither here nor there. The struggle against cultural hegemony demands that there be no deviation from local inspiration and firmly rooted local thoughts.
- The government should be ready to sponsor indigenous music programmes in our broadcast stations. When this happens, it will be an indicator that the government is ready to promote and export our culture worldwide as contained in the NBC Code.
- NBC Should also sit with heads of media houses to discuss on the kind of music media broadcast stations should air rather than giving rules and regulations from afar as it is noted by Atume, (2014: 16) that they depend on the reports of individuals to get to know the station that is going against the code.
- There is also the need for the National Broadcast code to be revisited as it is not every local content that promotes culture especially in music. If the main reason of the local content as contained in the NBC Code is to promote the Nigerian culture then there is a problem with most of our Nigerian music and the NBC Code respectively.

- The executives of the NBC should do better by sitting with music producers and artistes to tell them the kind of music they should churn out, what to include and what not to include thereby, guiding them on some of the things they don't want.
- It would not be a bad idea if NBC, music artistes/producers and media practitioners sit and discuss the way forward for Nigerian culture and the best way to promote it through music even in the face of globalization.

5.3 Contribution to Knowledge

This study has established that there is a communication gap between the policy makers and Capital 90.9FM concerning what the local content code should achieve coupled with the conflict that exist between them as it relates to some important issues like the payment of royalties to local artists. This work has identified these as problems and until it is addressed, the local content will not be understood and better handled. In view of this therefore, this study recommends the need for policy makers and implementers to come together and synergize for policy implementation. This study also recommends that Nigerian music artistes go back to their roots and compose songs which reflect our local colour or indigenous cultures in them as contained in the NBC Code. Until this is achieved, there will continually be a conflict between media broadcast stations and the policy implementers. Music presenters are not left out as there's also the need for them to be adequately trained on what constitutes indigenous music.

5.4 Suggestions for Further Studies

In line with the conclusion and recommendations made, the researcher has identified some other areas related to the research and may therefore be considered for further studies.

1. A wider sample coverage of the population of the study should be looked into so as to aid generalization.
2. Other areas relating to culture promotion and propagation like language and the impact of radio programmes on people's culture.
3. A wider coverage of the case study to also ascertain the level at which other radio broadcast stations have promoted the Nigerian Culture through music.

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Appendix 1

Questionnaire for Respondents.

Dear Respondent,

I am a post graduate student of Theatre and Performing Arts, Ahmadu Bello University Zaria. I am currently conducting a Research on *Radio and the Promotion of Indigenous Music using Capital 90.9FM* as my case study. This Questionnaire seeks to find out your perception on Capital 90.9FM on whether or not it has promoted local content with emphasis on indigenous music.

You have been selected as one of the respondents and I will be grateful if you could kindly answer accurately to the best of your knowledge the questions contained in the questionnaire. All responses will be treated with utmost confidentiality and will be strictly used for academic purposes only.

Thank you

Ihuoma Okorie

Instruction: please tick (✓) in the appropriate cell in the table below.

Key:

SA= Strongly Agree

A= Agree

U= Undecided

D= Disagree

SD= Strongly Disagree

Section A: Bio- Data of the Respondent

1. Sex: (a)Male () (b) Female ()
2. Age: (a)15-25 () b. 26-35 () c. 36-45 () d. 46-60 ()
3. Religion: Christianity () Islam () Others specify_____
4. Marital Status: (a) Single (b) Married

Section B: Active Listeners of Capital 90.9FM

5. Do you have a radio set? (a) Yes (b) No
6. How often do you listen to the radio?(A) Daily (b) Occasionally (c) Weekly (d) Never
7. Have you heard about Capital 90.9FM? (a) Yes (b) No
8. How often to you listen to Capital 90.9FM? (A) Daily (b) Occasionally (c) Weekly (d) Never.

Section C: Capital FM and the National Broadcast Code of 1992

9. Are you aware of the National Broadcast Code of 1992 which emphasizes the media's role in promoting our culture? (a) Yes (b) No

	Capital FM Complaint with the NBC code of 1992	SA	A	U	D	SD
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10	Capital FM has been able to fulfill the National Code of 1992 which stipulates the airing of local content.					
11	Capital FM has been reflecting local content through the airing of various indigenous music.					
12	Capital FM concentrates on airing the local content/music of a particular ethnic group.					
13	Capital FM always airs the music of your ethnic group					
14	Western culture has affected the Capital FM compliance to the NBC Code.					

Section D: Amount of Time and Number of Days allocated for the airing of Indigenous Music Programmes

	Amount of Time and Number of Days allocated for the airing of Indigenous Music Programmes	SA	A	U	D	SD
15	There is no indigenous music aired by Capital FM					
16	The airing of indigenous music by Capital FM is occasional.					

17. How often does Capital 90.9FM air indigenous music? a. Once b. Twice
c. Three d. Four e. Others Specify_____

18. What are the durations of these indigenous music programmes? A. 15mins b. 30mins
c. 45mins d. 1hr e. Others specify_____

		SA	A	U	D	SD
19	The numbers of days allocated for airing indigenous music is adequate.					
20	The amount of time allocated for the airing of indigenous Nigerian music is adequate.					
21	More steps needs to be taken by Capital FM to improve on the number of days and time allocated for airing indigenous music.					

Section E: The Percentage of Indigenous to Foreign Music

	Percentage of Local to Foreign Content	SA	A	U	D	SD
22	Local music programmes feature more on Capital FM					
23	Foreign music programmes feature more on Capital FM					

24	The percentage of local to western music is adequate.					
25	Most local music aired have a touch of foreign content					

Section F: Challenges encountered by Capital FM and Possible Mitigation Strategies.

	Challenges encountered by Capital FM and Possible Mitigation Strategies.	SA	A	U	D	SD
26	Foreign culture has affected the quality and productions of local programmes.					
27	Capital FM plays more of western music to attract more listeners.					
28	Capital FM air western music based on the influx of what is popular.					
29	Presenters on their own decide to air more of music with foreign content.					
30	Capital FM needs to improve on the airing of indigenous local content					

Section G:

31. Suggest possible ways which Capital FM can adopt in airing indigenous music thereby, reflecting local content and promoting local culture.

Appendix 2

INTERVIEW WITH ABUBAKAR IBRAHIM, A MUSIC PRESENTER IN CAPITAL 90.9FM ON THE 18TH OF DECEMBER, 2014

Do you have knowledge of the National Broadcast Code of 1992?

Yes I do.

Are you also aware of the cultural objectives as contained in the code?

You mean the idea of promoting our culture to through songs?...Yes I do

I just want you to talk about the stations compliance to the NBC Code of 1992 concerning the airing of local content.

In respect to that, I would say we've been living up to the expectation of those who actually implemented such code in the sense that KSMC being a mother station right here in the state has actually done a lot in promoting indigenous songs, not just indigenous but the up and coming artist.

Not really, ok... before the coming of globalization, we had a lot of indigenous artists, artists that sang using our local language, so how far has this station gone in promoting them

We do have some programmes....(interrupted)

What kind of programmes of local content does the station air?

We have the one we call the pidgin telephone request which we have a lot of people that demand for their local songs and also we have couples of request programmes that are channeled to that not really focusing on local content in particular but most of the requests get to be people who request for their own tribal songs

So how often does the station air indigenous music?

Well it's not a sealed role for us in the station to have a particular time which we air indigenous music, that depends on the anchor person on duty, that depends on the presenter we have in the studio, if you are a lover of indigenous songs, you always have to patronize what you love but good enough, we have a lot of presenters in the house who love indigenous songs.

So what would you say is the percentage of local to foreign content with emphasis on music?

It's like 30% to 70% giving the foreign/ western 70 and local 30%. When you are talking about foreign, you not just talking about the western songs but you also talking about Nigerian songs that happens not to be our local songs here in Kaduna state, let's add them all as the foreign giving them 70% while our local content 30%.

Talking about the duration of time allocated to airing indigenous songs, do you think it's adequate?

Positive, like I said earlier on we don't really have a specific time we air indigenous songs, that depends on the anchor person. An anchor can come into the station and decide to give indigenous songs and a presenter can come in the stretch of one hour, we can have a presenter who will promote up to three songs that would last for 15mins in it so, we don't really have a time duration given to indigenous songs.

To what extent has the station captured the indigenous music, songs of different ethnic groups in Nigeria, not just Kaduna State.

To a high extent, thanks to programmes like high life music which I happen to present. In highlife music, we don't just play one particular type of songs, we go down to the Eastern part of the country, the Southern part, South-Eastern part of the country and also coming down to the North where we are and the West where we promote a lot when it comes to indigenous songs especially the songs we see as out dated in the 50's, 60's, 70's, those are the kind of songs we purge out to the listeners and you find it interesting that there are a lot of people who have missed such and they are always happy whenever we are on that.

Does the station face any challenge in airing indigenous content?

We don't really have challenges in airing indigenous music, we you talk of challenge; I do not really understand where you are focusing the challenge from.

Talking about your listenership now, you know it comprises of the youths and you guys will want to air music that suits your listeners

It's a challenge then but if you are into broadcasting, you get to know that not every music you play is everybody favorites, I do have a favorites song and you also have so if we have a particular time, ok...this time is meant for highlife and in highlife songs, I will never get to hear songs like that of R Kelly, Rihanna or Wizkid in highlife, I know am going back to the roots when music used to be music in Nigeria so I will prepare myself to enjoy any matured music especially the ones that communicates with me so you might not really please all listeners but you will be modeled to find out that there are a lot of youths who love indigenous songs because we have programmes like Telephone Rendezvous, the pidgin telephone request, you see a lot of people...40% of people that call in are hungry for their indigenous music songs to be played in the station and all their request are channeled at they want the gbagi music to be played, they want ... a lot of tribal music to be played infact, youths buy the idea of indigenous songs a lot.

So you are trying to say that Foreign culture has in no way affected what you guys air in the station.

Thanks to the office and organization we work, it's an organization where you are being trained not just to be self-centered in one aspect because it's hard for you to get a youth who in an open arm entertain indigenous songs because some people see it as boring but here, we see it in the side that if it doesn't please me, it pleases the other person, if it doesn't please this person, it pleases the other person so there's definitely somebody out there you are sending the message to so foreign music has not affected us in any way.

Lastly, which better measures can the station adopt in airing out indigenous music.

When you talk about measures to be taken, I will tell you that the management of the station are already doing a lot on that in the aspect of introducing new programmes that strictly strike on our indigenous songs.

Can you mention some of them?

We have one like “Back to the roots some others that I cannot disclose to you because it has not being disclosed to me too which promote indigenous songs.

Appendix 3

INTERVIEW WITH MERCY OFUYA A MUSIC PRESENTER, CAPITAL 90.9FM ON THE 16TH OF DECEMBER, 2014.

Do you have a knowledge of the NBC Code of 1992?

Yes, I do.

Are you aware of the Cultural Objectives as contained in the NBC Code?

You see, my problem with the NBC Code is that they say one thing today and they say another thing tomorrow, they encourage us to play indigenous songs and at the end of the day when you begin to play these songs, they will still be the one to come and sanction you, they will give you a list of NTBB songs, some of these songs...this is my opinion, my own personal opinion, I expect NBC to sit down with music producers and artist and probably guide them on some of the things they don't want if they really want their music to come up, that way we can promote the songs, personally me, I get scared of promoting some of these songs; part of the reason is that it's in indigenous language, some of these languages I don't understand it, I 'll need someone to interpret it for me except you hear someone play these songs or you ask questions about them, you end up finding yourself in a lot of problem with NBC because of the word they are saying, they are not supposed to say it so for me, if not old Indigenous songs, the new modern ones, I avoid it.

What Kind of Programmes of local content does this station have in respect to music?

When you say local content like that, most of the time, it all depends for example; we have what we call sunshine music which has been segmented because the listenership cuts across all board. The presenter for sunshine music on Thursday has the mandate to play Nigerian songs, we come in, we have party jamz time, programmes like top of the day, we play Nigerian songs, there are...sorry, I cannot remember the name of this programmes but what it does is to promote local artists in Kaduna, there are others which are not just music but the language itself because it's not only music that a local artist does, there are comedies, there are jokes, talks and so many other things, we all do that.

Ok thanks but I am concentrating on music.

There is a special programme but part of what killed the whole moral was that time that NBC said if we don't pay them royalties and the rest, we stopped playing Nigerian songs on the station, it was a ban because Cosoon and NBC has a problem, they now put the whole thing and we were all disturbed but other station were playing but mine, we had to lift the embargo because we didn't want to go against the NBC code.

How often would you say this station plays indigenous music?

All the time, this is not a station that will come up and not play indigenous music, every single day, there is no how this station will start and end if Nigerian songs are not played

I am not talking about Nigerian Songs now but Indigenous songs.

Honestly, I cannot speak for every other person because different people are always on air but to a great extent seriously, they try. You might not find so much of it but you might not find more of it on capital sounds because it's an English based station but if you go to like Kada FM and when our AM was running, we had programmes in gbagi, Fulfude and some of these local languages, these programmes are packaged in local language.

So what would you say is the percentage of Local to Foreign music in this station?

On Capital Sounds, honestly...musically, I cannot give you the full details because when one person comes, he plays a different thing and when another person comes, he plays another different thing entirely.

You talked about one programme like that on Monday, Music across the states.

Yes its an hour programme,

Just once in a week?

Am only talking about my belt, that's not my belt, I can only speak for my own belt.

Can you now capture the extent to which this station has promoted the indigenous music of the different ethnic groups in Nigeria?

Overwhelmingly very large, that's the gospel truth; we have promoted music from all across music from all across.

You've talked about the NBC that is the local content stuff. Has Foreign culture in anyway affected the kind of music you guys air? Let's say because your listeners comprises of youths, you want to play the kind of songs that suit them.

If you come to this station, I have given you a perfect example of sunshine music, on Thursday Jeffery plays Naija, old school in different categories, we have highlife, we do all kinds like Jazz, R&B, Rap everything so certainly we have highlife, very African, Naija, very African even the Reggae have Naija Reggae and even the R&B'S so a lot of people say they want Naija music since music comes in different genres.

What factor informs the agenda of this station?

This is a station that is first of all owned by Kaduna State Government, it is to inform, educate and enlighten the people of Kaduna like they say, no knowledge is wasted and you cannot keep people without knowledge so certainly, it is a medium of communication between the government and its people right from the Urban area right to the very hinter land, there is a bridge of songs.

Which better measures do you think this station can adopt in airing indigenous music?

Culture is something. First of all like I said, let NBC do the right thing because it has to start with them. Indigenous music, we want to promote it, we love to promote so they should go and sit down with them and advise them on what to do... when you are doing your music, you do this,

remove this.. so we'll not have problems since a lot of us do not understand the language and in a country that has so many languages, you cannot hear all the languages but to a certain extent, let's have an avenue for the music to play, we want to promote, we love to promote but we are scared because we don't understand the language, we don't want to go on air and NBC will match our neck and most time they fine stations lots of money, we don't have that kind of money to give NBC should do the right time by going to the artist and telling them "if you want us to promote your music, do the right thing" if APCON is trying to sanitize the advertising industry, (Advertising Practitioners Council of Nigeria) NBC should do better, they should not just come and hammer on us but also hammer on the Artists so that we can work together, if they clean up that place, we would promote.

Appendix 4

**INTERVIEW WITH THE DIRECTOR OF PROGRAMMES YAHAYA ABUBAKAR, ON
THE 16TH OF DECEMBER, 2014.**

Do you have the knowledge of the National Broadcast Code of 1992?

Yes to some extent, I do.

Are you also aware of the cultural objectives as contained in the code?

I cannot really but I know I have a little knowledge about it.

So what can you say about the stations compliance to the NBC code of 1992 concerning the airing of local content so as to help promote our culture?

As far as Capital FM is concerned, its 100% compliant, we oblige to airing Nigerian artists as directed to NBC and in that regard, we don't have any problem with NBC because I know if we have, NBC would have queried or sanctioned us.

Yes sir but I noticed that the music of some of our Nigerian artists do not promote our culture.

Yes to some extent, I agree with you but we are bound to feature them so we must feature them.

Do you have an idea of how many Indigenous music programmes this station air?

I cannot tell you because it's an everyday affair, from the opening of transmission to the closure of transmission so for me to tell you the number of indigenous music played; it's really going to be difficult.

How often does this station air indigenous music?

It's an everyday affair.

What can you now say about the percentage of local music to foreign music?

I think it's about 30% to 70%.

Talking of this music, you don't know their duration; I guess there should be music programmes you know about.

We have indigenous music programmes like Nigerian music and even highlife where we feature mostly Nigerian music so we have programmes ranging from 30mins to 1hr dedicated to Nigerian artists.

And in the Music programmes, you in this music, you capture the music of the different ethnic groups?

Yes, it cuts across the different regions, from Yourba to Igbo to Hausa and so on that is what we call music Nigeriana.

So has the station ever considered it a problem not airing indigenous music?

Not at all, we don't contemplate that.

Do you now face any challenge in broadcasting local content?

Yes, particularly as we are now made to be paying royalties to the artists, I don't know how we will go about this, I see my station as promoting you and you are asking me to pay you a royalty, there is a problem, it's a big challenge and very soon, we will write to BON which we are part and parcel of to see how these things will be resolved as am sitting now, were are asked to pay about 700 and more artist royalty's, well if we are promoting them and we are asked to pay them royalty's, it's a problem and if we decide not to promote them, nobody knows, we can decide to ask them to pay us for our airtime too.

Talking about foreign culture, globalization has virtually affected everything in the country, as a station now; I know you will want to get more listenership by airing foreign music. Has globalization affected the station in anyway with the airing of foreign music?

You see, we are careful, we choose the kind of music that will suit everyone both the elderly and the young, and we don't just go about playing any kind of music that has vulgarity in it.

So what factor informs the agenda of this station?

Ours is to be a pace setter, to be fair to ..., to do our things professionally as it should be and not to be biased.

Which better measures do you think this station can adopt in airing indigenous music?

There is no better thing than what we have been doing, we have dedicated a particular time to Nigerian artists, we have music Nigeriana, we have highlife music and so on and so forth so these are the kind of programmes that help promote the Nigerian artist and thus our culture.

Appendix 5

Documentary Observation (Music programmes in Capital 90.9FM and their duration)

- 1. Highlife Music:** The programme tries to capture the indigenous songs of the different ethnic groups in Nigeria
Day, Time &Duration: Mondays 2-3pm, Sunday 11-12pm (Repeat Broadcast)
- 2. Telephone Rendezvous:** This is a phone-in programme where the listeners are given the opportunity to request for any kind of song they want. The presenter of this programme acknowledged that music programmes feature here because some listeners demand for indigenous songs because they are hungry for it.
Day, Time &Duration: Sundays 12:15pm -2:00pm

3. **Calypso Music:** This is definitely not music with local/indigenous content. In this programme, the presenter captures the music of the Trinidad and Tobago people. According to the Presenter, the station deemed it fit to have this as a music programme because its roots can be traced to the blacks.
Day, Time &Duration: Thursdays 8:30-10:00am
4. **Music across the States:** This is a programme that captures the indigenous music of different ethnic groups in the country. The presenter through this music programme gives opportunity to the listeners to call in and demand for any indigenous music of their choice. During this programme, the presenter asks the listeners who call in to greet him in their own language and sing their language song after which they tell him the meaning of the song. If they want the song to be promoted, they call him before the next edition of the programme and get the Compact Disc (CD) of the music to him.
Day, Time &Duration: Monday 1pm-2pm.
5. **Serenade:** Concentrates on Western love songs which are aired mostly at night.
Day, Time &Duration: Mondays, 11:00pm to 1:30pm, Thursdays 11:00pm to 1:30pm
6. **Musical Legend:** Here, the presenter picks a particular artist and celebrates the artist by promoting his/her music throughout the programme. It cuts across every artist ranging from indigenous musicians to modern artistes.
Day, Time &Duration: 1pm-2pm Mondays to Friday.
7. **Sunshine Music:** Old School music of different categories is played ranging from rap to highlife to reggae and so on.
Day, Time & Duration: Tuesdays 9am-12pm, Mondays, Wednesdays and Fridays, 11am- 12pm.
8. **House Party:** This programme concentrates on party jamz ranging from Western music to Nigerian songs usually done in the Night.
Day, Time and Duration: Friday, 10:00pm -1:30pm.
9. **Kaduna Top Ten:** This is a music programme that aims to promote young and up-coming artists in Kaduna State who through their songs, promote the Nigerian Culture.
Day ,Time and Duration: Tuesday, 5:00 -6:00pm.
10. **Sunday morning Song Bird:** This music programme concentrates on country music which is not African, local nor indigenous.
Day, Time & Duration: Sundays 9:00pm -11pm
11. **Reggae Music:** Concentrates on Reggae songs.
Day, Time and Duration: Sunday 3-5pm
12. **Country Music:** Concentrates on the folk music of Americans.
Day, Time &Duration: Sundays 2pm – 3pm.
13. **Jazz Night:** Concentrates on songs which originated in American linked by the common bonds of African-American in the late 19th and Early 20th century.
Day, Time & Duration: Mondays, 11:00pm to 1:30pm
14. **Songs of Inspiration:** Concentrates on songs that inspire people.
Day, Time & Duration: Sunday 10:00pm -11:00pm
15. **French Connection:** Concentrates on French songs.
Day, Time & Duration: Sundays 6:30-8:00pm.
16. **Pidgin Telephone Request:** This programme also gives the listeners the opportunity of demanding for any song they wish to listen to ranging from local to western music.

- Day, Time & Duration:** Saturday, 11:00am to 12pm
- 17. Root Reggae:** Concentrates on Reggae songs.
Day, Time & Duration: Sunday 3:00pm- 5:00pm
- 18. Music Africana & Makosa:** Concentrates in promoting African songs.
Day, Time & Duration: Friday, 8:30 to 10:00am.
- 19. Musical Time out:** Concentrates largely on Western songs.
Day, Time and Duration: Sunday 1:00pm -3:00pm.

Appendix 6

INTERVIEW WITH THE DIRECTOR OF PRESENTATION 90.9FM IN THE PERSON OF FRANCIS MAKARFI ON THE 22ND OF DECEMBER, 2014

Do you have the knowledge of the National Broadcast Code of 1992 which talks about cultural objectives?

Well, I might not have the details but we know our responsibilities as broadcasters because we need to have some kind of cultural content in our broadcast material.

What can you then say about your stations compliance to the NBC Code?

I think our station Capital Sounds 90.9FM is very compliant. We try as much as possible in our programming and broadcasting to make sure that we comply by producing programmes that have indigenous musical content, indigenous cultural content in our programme. For instance, we have programmes like highlife which comes up twice in a week and of course highlife as we know is our own music, music from our people and we understand highlife because it's our own and apart from that, we have a programme called music across the states where we play music from across Nigeria, different states in Nigeria and you know we play the Igbo, the Akwa Ibom, the Adamawa, Nassarawa in fact all across the states. It's a new programme which is already gaining grounds and people are already appreciating it.

How often does this station air indigenous music? You just talked about highlife and Music across the states.

These are the ones that are already on the schedule. On a daily basis, we air programmes that are cultural and indigenous for instance, sometimes we have young artists who have just produced their music from the state or country, they bring their music to us and we do our best to promote the music from these new artist, that's our own way of promoting and encouraging young artists to come out and make their breakthrough in the industry.

What would you then say is the percentage of foreign content to local content in this station?

Well, I would not deny that there is an absence of foreign content because music is an international thing, it cuts across all borders while you love music from the United States, music from the United Kingdom, you could love music from South Africa, Music is universal and we try as much as possible to play music that is international and our listeners will appreciate from all across the world but In spite of that, we also know that we have a responsibility to portray our culture because they say if you don't blow your trumpet, no one will blow it for you. We play a lot of the Michael Jackson's, but at the same time, we play the Oliver the Coque's, the Osadebes', we play the Olando Owo's and of course too, I don't know if you call Makosa Music indigenous, it might not be but it's an African Music but we also do that that is why I said music is universal, it cuts across borders but like I said, the bottom line is that we know our responsibility which is to portray our own culture through our music and we do that.

You know the NBC Code says every media house; radio in particular should promote 80% of indigenous, local content. How would you say the percentage of local to foreign content is in this station?

In terms of local content, I don't know if we can separate music from other programming.

Yes Sir, it's just music I want

In music, we try our best; I might not have the data on ground but I tell you that when you listen to our radio station, you find out that even if we don't play, even if its not highlife, you hear the Davido's the Tu-face Idibia you listen to our upcoming stars, they form not just 80% but 90% of what we play in the station. We do play a lot of Nigeria Music, as you are aware, Nigerian music is on the ride now you go to the market, its Nigerian music, the parties, its Nigerian music so we relate to that too on the station even though we are beginning to have copy rights now, it's another issue but I don't want to go into that now, it's something that is going on right now which I wouldn't want to go into.

You mentioned Music across the states and Highlife. Do you think the duration of these programmes is adequate?

Yes the duration is adequate because for a musical programme the longest duration is one hour and all these programmes go for one hour each and you highlife is twice in a week it's just Music across the states that is once but they are all one hour programmes and I think it's adequate

because by the time you listen to highlife music for one hour, I think that should be enough time for you to appreciate it. No matter how much you love highlife, if you listen to it for one hour, it should be quite enough.

To what extent would you then say this station has captured the music of the different ethnic groups in Nigeria?

We have, you know I mentioned highlife, highlife is enjoyed by everyone, its cuts across you know if you go to the west they enjoy highlife, you go to the East, they enjoy highlife even in the North, highlife is enjoyed. Music across the states cuts across all the states and like I told you, we play music form the North, South, East and West of this country and our modern or should I say the stars we have are all... we have the M.I from the North, we have Ice Prince who is also from the North, we have Davido form the South, Flavour from the East so these are musicians that come from different parts of the country and we try as much as possible to play music from every corner of the country, we don't discriminate at all.

Does the station face any challenge in broadcasting local content?

Yes, mentioned the problem of copy right earlier on and royalty, its ongoing now infact there was a time we had problems with...it's an ongoing thing actually with the copyright association of Nigeria talking about royalties you know we have not gotten to the stage where broadcasting stations need to pay royalties to air the music of some of these artistes but we are getting there now and am sure broadcast stations like ours and other broadcast stations should sort out the problem of the payment of royalties because that's the major challenge. We have because some of them say if we air their music, we need to pay royalty and it's a new thing because basically most broadcast stations see it as you are doing the artist a favour, you are making his/her music popular and you are now saying that we should pay you for airing your content so there's this divide, there's this problem, it's a challenge anyway and I know eventually it will be resolved, may be a reasonable amount would be agreed on that stations can pay the artist, that's what obtains abroad and in other countries. These are the challenge but basically, apart from that, I see no challenge because most of these musicians as soon as they release their albums, they send out promo copies to us because they know the importance of radio stations especially in promoting their music, we give them a lot of airtime free of charge.

So has foreign culture in anyway affected the quality of your local programmes?

Yes, like I said, music is an international thing. Music and culture are inter-related and if you look at the kind of music that our Nigerian especially the new artistes, if you check the kind of music they chunk out, sometimes, you find no difference between them and the American musicians especially when you talk about hip-hop and all that. So there's a lot of influence with that and its catching up with the young ones, they see that as the in-thing but Inspite of that, we still see a lot of new artists doing the Fuji thing and they are still waxing strong, we still see people like flavour churning out good highlife music, we still see people like...you know, the list is just endless you just see new artists cutting out a need for themselves in other forms of music that is more indigenous to hip-hop ones.

But there's something I noticed with these music artistes, compared to the musicians, artistes we had before like Oliver the Coque and the rest of them when you listen to the lyrics of their music, you find out that it makes sense, good sense but some these new songs are vulgar, would you say it promotes culture?

I agree with you, you know these new artistes these days concentrates on the beats than the lyrics so you find someone singing DoroBucci, this does not make sense or you hear someone saying Yori Yori, you know they have many catchy phrases, they go to the studio and they get a good beat and say something that will just go with the beats and it catches on. Most of these songs that are hot selling in the market, when you now listen to and dance to them, at the end of the day, you ask yourself what you are really dancing to, what really is this person saying/ you can't really point out one or two things that he's saying and like you said, its vulgar at times, he might be describing the body parts of a woman, what does that say, it doesn't make much sense but that is what they call the now music but what we do is to follow the NBC Code, the NBC is always watching us and we have some songs that we don't actually play especially the ones that are vulgar, use obscene and descriptive language that is offensive, they tell us the songs to play and we don't play them because we know the effect it can have on the larger society but out there on the street, these songs still sell, they are still selling in the market but for us, we keep away from them.

That means there's a problem with the NBC Code.

Well I am not NBC, I cannot speak for them because they are actually the ones that regulate us so if they know a song that is out there in the market, they tell us immediately not to play the music and if we play the music, we are usually fined, they have a way of penalizing us so we tell our presenters not to play some songs and we try to comply.

Going through the NBC Code, they talked about the cultural content and the aim of the local content is to promote culture. How does the music of M.I and Davido promote culture?

Well that the question NBC and the general society needs to answer because the kind of music that comes out every day and is in the market now, honestly from our own local artistes, it's really nothing to write home about like I said it's a music that is full of obscenities but there's also the commercial aspect to it, a lot of money is being made in this industry and sometimes, people turn the other way when money is coming so I don't know so I think its an issue society needs to answer generally not even one person.

Anyway, I am from Abia state and when you go there, you will see lots of upcoming artistes that actually singing good indigenous music that has good lyrics so why don't they promote these people they are just there it's just we in the East that listen to them; it's not popular in the North. Why don't NBC do something about those people rather than the Flavour

M.I and the rest of them even in Kaduna state, you will notice that there are lots of upcoming artistes that actually sing good music.

I think it goes beyond NBC, it's an issue that the society needs to listen to and answer because there's a ministry of culture in Nigeria, this thing needs to start from there, we have a National Orientation Agency (NOA) these are government institutions that needs to come together and address these issues squarely so I think it goes beyond NBC, it's really us, what do we want, what do we really want to promote, do we promote the good stuff or just because of money, we want to go for the commercially viable songs in the market, it's something we all need to come together and address, it's a National Orientation issue.

So what factor informs the agenda of this station?

We see ourselves as a grass root station, we are out to enlighten the people, educate the people and really be the voice of the people in the grass root, we try to reach out to those who like I said are in the grass roots. We have branches in Zaria, Sisters Stations in Zaria and Kafanchan and all we try to do as KSMC is to reach out to the people in Kaduna State not only those in the city.

Which better measures do you think this station can adopt to improve the airing of indigenous music?

I think we should scout and produce more of indigenous music; we should look for platforms that will attract more indigenous music into the house. Another thing is sponsorship; our corporate organizations need to sponsor indigenous music, they don't do that, we see most of these are telecommunication companies, they will be sponsoring those vulgar ones that we were talking about, they pump a lot of money to them, they make them ambassadors, they push money into them, why can't they promote these indigenous ones, can't they bring them...those ones who are good and not that popular, can't they help promote these ones/ they have a lot of money, oil companies, banks and even individuals who have the means in this country, if they say they want to sponsor a programme for our core indigenous people, we want to hear their music and sponsor it, no radio station would say no to that because while you are promoting the culture, you are also making...because radio station is a business let's be honest, it's all about making profit so if corporate organizations can sponsor this indigenous music, it would go a long way.