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## BOOK REVIEW

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## Gazed representation: Analysis of gender portrayal in Hindi and English music videos

Henna Saeed<sup>1</sup>, Amir Ilyas<sup>2</sup>, Sana Haroon<sup>3</sup>, & Attia Zulfiqar<sup>4</sup>

### Abstract

The study based upon content analysis, mainly compares gender representations through male gaze, framing, and camera lens in Indian and European music videos from year 2009 to 2013. It is an analysis of sixty music videos, thirty from each industry, comprising the top six chart busters from each year of the chosen time frame. The theoretical framework of this research is embedded in the nexus of Laura Mulvey's male gaze and "looked-at-ness". It observes the sexual depiction of lead characters through dressing style, on-screen gender presence as well as gender representation in popular music videos. Findings reveal that Hindi songs were shot with stronger male gaze slant as compared to American/British songs and more screen time was given to females in both music industries yet individually, Hindi songs were more centralized on female leads. Both Indian and European music videos featured females in provocative sexual apparels while displaying seductive behaviors, while majority of singers/heroines were barely or semi-clad yet males were usually fully dressed in almost all observed songs. Results also reveal that most of the songs were sung by male singers/leads but the focus of the videos remained primarily on female characters and their bodies. This study provides an important approach for future researchers, as the manufactured reality of gender through the contemporary Eastern and Western music industry is strikingly different from the real gender trends and practised culture in the respective societies, which needs to be further investigated in the context of globalization.

**Keywords:** *Gender portrayal; Gazed representation; Music videos - Hindi, English.*

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<sup>1</sup>Henna Saeed, is a *PhD Scholar* at ICS, University of the Punjab, Lahore - Pakistan.

<sup>2</sup>Amir Ilyas, is a *PhD Scholar* at ICS, University of the Punjab, Lahore - Pakistan.

<sup>3</sup>Sana Haroon is a *Lecturer* at Mass Communication Department, GC University, Faisalabad - Pakistan.

<sup>4</sup>Attia Zulfiqar is a *Lecturer* at NUML, Islamabad - Pakistan.

## **Introduction**

Our gender perceptions and ideals are produced through many sources, it can be from the family, society, through cultural norms or in more modern times, they can be learnt from the media. While traditional media has played an important role in gender construction and perception, the role of modern media is still somewhat of a riddle. At the same time, it is becoming more and more pertinent to understand the influences of media in modern world due to its impact and effects. Undoubtedly today media has become our main source of entertainment and information and in the popular genre of the days, music, is also playing an important role (Yocum, 2010). Music is a significant part of modern life and is also used as an agent of socialization, identity formation, escape and taking control on one's emotional state especially in youth culture (Roe, 1985; Leming, 1987).

Music videos, comparatively a new medium, were developed in 1980s as a tactic used by many celebrities for promoting and marketing their work as well as constituting their "star appearances". All this played a phenomenal role in music video production and gender representations (Grebb, 2006). Quite handy in their nature, music videos, containing explicitly strong sexual images of women can be traced back to the long tradition of popular music and performers.

Music videos promote our cultural values and how we treat gender so it should be investigated on wider grounds. Music videos have swayed the ideologies and ethical norms of youngsters. Alexander (1999) in her research points out how the leading young generation creates, critiques, and recreates young women's self-identity after seeing the images of women presented in music videos.

The glittering lives promoted in music videos are exceptionally unrealistic including the destructive themes related to sexual objectification of women, sex, control, violence, fashion, rich life style, money and fame. Music lyrics and music videos can be the communicative of ideas related to gender and sex and these ideas later on influence young viewers and listeners (Seidman, 1992). Analysis of sexual images within the context of music videos ultimately convey and contribute how youngsters especially females perceive themselves as human beings (Aubrey & Frisby, 2011; Arnett, 2002; Jhally, Killoy, & Bartone 2007).

Twentieth century has witnessed feminist ideology working as an emancipating power to liberate women from patriarchal society. It has been significantly influencing almost all the areas of media studies. It is not only deeply concerned about the gender perception of media consumers, scholars and journalists but it has also influenced almost all forms, images, genres and narratives of media culture industry (Watkins & Emerson, 2000).

The present study aims to investigate the changing trends over the last five years in Indian Hindi film songs and American/British pop songs according to the "Male Gaze Theory" of popular film theorist "Laura Mulvey". The conceptual framework is clearly based on Mulvey's theory that was presented in 1975 when dominant protagonists in Hollywood movies were mostly males. Although Mulvey introduced it basically as a film theory but its scope is not only limited to specific age or medium so very significantly it can be applied to other genres too. Very often, the theory is used in appraisal of advertisements, television and fine arts.

Mulvey believes that women are mainly serving as the object of gaze and never the possessor of it. They are objectified in film because heterosexual men are in control of the camera. According to her, it is the patriarchal society that affects us deeply and also goes on to shape our cinematic experience. She argues how the film conforms to our culturally determined perception of different genders. Women are generally used to give men a gratifying visual experience and this gratification can be achieved in two ways. 1) By objectifying the woman and 2) By identifying them with the represented characters. Mulvey presented an interesting overview how the representation of female characters in media in general, and in Hollywood films in specific satisfy the needs originating from the Freudian Ego.

Essentially the "gaze" of media is masculine. Russell (1994) stated, "The sexual objectification of female is ....a staple of mainstream movies, ads, records covers, songs, magazines, television, art cartoon, literature, pin-ups and so-on. It influences the way that many males learn to see women." From a feminist point of view the relation between gazed and gazer was never established on equal terms. 'Gazer' is more demanding, selfish and want 'gazed' to act according to his expectations. Jonathan Schroeder (1998) while talking about the concept of Male Gaze voiced his opinion as "to gaze implies more than to look at it

signifies a psychological relationship of power, in which gazer is superior to the object of gaze”.

In the present article Indian Hindi film songs and American/British English pop songs have been selected to analyze which industry is cashing more on the idea of male gaze and to-be-looked-at-ness, so that the level of male centrality in popular medium in 21<sup>st</sup> century can be gauged. The research also analyzes the role of women as a sex object and as a commodity used to sell the product i.e. music.

### **Literature review**

In media, the cultural depictions of gender or male/ female connections have a long-term quality. Definitely the representation of male has always been a dominant and powerful one while females are projected as powerless creatures who frequently try to amuse, delight, entertain, gratify and flatter men folk with their sexuality. No doubt, this has been a popular and approved theme in popular music culture too. (Millett 1970, p. 81; Papadopolous, 2010)

Critics (Jhally, Killoy, & Bartone 2007) have investigated music videos for their misogynistic images and messages. The dominant discourse of the music videos is to promote and reproduce the misleading philosophies about the role and sexualities of women. In-depth analysis reveals that women in music videos are used as an eye candy only and are being a victim of male gaze or otherwise ignored as a person.

Music videos represent the patriarchal structure of femininity through their suggestive lyrics, expressing satisfaction and fulfillment of male desires. Scantly dressed women involved in provocative body moves, inciting choreography and most of all camera angels serving to invite male gaze to its maximum. (Dibben, 1999)

The Objectification theory by Fredrickson and Robert (1997) supports the claim that from a general perspective, the basic use of women in media is seen for their physical appearance based on their attractiveness to the general public. The said claim, in accordance with music videos, is fully verified through content analysis that shows women in music video are supposed to use their bodies to sexually arouse the male, almost always.

A study conducted by Sommers-Flanagan et al. (1993) found

that a significantly higher percentage of women compared to men were used in Western music videos to sexually arouse the viewer in various different manners such as twerking, lip licking, caressing one's body etc. It is seen that dancing by women in music videos is tailored more to be for a seductive purpose rather than entertaining one for the eye pleasure of major population of the male viewers. A study conducted by Seidman (1992) also found that the percentage of the females partaking in music videos wearing sexually arousing clothing is higher than that compared to their male counterpart.

Similarly, research by Frisby & Aubrey (2012) observes how famous music artists promote the idea of sexual objectification in their music videos. A thorough content analysis was performed in order to obtain the assessment of sexual objectification within the various genres of music videos including rock, country etc. in the light of race discrimination. The procured results revealed that black musicians were 50% more likely to be seen wearing sexually provocative attire in music videos. The lowest percentage of sexual objection was found in the genre known as country due to the discreetly respective nature of this genre. The genres pop and R&B (hip artists) were found to have a very minor number of differences in their portrayal of sexual objectification.

The fact that trendy music and sex have a close connection can be explored by studying the work of musician's in the early 20<sup>th</sup> century, as in those times the popular music of jazz and blues gave deep messages of sex. For example, the popular work of Elvis, Little Richards and others. The years following 1950 showed a drastic increase of sexual content within music video's studies conducted during that period. They deduced that 40% to 75% of music videos contained sexually explicit content. Modern studies as well as past studies both support the claim of increasing and prominent sexual themes, objectification and disregard of moral ethics. (Arnett, J, 2002).

On the other hand, analysis of music videos, which centralize around a certain theme, have found that more than 50% of them contain banned content such as alcohol or drug usage, sexually suggestive material, as well as containing acts of violence performed against women who are being represented as a commodity and sometimes depicted in a pejorative style (American Academy of Pediatrics, 1996). This current trend of music videos has become spectacularly popular among the youth and thus has a very powerful psychological effect which is quite

alarming because of the fact that music videos have now become a thriving source of underage substance abuse, sexism and hazardous sexual behavior.

Likewise studies conducted on American/British cultural images have also shown a focus mainly on the traditional images of gender and sexuality of music videos as an extremely popular form of entertainment among the youth. Kalof (1999) revealed that these music videos mainly focus on sexual innuendo and gender stereotypes and the youth, in particular the female teenage population have found common grounds with these music videos. Further research found that exposure to typical American/British culture that include R-rated music videos, films, crime dramas influences the general attitude of the viewing audience towards things such as the increased acceptance of rape myths, positive effects of violence against women and stereotypic gender role attitudes.

Ananya Sensharma (2007) analyzed mainstream Indian film songs in the light of Laura Mulvey's famous "Male Gaze and to-be-looked-at-ness." The researcher designed her study to check if Mulvey's argument is applicable to Indian songs or not. She found a strong evidence of male and female gaze but it was mainly dominated by male gaze.

Conclusively it can said that increasingly similar and repetitive behaviors (stereotypical usually) towards both sexes has culminated to an arraigning degree due to exposure to sexual images, cultural beliefs, violence against women and even eating disorders. Today the society perceives the degree of masculinity of its male counterparts through their sexual prowess and experiences. Due to this, many sexual acts are considered to be sexual conquests rather than intimate moments between two people (Papadopolous, 2010, page 60).

The above stated literature does establish that men are dominant and women are submissive, mainly used as an eye candy in popular music videos, secondly reinforcement of patriarchal culture is observed in the music industry and lastly the quoted studies indicate that females in such videos are solely meant to sexually arouse and satisfy men through their actions and gestures. Much debate has been done on women's objectification in music industry, therefore, in the light of the above findings and Laura Mulvey's male gaze theory, a coding

sheet has been developed through which the researchers aim to analyse chart buster music videos from India and America, in order to determine the dominant trends of male and female portrayal in the global music industry.

The assessment parameters include dressing style, given screen time to lead characters from both genders, and the types of male gaze (through lens, framing and camera) in Indian Hindi film songs and American/British pop songs.

### **Purpose of the study**

The purpose of this study is to analyze popular feminist film theory in the context of male gaze concept from Laura Mulvey's essay *Visual Pleasure and Narrative Cinema* and relate it to the contemporary practices in popular Indian and American/British music videos. The designed content analysis aims to determine the modern cinematic conventions in Bollywood and American/British mainstream music industry when it comes to phenomena of male gaze and portrayal of female leads.

Previously a lot of research has been conducted in regards to Laura Mulvey's male gaze and cinema, yet a contemporary analysis and especially in the sector of music videos does not exist. Moreover the highlight of the study is a cross comparison between the observed male gaze trends in Indian versus English songs. The results will help academicians, filmmakers and the society at large to understand the present culture of male and female representation in global music scene, especially in terms of female objectification.

### **Research questions**

In the light of the above literature and Laura Mulvey's male gaze theory; the following research questions have been developed:

- 1) Overall how much screen time has been given to male and female leads in Hindi versus English songs?
- 2) What type of costumes do male and female leads wear in Hindi and English songs?
- 3) Is there any difference in costumes worn by female leads of Hindi and English songs?
- 4) Is there any difference in male gaze of leads and extras in Hindi and English songs?



- 5) Is there any difference in level of male gaze through lens, framing and camera in Hindi and English songs?
- 6) Is physical projection different for lead female characters in Hindi and English songs?

### **Methodology**

**Data collection:** Focus of the study was film and pop video songs, hence content analysis was chosen as the method of data collection. This study has employed both the qualitative and quantitative approach in order to analyze the chosen songs.

**Sample:** The universe was most rated Hindi and English video songs from Bollywood films and International pop music industry respectively. The data source for Hindi songs was Times of India & Box Office India, whereas the list of English songs was acquired from U.S. Billboard Chart. An initial sample of top ten songs was taken from 2009 to 2013 (Annexure-C provides a list of the top ten Hindi and English blockbuster songs from the year 2009 to 2013). Then for each year, 6 songs were randomly selected out of that pool of 10 songs, Hindi as well as English, therefore a total of 12 songs every year. All in all, sixty songs were studied through the designed coding sheet.

**Tool development & coding the content:** A coding sheet was developed for the content analysis. The tool was developed on two constructs; male gaze through the character and male gaze through the lens/camera. Items like male lead watching female and point of view shots of males/females, were used to measure the presence of male gaze through characters' eye.

Similarly, the construct based on male gaze through lens was comprised of items like shot divisioning: close up of male/ female and scene revolves around male/ female. Four categories were included to record costume types, worn by the lead characters; barely clad, semi-clad, figure-hugging and fully dressed (The attached protocol sheet Annexure-B details the used terms and their meanings).

**Data analysis:** The units of analysis were the scenes of the songs, which were 627 in totality. Among them 332 scenes were decoded for the observed thirty Hindi songs and 295 scenes for the thirty English songs. The coding sheets were decoded into SPSS software and in light of the set research questions, parametric tests,

independent and paired sample t-tests, were applied to find out significant and non-significant differences in the observed data.

### Observations and interpretations

This study's main objective was to determine the contemporary gender portrayal trends in Hindi and English songs under the light of Laura Mulvey's male gaze theory. The song sequences of the top rated Bollywood and US Billboard videos from 2009 to 2013 were coded so that the elements of male gaze could be analyzed. The components of gaze were studied for both male and female leads.

**Research question 1:** Overall how much screen time has been given to male and female leads in Hindi versus English songs?

**Table 4.1. Overall time distribution for male and female characters in Hindi and English songs**

	M	N	SD	t	df	Sig
Time given to males	10.62	627	13.413	-5.83	626	0.000
Time given to females	14.27	627	16.876			

**Interpretation:** A paired sample t-test was conducted to compare the overall time given to males and females in Hindi and English video songs. There was a statistically significant difference between the time given to males ( $M = 10.62$ ,  $SD = 13.413$ ) and females ( $M = 14.27$ ,  $SD = 16.876$ ),  $t(626) = -5.83$ ,  $p < .0005$  (two tailed). The increased mean of time given to females indicates that females in all the videos were shown more than males. The eta squared statistic (0.05) demonstrates small effect size.

**Table 4.2. By overall time distribution for male and females characters in English songs**

	M	N	SD	t	df	Sig
Time given to males	10.20	295	13.879	-3.163	294	0.002
Time given to females	13.98	295	17.820			

**Interpretation:** A paired sample t-test was conducted to compare the overall time given to male and females in English song videos. There was a statistically significant difference between the time

given to males (M = 10.20, SD = 13.879) and females (M= 13.98, SD= 17.820),  $t(294) = -3.163$ ,  $p < .0005$  (two tailed). The increased mean of time given to females indicates that females in all the videos were shown more than the presence of males. The eta squared statistic (0.03) demonstrates small effect size.

**Table 4.3. By Overall time distribution for male and females characters in Hindi songs**

	M	N	SD	t	df	Sig
Time given to males	10.99	332	12.994	-5.544	331	0.000
Time given to females	15.29	332	15.992			

**Interpretation:** A paired sample t-test was conducted to compare the overall time given to male and females in Hindi song videos. There was a statistically significant difference between the time given to males (M = 10.99, SD = 12.994) and females (M= 15.29, SD= 15.992),  $t(331) = -5.544$ ,  $p < .0005$  (two tailed). The increased mean of time given to females indicates that females in all the videos were shown more than the presence of males. The eta squared statistic (0.08) demonstrates small effect size.

**Research question 2:** What type of costumes do male and female leads wear in Hindi and English songs?

**Table 4.4. By overall distribution of dress codes of males and female main characters in Hindi and English songs**

	M	N	SD	t	df	Sig
Female Dresses	2.34	499	1.430	13.729	498	0.000
Male Dresses	1.39	499	0.879			

**Interpretation:** A paired sample t-test was conducted to compare the dressing of male and females in Hindi and English song videos. There was a statistically significant difference between the dresses worn by males (M = 1.39, SD = 0.879) and females (M= 2.34, SD= 1.430),  $t(498) = 13.729$ ,  $p < .0005$  (two tailed). The increased mean for female dresses indicates that females in all the videos were shown scantily clad somewhere between semi clad and figure hugging dresses. Male were between full dress and figure hugging dresses. The eta squared statistic (0.274) demonstrates

large effect size.

**Research question 3:** Is there any difference in costumes worn by female leads of Hindi and English songs?

**Table 4.5. By comparing dresses of female characters in Hindi and English songs**

Female Dresses	M	N	SD	t	df	Sig
Hindi	2.44	332	1.324			
				0.049	625	0.961
English	2.44	295	1.462			

**Interpretation:** An independent sample t-test was conducted to compare the dresses of females in Hindi and English songs. There was no significant difference in scores for Indian songs ( $M=2.44$ ,  $SD= 1.324$ ) and English songs ( $M=2.44$ ,  $SD=1.462$ ,  $t(625) = 0.049$ ,  $p = 0.961$ , two-tailed).

**Research question 4:** Is there any difference in male gaze of through character, leads and extras, in Hindi and English songs?

**Table 4.6. Difference between Hindi and English songs by male gaze through character (male lead and extras)**

Male Characters gazing female	M	N	SD	t	df	Sig
Hindi	3.99	332	2.266			
				5.682	625	0.000
English	2.98	295	2.194			

**Interpretation:** An independent sample t-test was conducted to compare the level of male gaze through the male characters present in Indian and English songs. There was significant difference in scores for Indian songs ( $M=3.99$ ,  $SD= 2.266$ ) and English songs ( $M=2.98$ ,  $SD=2.194$ ,  $t(625) = 5.682$ ,  $p = 0.000$ , two-tailed). The magnitude of the differences in mean s was small (eta squared = 0.05).

**Research question 5:** Is there any difference in level of male gaze through lens, framing and camera in Hindi and English songs?

**Table 4.7. Difference between Hindi and English songs by male gaze through lens/ camera (close up etc.)**

Male gaze through lens	M	N	SD	t	df	Sig
Indian	14.46	332	10.262	5.338	573	0.000
English	10.80	295	6.691			

**Interpretation:** An independent sample t-test was conducted to compare the level of male gaze through lens/ camera in Indian and English songs. There was significant difference in scores for Indian songs (M=14.46, SD= 10.262) and English songs (M=10.80, SD=6.691,  $t(573) = 5.338$ ,  $p = 0.000$ , two-tailed). The magnitude of the differences in mean s was small ( $\eta^2 = 0.04$ ).

**Research question 6:** Is physical projection different for lead female characters in Hindi and English songs?

**Table 4.8. Comparison of female physical projection in Hindi and English songs**

Female body projection	M	N	SD	t	df	Sig
Indian	3.00	332	2.276	0.864	625	0.381
English	2.86	295	2.600			

**Interpretation:** An independent sample t-test was conducted to compare the projection of female bodies in Indian and English songs. There was no significant difference in scores for Indian songs (M=3.00, SD= 2.276) and English songs (M=2.86, SD=2.600,  $t(625) = 0.864$ ,  $p = 0.381$ , two-tailed). Mean score 3.00 and 2.86 shows the more projection of female bodies. Zero was used to show no projection, 1 projection of male bodies, 2 projection of male & female bodies both and 3 for projection of female bodies only.

### Discussion and conclusion

The study aimed to investigate the current trends in Indian Hindi film songs and American/British English pop songs videos through the lens of Laura Mulvey's male gaze theory. Supported with literature and investigated through this very study, it is evident that females are given much more screen space and time as compared to male leads in both Indian and American/British songs.

An inferential statistical analysis of European English pop songs

revealed that many of the songs were sung by males but the majority of the videos focused primarily on the female characters and their bodies. Similarly in the Indian Hindi film songs, female projection is the same yet majority of the songs are sung by as well as picturized on females too while male leads and extras are there just to support the heroine. Individual analysis of both industries reveals a higher mean in terms of the time given to females in Hindi film songs (15.29) as compared to time given to females in American/British English pop songs (13.8) per scene.

For the analysis of costumes worn by male and female leads, four continuous levels were developed where nudity to lingerie worn by both genders was categorized under "barely clad", characters wearing short tops/vests and miniskirts/trunks were classified under "semi clad", while the other two categories included "skin tight clothing" and "fully dressed". A paired sample T-test was applied on the data and the results revealed a statistically significant difference between the dresses worn by both genders. This reaffirms the previous study conducted by Seidman (1992) who yielded similar results, concluding that women are made to expose more than men in entertainment media. In the current study, male lead characters were found to be usually fully dressed and sometimes wore skin tight attire while majority of the females in lead were scantily-clad and occasionally semi-clad. Some Indian songs also portrayed males to be fully dressed up even while swimming. It was observed that male extras in Indian songs were usually in white or light coloured dresses while females wore red or bright colours to catch the attention of male audiences. One thing, here, is worth mentioning that the same dresses of males and females does mean their equal level of body projection. The results brought out the fact that even then females were far more physically projected in the music videos.

It is an established fact that eastern and western societies are quite different in terms of values, tradition and culture. Apart from the ethical issues or the debate of right and wrong, the discussion is more about the equality of gender in all aspects. No matter, worn by a female or male, revealing dresses may not be a big deal in the Europe but in a conservative Indian society, discrimination among male and female dressing is quite evident. Indian females are usually covered much more than males but in the analyzed songs, the researchers found no significant difference between the dresses of females in Indian and American/British songs. Both the industries pictured females in flimsier/ revealing or figure hugging

attires and that too in a quite seductive manner. So this finding directly leads the study to the reconfirmation of the basic notion of male gaze, which Laura Mulvey mentioned in 1975.

On the other hand, an analysis of gaze through male characters shows high scores for the said Indian songs as compared to the observed American/British ones, which means that Indian songs are majorly designed and shot for the pleasure of male leads. This reaffirms the concept of Objectification theory by Fredrickson and Robert (1997) and thus Bollywood or the Hindi Film Industry is found to be more inclined to objectify women than European music industry. At the same time, this is quite a surprising finding, as the usual viewer perceives Western artists and media to be more sexually representative of women in their media. (Sommers-Flanagan et al, 1993).

It can also be observed that in Indian songs, most of the time females looked towards the camera in such a way as if inviting the audience to gaze at them. Meanwhile male characters watched into the camera as if asking male audiences to gaze at the female body, in a quite “look at her, how sexy she is!” manner. To assess the difference in male gaze through the camera, the music videos were observed through camera angles and shot divisioning for each scene. The results indicate that Hindi songs are shot on a more cinematic male gaze approach rather than English songs. It is a general observation that not a single shot is left without a girl in focus in the Hindi songs while the close-up shots of male is only meant to show their hands, mostly moving on semi-naked bodies of females. This validates the study of Dibben (1999) who claimed that camera angels serve to invite male gaze to its maximum and that is exactly what is being practiced in Hindi music videos.

A statistical comparison of female physical projection in Indian and American/British songs indicates no significant difference as body imagery of leading women is almost the same in both industries yet the mean indicates a slight more seductive role of females in Hindi videos as compared to English music videos.

Though the applied statistics over-all revealed a small effect size yet the individual analysis of both media industries further reinforce the observed trend. The small effect size is probably because in a larger context, more or less all song videos in India or elsewhere are of the same kind with minor differences.

This research did not include audience analysis therefore gaze of male audiences was not taken into account. Yet through a general observation, it was found that dozens of male extras in Indian songs were cast primarily to gaze at female lead character and dance along them.

Mainstream cinema and music industry has been a representation of modern as well as global prevalent culture. Hence portrayal of popular images is one of its fortes. The present study dealt with the Mulvian concepts of female portrayal in modern media as applied to Hindi and English song sequences. It is not surprising that Mulvey's male gaze does exist even today in both Eastern and Western music industries, yet interesting is the minor difference between the female portrayal in these industries.

### **Limitations and future implications**

This study is limited to observation of male gaze by character and camera only, while the audience gaze was not included. Therefore in future studies, a survey questionnaire tool can be used to assess the audience gaze in terms of gender representation in popular media that will give an insight into the practical implications of the current observed trends through this study. Secondly, female gaze was not observed and the sample size was restricted to sixty songs from the last five years. For future researches, it will be interesting to see a cross comparison of male gaze and female gaze in this perspective.

The yielded results through this study attempt to provide an important approach for future researchers, as the observed trend are in fact manufactured reality of gender produced through the contemporary Eastern and Western music industry, that is strikingly different from the real gender trends and practiced culture in the respective societies and it is pertinent to further investigate them in the context of globalization.

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## From war journalism to peace journalism: A theoretical perspective

Muhammad Ibtesam Mazahir<sup>1</sup>

### Abstract

This article analyzes the transformation of War journalism over the years and focuses on some of the major war events namely the Gulf war of 1990-1991, the Kosovo conflict, the Afghanistan war and the Iraq war of 2003. By presenting an overview of the recent studies conducted in the field of war journalism, the paper explores major trends within this field. The study reveals that media played a biased role in recent wars by maneuvering the findings of civilian damage and hiding the facts from the battle ground and thus it seems to serve as a state's tool in transmitting propaganda messages.

**Keywords:** *War journalism; Peace journalism; Gulf war*

### Introduction

Media has made wars like events and spectacles happening before our own eyes. Due to electronic colonialism, technologically-equipped-media have now become the center of attention in today's globally connected world. These technological innovations have enabled today's media to gain a prominent position during wars as they have the opportunity to report on on-going wars right from the battlefield. This technologically-equipped media have advantages and disadvantages as well: its special power of influencing has enhanced the propaganda pressure on war-covering journalists. From military point of view, media has transformed into a fourth branch of service or a fifth column either (Nohrstedt, 2009). According to Nohrstedt, during Gulf war, Commander Norman Schwarzkopf and his public affairs officers made a conscious effort to spread the image of a high-tech war without innocent victims at the press conference. Nohrstedt (2009)

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<sup>1</sup>Muhammad Ibtesam Mazahir is pursuing M.S. in Media & Communication Science from Technical University of Ilmenau, Germany. The author can be reached at [ibtesam.mazahir@gmail.com](mailto:ibtesam.mazahir@gmail.com)

cites Gerbner, 1992; Kellner, 1992; Paletz, 1994) and argues that the advancement in technology has actually allowed CNN team fronted by Peter Arnett to report the actual happenings of war. The account of ammunition flashing over the sky in Iraqi capital, cruise missiles hovering over the city, howling sounds of sirens and videos of missiles being fired from the Persian Gulf were aired on CNN. The visual material on the media displayed the image of a clinical war fought by the Coalition, who were earlier claiming to use smart bombs for surgical precautions and minimizing civilian damage during the attack. As the gulf war gave repute to CNN, on the contrary, it also influenced other media giants of the world to initiate more modern media outlets for the concrete and live coverage of wars. The launch of Al-Jazeera television is also among those initiatives that enabled Muslim world to get a clearer and objective coverage of wars going on in middle-east as well as in Afghanistan. Few writers like Liebes and Kampf (2004) believe that Al-Jazeera television as an international media organization got prominence because many other enormous teams of correspondents were spread around the far-flung combating zones of the world to cover the U.S. led war on terror in Afghanistan and Iraq.

### **An overview of theories used**

Studying war journalism and its transformation over the years, scholars have used different theories for carrying out research for the topic. However the most prominent ones are framing theory, propaganda theory, and peace journalism theory.

According to Entman (1993), framing basically involves selection and salience, he defined framing as to “select some aspects of a perceived reality and make them more salient in a communicating text, in such a way to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described”. Dimitrova and Strömbäck (2005) applied the framing theory to look at how the Swedish and American elite newspapers framed the Iraq war 2003. The results showed vast differences between the two countries. The US used the military conflict frame in their coverage of the war while the Swedish media used the responsibility and anti-war protest frames. Both newspapers offered human interest stories and media self-references.

Again Dimitrova and Connolly-Ahern (2007) used framing approach to examine how Iraq war was framed by prestigious

news websites of United States, United Kingdom, Egypt and Qatar so as to see how the media coverage was framed during this war and which voices were heard and which were not heard. The results revealed that each international media outlet portrayed war in a different way from the other media corporations as per the perception of war being generated in the respective country. The major findings suggest that the frames used by Arab online news media were military conflict and violence, while coalition media were focusing on reconstruction of Iraq.

Youssef (2009) states that majority of scholars who try to define propaganda suggest that the practice involves mass suggestion and influence. He goes on to identify the leading proponents of this tradition: Garth Jowett and Victoria O'Donnell ,1992; Philip Taylor 1992; Richard Taylor (1998); Anthony Pratkanis and Elliot Aronson (2001). These scholars agree that, "Propagandists, diligently manipulate symbols, images, and slogans to effectively influence the psychology of their target audience with the goal of persuading them to adopt a specific viewpoint. This definition suggests that propagandists engage in message production with a conscious intention to persuade a specific audience."

According to Herman & Chomsky (1988) as cited in Nohrstedt (2009), war propaganda by media involves the use of worthy and unworthy frame. The worthy victims of wars are those whose sufferings are made visible in the media, and this leads to provoking sympathy for them from the public. The unworthy victims' sufferings are not covered by media and the world fails to learn about them.

In their comparative study of four countries, Greece, Norway, Sweden and the UK, Nohrstedt, Kaitatzi-Whitlock, Ottosen & Riegert (2000) used propaganda framework to look into the media coverage of the first three days of the NATO air strikes in Kosovo as well as to investigate to what degree was the propaganda of President Clinton visible in the European coverage of the conflict and to what extent was this opposed and criticized?

Youssef (2009) conducted a study and analyzed how CNN and Aljazeera websites constructed narratives about Iraqi civilian casualties. Using Cunningham's (2002) propaganda model as a starting point of the analyses, the study revealed that propagandistic messages were delivered by the two leading news

media organization (under examination in the study), while reporting about civilian damages during the war. The CNN and Aljazeera were found involved in the propaganda to create uniformity while reporting about civilian fatalities. News reports regarding civilian damage were manipulated with what society would accept and expect. Reporting victims in a socially accepted frame functioned as a compromise for the journalists between their journalistic duties and as members of their respective societies. Therefore society and culture of the two media outlets influenced the media reporting of the 2003 Iraq war.

Hackett (2006) wrote about Johan Galtung's model of peace journalism. As cited in Galtung (2002, pp. 261-70), the model includes two main approaches with four main points of contrast of war journalism: violence-orientated, propaganda-orientated, elite-orientated and victory-orientated. Therefore, there is a potential for war journalism to play a part in the contribution of escalating conflicts by reproducing propaganda and promoting war. The peace journalism model on the other hand, promotes morality and ethics in war reporting. It acknowledges the fact that the media themselves play a role in the propaganda war. It presents a conscious choice: to identify other options for the readers/viewers by offering a solution-orientated, people-orientated and truth-orientated approach. This, in turn, implies a focus on possible suggestions for peace that the parties to the conflict might have an interest in hiding. However among the criticisms that this theory is facing is how successful will it prove to be when put in practice. In his study, Hackett (2006) uses three models, propaganda model, hierarchy of influence model and the Journalism as a field model to identify the tasks, challenges and possible strategies for the peace journalism movement.

Ottosen (2010), however, endorses in favor of peace journalism theory. He is of the view that this theory can play a vital role in research-building in the field of war and peace journalism besides critically reviewing the scholarly debate on it. Quoting examples from Norwegian media coverage of the war in Afghanistan, Ottosen argues that Galtung's theory on peace journalism can also serve as a suitable teaching material for journalism training of war journalists.

### **An overview of methods used**

The most common methodology used in the research of war

journalism is the quantitative content analysis of case studies; however there are some scholars engaged in some comparative studies. Some studies have used interviews mainly to analyze journalists' feedback and sometimes focus groups are used to get the side of the public examined. Never the less single case studies that focus on content analysis are mostly applied in the research on war journalism. Ottosen (2005) used content analysis methodology to study the Norwegian media and its framing for the Afghanistan war against terror. Special emphasis was paid on the Norwegian role in the conflict as it provided support to NATO in fighting this war.

The issues of concern in this study are; how the start of the war covered in the media and in what context was the Norwegian military covered. The content analysis method is used to study the framing of the war coverage in the first week of the conflict, on the first day of the war and some additional articles are analyzed to study the presence of the Norwegian military in news reporting. Nord & Strömbäck (2004) in their study - Reporting More When Knowing Less - A Comparison of Swedish Media Coverage of September 11 and the Wars in Afghanistan and Iraq - conducted quantitative content analyses to compare the coverage of the three conflicts in Sweden. The study also examines key factors that influence media while making news decisions. It also focuses on the ability of news media to maintain fair news reporting. The study looks on the three aspects, specifically at the sources that are used, the occurrence of events and whether the news coverage was against Muslims or against Americans.

Another study on Iraq war conducted by Youssef (2009) analyzed news reporting on Iraqi casualties on both CNN and Aljazeera. The Iraq war was a very important and popular international conflict, scholars have been curious about the media coverage of this war and so many studies have been published on it. However, there is not so much research done yet for comparing how this war was covered in different countries. That is quite unfortunate because rather than single-nation studies, comparative studies have the potential to provide a bigger picture of events happened in past. It also enhances the understanding of one's own country by placing its familiar characteristics against those of other systems. Moreover, it could also answer the questions regarding the way media coverage in a country is affected or influenced by several internal/external factors.

In an attempt to fill this gap in comparative media studies of the war in Iraq, Dimitrova and Strömbäck (2005) in their study titled, *“Mission accomplished? Framing of the Iraq War in the Elite Newspapers in Sweden and the United States”* used the quantitative content analysis method on a comparative level. Newspapers of two countries were coded on how they framed the coverage of the war.

Höijer, Nohrstedt and Ottosen (2002) in their study *“The Kosovo War in the Media Analysis of a Global Discursive Order”* examined how Kosovo war was covered in the media of Sweden, Norway and UK. They evaluated the entire communication process from sender and message to the receiver. Hence, interviews were carried out with the journalists who covered this war in press, radio and television. The journalistic products, i.e. the media coverage of the war, were analyzed by using quantitative and qualitative textual examining method and the audience response was studied by focus groups.

### Findings

The Gulf war is often referred to as a propaganda success from the side of the US military (Höijer, Nohrstedt, & Ottosen, 2002). Nohrstedt (2009) agrees with this conclusion by saying that the media was completely deceived on the reporting of this war. This is because the goal of the US military was to convey an image of a “clinical war” which according to them is a high-tech war that doesn’t include casualties. Video images were screened for the correspondents during press conferences held by the US military PR team. But in reality there was never a clinical war, but death of tens of thousands of Iraqi civilians. Therefore to the rest of the world these deaths were not visible.

According to a study by Höijer, Nohrstedt and Ottosen (2002), the media coverage of the Kosovo conflict showed some traces of objective war journalism despite the efforts of NATO and the USA military campaigns to manipulate the media again as they did during the Gulf war. Therefore compared to the Gulf war, Kosovo war was reported differently in the media. The journalist this time had an access to the victims of the war. The media were able to show the sufferings of the innocent victims also known as the “true face” of the war. However, even in this regard to some extent the media was still biased with the NATO propaganda which was against the Kosovo-Serbs. This brings us to another important finding of the media coverage of the Kosovo



war, which was the description of the “worthy victims” within the reporting of the war. In the beginning of the war, Kosovo-Albanians were framed as the only worthy victims of sympathy from the public. However, as war continued reporters managed to shift from this bias and gradually Kosovo-Serbs were also reported as war victims worthy of sympathy as well. This was a big step for media journalism to get away from the NATO’s propaganda and report a balanced picture of the war.

As Kumar (2006) identifies that, among the major findings of the Iraq war is that media coverage favored the Bush administration before and after the war. However these findings are focusing just on US media outlets, Nohrstedt and Ottosen argue that outside the USA, the Bush accusations against Iraq possession of weapons of mass destruction were challenged in the media before and after the war. Such media are European media, media in the Arab and the Third World countries. These media claimed that accusations against Iraq were fabricated as a campaign for war propaganda, and not for the safety of the Iraqi people or the world at large.

Tehrani (2002) has highlighted the dependency of world’s media on state and corporate organization, which, plays an evident role in portraying the negative image of others. McChesney (2002) has also criticized the role of media in generating collateral support to U.S. for war, like in case of U.S. led war on terror in Afghanistan and later on its invasion on Iraq. When these writers consider media as a state or elite tool for their contrary agendas, other rejects it for their role of establishing terrorists. Liebes and Kampf (2004) are of the view that transformation in modern media system after 9/11 attacks, have raised the status terrorists to heroes or superstars. They also blame “Al-Jazeera television for supporting terrorists during wars.

Hackett (2006) believes that news media by using state propaganda about accessing extremists and opting different tactics often escalate conflict rather than going for peaceful options. Thus, conventional and objective reporting of conflict too often leads to “war journalism.” According to Nohrstedt (2009) if there is something that especially characterizes war journalism in the new wars, it is the deadly threat directed ‘in the name of democracy’ both against the humanitarian idea of the equal value of all people, and against freedom of speech. That is why the idea of peace journalism also developed. Kempf (2002) stated that

conceptualizing peace journalism is closely related to good journalism that does not initiate war propaganda.

### **Recent trends in war journalism**

The transformation of war journalism is currently facing the following trends: first & foremost are the most popular techniques of the US military known as embedded reporting. This trend was more prominent in the 2003 Iraq war, when reporters were welcomed to accompany the military troops in the field (Nohrsteidt, 2009). The trend brought immediacy into the reporting war news however the problem of bias is unavoidable when the media and one party of the conflict form a bond during the war.

The CNN effect is another common trend in the recent transformation of war journalism. As (Gilboa, 2005) states in his article "The CNN effect: The search for a communication theory of international relations," the theory can be summarized as televised images, especially heart-wrenching pictures of civilians' sufferings will so stir public opinion that government officials will be forced to adjust policy to conform to that opinion.

War journalism is gaining more space in the media; this is due to the fact that the media is a target of manipulative propaganda strategies of the involved parties of the wars. Journalist and reporters have adopted a self-critical strategy and encourage readers and viewers to questions what they read (Nohrsteidt, 2009). The media reporting of war journalism is on the trend of giving major attention on the civilian victims. This is when the public get the chance to witness the "true face" of the war (Höijer, Nohrstedt & Ottosen, 2002).

The leading trend in war journalism is the 24 hour news production. With developed technology, speedy process of news publishing/telecasting and the internet has allowed the frequent news updates on websites. Competition is high among media outlets and war reporters. However this trend has its negative effects as well, the demand of instant news sometimes forces journalist to produce news of low quality, and full of speculations, degrading the sources (Nord & Strömbäck, 2004).

### **Conclusion**

It is really difficult to conclude that the role played by media in the recent wars was based on adequate principles of professional

journalism ethics and objectivity since several research scholars are curious about media role in manipulating facts and shaping propaganda for their respective states. By looking into the theories and findings elaborated above, it can be concluded that media have played a biased role in recent wars by maneuvering the findings of civilian damage and hiding the facts from the battle ground. That is the reason, some academic scholars have blamed media organizations for serving as state's tool in transmitting propaganda messages while changing public perception on actual happenings and causes of war.

However, there is still a need of much research in this field because of the lack of academic studies done so far. Since majority of researches featuring war journalism are based on case studies and accounts of journalists while there is lack of comprehensive theories present in this regard. Therefore, future scholars should initiate some major theories so that a compact and vast understanding of this trend could be ascertained. Future studies should also question the role of media as a state actor as well as its role in flourishing/glamorizing terrorists should also be deeply investigated.

There is room for improvement in the theory of CNN effect as stated by Gilboa (2005). Studies of the CNN effect have so far only focused on the subject of government policymaking processes during conflicts and wars, but clearly international media have effects on other major areas of governance such as economy, culture, health, environment etc.

Peace journalism theory is another theory that needs to be given much attention from scholars, more research studies are required to be conducted to clarify how this theory can be put into action and used as a sustainable theory in the field of war and peace journalism.

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## The role of cable TV in character identification among the children: A case study of Sindh province, Pakistan

Har Bakhsh Makhijani<sup>1</sup>, Sajjad Ahmad Paracha<sup>2</sup> & Sajjad Ali<sup>3</sup>

### Abstract

This study explores the trends in liking of national and international celebrities in the middle-school going children of Sindh province on the basis of differences in age, gender and cable availability. In a survey of more than 600 respondents findings show that age plays an important role in liking and gaining inspiration from the celebrities. The inclination for celebrities is more clearly visible in older children than younger ones. Additionally, this study confirms that liking for celebrities from various fields is different among children and depends on the accessibility to cable television. Children having access to cable television are more inclined towards foreign celebrities while children watching national TV channels like local heroes more. In the fields of sports, politics, and music, children have expressed their liking for local heroes.

**Keywords:** *Cable TV; Children effects; Sindh province; Character appearance; style – celebrities, heroes*

### Introduction

During last decade, a great change in the television broadcasting area has been viewed across the globe, which has encircled the developed and developing societies. The rapid growth of Cable television networks has resulted in the availability of a number of television channels to the people round the clock. These new sources of media have provided enough space to various quarters of the society, especially in the third world to look for possible effects of this communication flood on various sections of society.

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<sup>1</sup>Har Bakhsh Makhijani, *PhD*, is an Assistant Professor at the Department of Media & Communication Studies, University of Sindh, Jamshoro, Pakistan. The author can be reached at makhijanih@yahoo.com

<sup>2</sup>Sajjad Ahmad Paracha, *PhD*, is an Associate Professor, Department of Media Studies, the Islamia University of Bahawalpur, Punjab, Pakistan

<sup>3</sup>Sajjad Ali, *PhD Scholar*, at the Institute of Communication Studies, University of the Punjab, Lahore, Pakistan

Pakistan has also undergone a remarkable media revolution over the past ten years. These changes have intensive implications on the people of the countries of region. The choice proved the trigger for a media revolution throughout the region. This unprecedented increase has provoked a lively talk about the implications for nations, communities and cultures. Satellite TV respects no borders and it has lodged a major challenge to the nation, state and broadcasting systems.

The decade of 1990s saw a great change, both conceptual and actual in the use of satellite communications to broadcasting. Cable TV entered in Pakistani houses in this decade and then became the part of the lives of the people.

Pakistan has also undergone a remarkable media revolution over the past decade. The 24/7 hours availability of international TV channels has been spread not only cities but in small towns and remote rural areas as well. The availability of this choice has reflected its effects on the life style, attitude and mental level of people by large. Children are considered to be among a number of strong forces that may have a strong effect. It has been generally observed that most of the children are moved towards the Indian TV channels due to its language, which is similar to Urdu but it has geared a great shift in the culture and traditional values. Children are much attracted towards the glamorized and fashioned Indian programs. When they watch a totally different lifestyle and culture they become confused due to the difference between the environment in which they live and that they watch on television.

As a result, they start to adopt and utilize different things watched on television without knowing their impact. The language, dialects, dressing, way of talking, attitudes and behavior are changing among children. Children can be commonly found speaking in the style of Indian actors' dialects. Their choice of words is also changing. They easily use Hindi vocabulary in their day-to-day talks. And above all they become more familiar with Hindu rituals, customs and religious festivals.

Parents are not only concerned about the adoption of Indian culture by their children but they are also concerned about the effect of cable TV on academic life of their children. Having an opportunity of more channels, they consume most of their time in watching TV and neglecting their studies.

**Literature review**

Regarding social influence of TV, Minton (1975) summarizes the study of Joseph Klapper regarding social influence of television and suggested that existing inclinations of individuals are further bolstered by mass media. Studies about the effects of mass media were shifted towards television in late 1950s and early 1960s.

Researches conducted by CBS Broadcast Group (1974) demonstrated the pro social impact of television programs like *Cosby*, *Kida* and *Fat Albert* and discovered TV to be facilitating learning pro social guide to under aged.

Summing up the studies, Bryant & Thompson (2002) concluded that consumers react to messages according to their background and predispositions. The findings indicate that the impact of media can be cognitive, focusing on mind or affective focusing attitudes and behaviors, bring change that may be direct and indirect short term, long term, intermittent (e.g., sleeper effects) or gradually build up.

On the same way, two of major studies were conducted Martin-Barbero (1993) suggested that media has a great potential to shape perception and develop norms and values of people and concluded that life in urban and rural cities is life created by media Nestor (1993) also supports the observations.

Chong, Duryea and et al. (2007) observed that people in Brazil are naming their children after celebrities, which shows cultural impact on media.

In a study, Mitra (2005) observed 23 dress pattern changes in favor of western styles and consumers of TV gave up their traditional style and adopted exotic one.

Joshua (1985) said that face impression, dressing and the way feelings are conveyed, improved due to media as focus of media is on visual rather than the rational thoughts.

In a study on the impact of Cable on perception of female in Pakistan Zia (2007) has concluded that household activities have changed in terms of style and are adopting dress code foreign to their culture. Their priorities have changed as well women have



included watching cable in their daily routine at the expense of other activities; further she discovered that social interaction with family and with society has suffered as people are with their surrogate partner at home and dislike to be interrupted.

In another research by Chang R. (2007), a sample of rural and urban Girls Colleges of Hyderabad district was taken to observe the impact of TV commercials on girls of rural and urban colleges; it was discovered that that television influenced the living patterns and buying decisions and girls followed the information gained through TV advertisements.

Similarly, Dahri (2005) carried out another study on "The Impact of Star Plus Drama 'KiyoonkeSaasbhikabhibahoo thee' on the housewives of TandoWali Muhammad, Hyderabad". The study found that the drama affecting the housewives, motivated them for adopting new fashion and luxurious living leading to the destabilization of their normal spending behavior.

Chen (1994), in his article "The impact of TV on the Socio-economic conditions", concluded that it was very simple to make television responsible for adverse effects on children's academic abilities and performance. They are generally believed to pay less attention on their homework, reading and other healthy activities.

Hearold (1986) found in her study that pro social effects of television content were more lasting and more potent than antisocial effects. The results indicated that TV itself is not bad; its use as pro social content has led to less stereotyping and more positive social interaction by children and helped in discipline formation and altruistic tendencies as well but pro social program can backfire if it glamorizes violence throughout but ends with certain moral lessons. She indicated other factors like children's own abilities to get the message, watching with others, grade, age and gender were also contributing to shape their attitudes.

SaremOzdemir (2006) carried out a study on 'Effects of Television as a natural Educator.' The study was important in terms of finding the socialization effect of TV, it found that people spent most of time before TV and then they imitated the character they liked in their practical life.

Communication experts believe that media has a great power to influence public. The great potential of television on societal changes leads pros and cons. The pro views television as a means

of education and socialization of positive values among society. On the other hand, the cons views television as a dangerous threat, which decreases ethics and makes other destructive things. In general, those controversies can be classified into three categories; first, television programs can damage the existed moral values. Second, television strengthens the existed moral values, creates new values in society. Third, television creates new values in society including values for children.

### **Objectives of the study**

- To find out the tendency of the children towards TV characters appearance and style.
- To determine the adoption of appearance and style of TV characters among children in Sindh.
- To search out the copycat influent among the children.
- To explore the difference between gender-wise TV characters manifestation and style.
- To explore the difference between age-wise TV characters manifestation and style.
- To search out difference in characters liking, for ethnic diversities in Sindh province.
- To find out the difference between national and international heroes.

### **Hypothesis**

Children who watch Cable TV have a greater tendency with Television characters, their appearance and style than the children who watch terrestrial channel (PTV).

### **Theoretical framework**

The researchers selected the Uses and Gratification theory because a cable television viewer has an opportunity of viewing a number of channels, including national, regional and international ones along with a variety of genre the viewers of non-cable television have an access to very limited number of state-owned TV channels. Therefore, the first part of the study tried to explore consumption patterns of television both by cable and non-cable viewers. The respondents' preferred channels, TV viewing habits,

time consumption and reasons for viewing justify the application of 'Uses and Gratification Theory'.

The theory of 'Uses and Gratifications' reflects the consumption patterns of television according to needs and pleasures (gratification) of the children. The gratification (Satisfaction) feature directs to the exposure of preferred television channels and programs that can produce effects.

The next aspect of the present research is related to the effects of television. The exposure to various indigenous and foreign channels provides ground to the possible effects of media content. This relates the study to Cultivation and Social Learning Theories.

### **Uses and Gratification**

McQuail, (1993) said that in media research, the Uses and gratification approach is an effective tradition in media research. Originally concept of this approach is based on the research for explaining the immense appeal of certain media contents. The main question of this approach is: Why people use media and for what purpose they use media?).

Blumler and Katz' s perceptions are seen very clearly that media users can choose themselves the influence of media on themselves and users prefer one media alternative over the other as a means to an end. The theory opts the optimist's view of the media. The theory holds the possibility that the media have a silent influence on our lives and how do we view the world. This assumption that the consumers use the media to satisfy the given needs does not fully recognize the power of the media in society.

Katz, (1959) explained that under Uses and gratifications approach audience viewers determine the burden of link between gratifications and media choice. According to this approach, people's needs determine what media they would choose and how they use certain media and what gratifications the media provide them. This approach is opposed to other theoretical perspectives as it regards consumers as active media users while others take media users as passive receivers of information. Traditional media affect theories and uses and gratification have two opposed questions: "What media do to people?" and "What people do with media?" The first one focus on "what media do to people" and assume audiences are standardized, while uses and gratifications approach is more concerned with "what people do

with media” It admits consumers’ personal needs to use and response to the media, determined by their psychological and social context.

In this context, the present study is an attempt to understand how the younger population of Sindh uses national and foreign channels on Cable/ Non-Cable television. This work also seeks to answer how the gratification in process; affects some of the activities of Sindhi children.

### **Methodology**

As descriptive study the researchers used survey technique to collect the data from the respondents. By a questionnaire consisted of 76 questions data was collected. Sindh Province had been taken as universe of the study while the student of 5<sup>th</sup> and 8<sup>th</sup> were the population of the study. The data was collected through random sampling in 2008-09. Area was divided into two broad section i.e. Cable town and Non Cable Town respondents while 624 respondents filled the questionnaire. To find objective results the researchers use Statistical package for Social Scientists (SPSS Version 15).

### **Data analysis**

The researchers analyzed the data in the following descriptive and inferential methodology;

Generally, the identification of children with television characters have remained a matter of interest for the researchers. In this regard, Schramm et al (1961) in their study indicated that all parents reported they witnessed their children act like their heroes.

The study further stated that the children can easily catch the beliefs and behaviors of the characters of television and identify themselves with those characters. Maccoby and Noble (1975) have also written about the great amount of this identification with young children.

In Pakistan, Zuberi(1992) observed that “ With help of media, one might say, the children go on to reinforce their liking and disliking for certain personalities....And since television stands out in its far-reaching effect on children, the role of TV in fostering children’s preferences in this respect is worthy of study.”

In present study, this aspect has been checked in context of children having Cable Television, and with Pakistani channels. In this regard, children of both Cable and Non Cable Towns were asked about their favorite personalities in various fields, like drama, music, sports and politics. The findings were as follow:

The data in Tables 1.1 and 1.2, suggests that, on grade basis, senior grade children are more inspired by famous personalities in various fields. The Cable Town's' children like the personalities irrespective of keeping any distinction of nationality. In various fields their favorite personalities are non-Pakistanis, especially Indians.

On other hand in Non Cable Town's, children like the personalities of Pakistani nationality in all fields. Especially the show business personalities in Indian Movies and TV dramas have taken the place of heroes of Sindh Children.

However in the field of music, sports and history their heroes/ favorite personalities are still Pakistanis in Cable and Non Cable Towns both.

Among Indian showbiz personalities, Shah Rukh Khan (King Khan), an Indian film actor is the person having common popularity among children of Cable and Non Cable Towns in Sindh.

In sports, Shahid Afridi, a cricket player is the popular most personality of the young children in both Cable and Non Cable Towns. Children senior in age like him very much.

In the area of national history, Quid-e-Azam Muhammad Ali Jinnah, the founder of Pakistan and Ms. Benazir Bhutto, former Prime Minister are the heroes of younger as well as older children in Sindh.

**Table 1.1. Identification with TV characters (Cable Towns)**

		Cable Towns		
		Grade		
Category		V	VIII	
<b>Film</b>	Shah Rukh Khan	12	15	27
	Salman Khan	15	12	27
	Rani Mukharjee	9	15	24
	Others	31	35	66
<b>TV Drama</b>	Shabiran	21	21	42
	Komal	12	18	30
	Khanoo	12	18	30

	Asad Qureshi	21	12	24
	Others	12	09	21
	No reply	06	03	
<b>Music</b>	Ahmed Mughal	18	15	33
	Shaman Mirali	12	12	24
	Abida Parveen	15	12	27
	Others	21	37	58
<b>Sports</b>	Shahid Afridi	27	24	51
	Shoib Akhtar	15	18	33
	Others	30	17	47
<b>History</b>	Quide Azam	21	24	45
	Benazir Bhutto	21	24	45
<b>Others</b>	Others	15	27	42
	No reply			
<b>Grand Total</b>				

Table 1.2 Identification with TV characters(non-cable towns)

		Non Cable Towns		
		Grade		
Category		V	VIII	
<b>Film</b>	Shah Rukh Khan	13	21	34
	Shan	13	7	20
	Reema	7	10	17
	Nadeem	6	9	15
	Others			
<b>TV Drama</b>	Aziz Solangi	5	18	23
	Saadia Imam	6	12	18
	Others			
<b>Music</b>	Ahmed Mughal	3	4	07
	Others			
<b>Sports</b>	Shahid Afridi	21	33	54

	Waseem Akram	10	8	18
	Shoib Akhtar	9	8	17
	Others			
<b>History</b>	Quide Azam	19	8	27
	Benazir Bhutto	4	11	15
	Others			
	No reply			
<b>Grand Total</b>				

\*Question was open ended

Figure 1.1 indicates that on gender basis, in field of show biz Indian film actors Shah Rukh Khan and Salman Khan are more liked by girls than boys and Rani Mukherji is equally favorite among children of both genders in Cable Towns.

In Cable Towns, characters of TV plays Asad Qureshi, Khanoo and Indian television drama character Komal and are more like by boys than girls while a Sindhi character Shabiran is favorite to girls. Komal is a female character in Indian television plays.

In The field of sports, Shahid Afridi and Shoib Akhter, the cricket stars of Pakistan are slightly more popular among boys in Cable Towns.

In area of history, Quid-e-Azam and Ms.Benazir Bhutto and are more favorite personalities more among boys than girls.

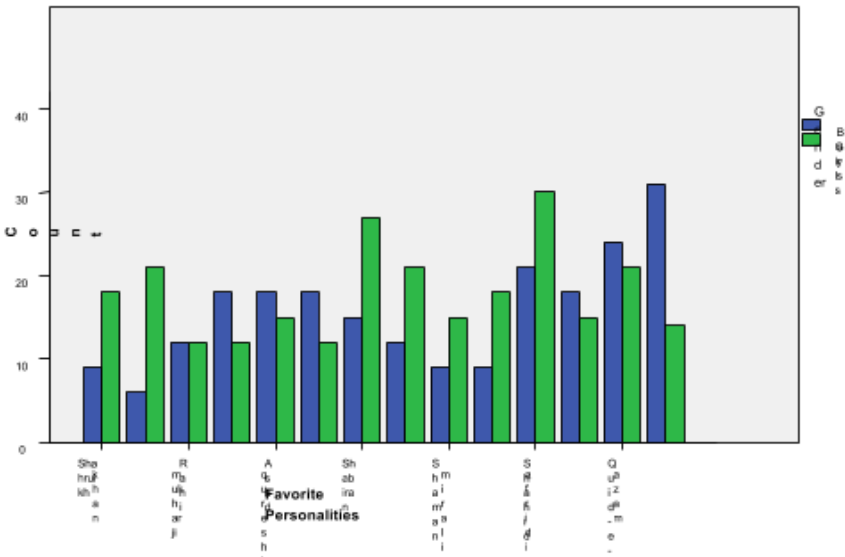


Figure 1.1.Cable Town: Gender wise distribution of the respondents for character identification

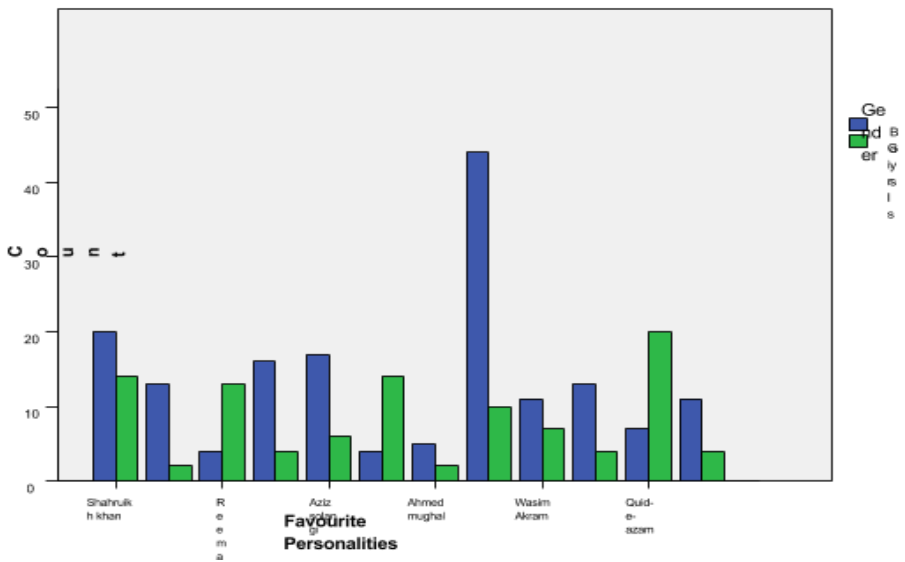
In Non Cable Towns, in the field of movies, ShahRukh(Indian film actor) Shan and Nadeem (Pakistani film actors) are the favorite actors of boys. Pakistani Film Star Reema is favorite among girls.

In field of Drama, Aziz Solangi was found more popular among boys, while Saadia Imam was the favorite television actress among girls in Non Cable Towns.

Among singers, Ahmed Mughal is slightly more favorite in boys than girls in Non Cable Towns.

In sports, Shahid Afridi, Waseem Akram and Shoib Akhtar are more popular among boys than girls in Cable and Non Cable Towns.

In the history, Quid-e-Azam is the favorite personality of girls, while boys like Benazir Bhutto, more than girls in both Cable and Non Cable Towns.



**Figure 1.2. Non-Cable Town:Gender wise distribution of the respondents for character identification**

Figure 1.3 shows that on ethnic basis, in Cable Towns, Shah Rukh Khan and Rani Mukharji are more favorite among Urdu Speaking children, while Rani Mukharjee is also linked by Sindhi Speaking Children.



The Sindhi Speaking Children in Non Cable Towns also like Shahid Afridi and Shoaib Akhtar more than girls in sports.

In history, interestingly Quid-E-Azam and Benazir Bhutto are more liked Sindhi Speaking children in Non Cable Towns.

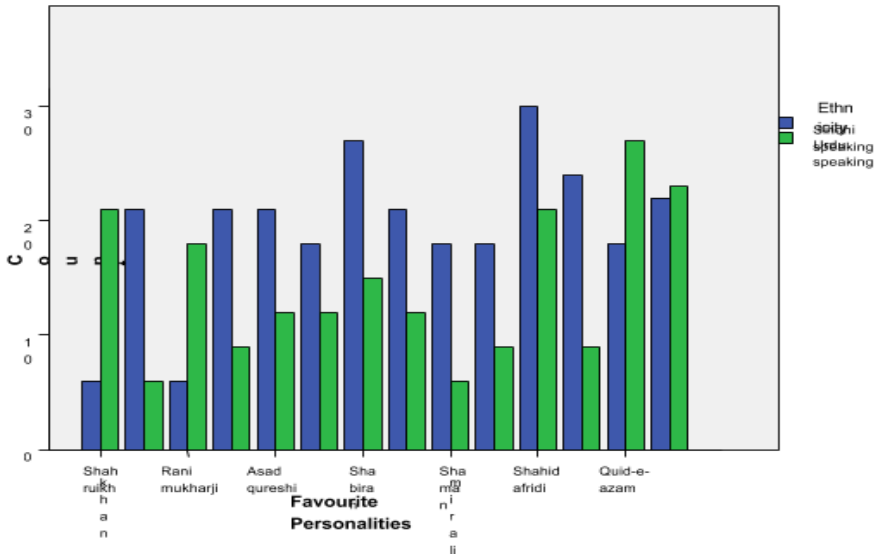


Figure 1.3. Cable Town: Ethnic wise distribution of the respondents for character identification.

In music, Ahmed Mughal, Shaman Mirali and Abida Parveen are also more liked by boys than girls in Sindhi Speaking children in Non Cable Towns.

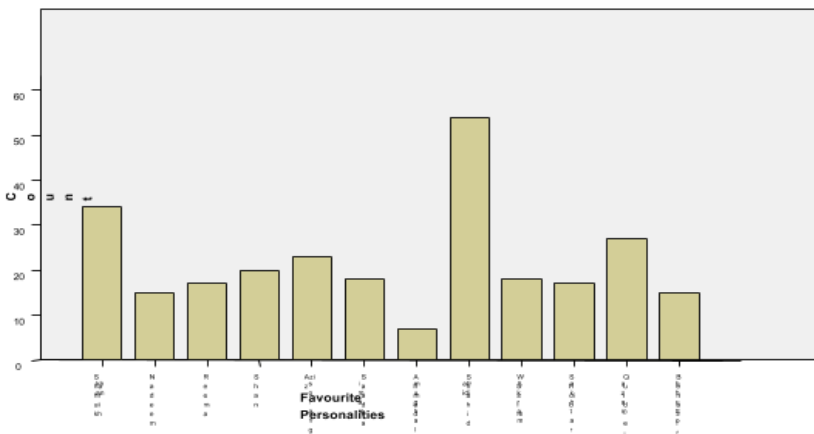


Figure 1.4. Non-Cable Town: Ethnic wise distribution of the respondents for character identification.

## **Discussion**

Children, in their surroundings, come across the heroes in different walks of life. Right from their family members to peer groups, they become acquainted with various leading personalities and determine some likings.

Dorr, (1986) said that the Cultivation Theory focuses on television content conveying ideas about social behavior, social norms and social structure and on the effects of such content on children's beliefs about their society. Liebert & Sparfkin (1988) said that Bandura and Walters' "Social Learning Theory" states that children learn regarding their individual personalities by experience and interaction with their surroundings, family, peers and other cultural environment.

It was also observed that when they watch the same personalities on television, they reinforce their favorites.

In this study attempt was made to assess that how cable TV viewing children differ in likings of their favorite heroes than their counterparts living with only Pakistani TV channels.

The results suggest that age plays an important role in these likings and inspiration and the trend of heroism is indicative more in elder children than younger. Another important factor was revealed that likings of heroes in various fields are different in Cable and Non Cable Town's children. Children in Cable Towns like the heroes of foreign nationalities especially in show biz fields. This suggests the possible role of cable television with foreign channels. The results further support this assumption, when the children are viewing only Pakistani channels. They like more local heroes. Mostly they like personalities of Pakistani nationality in show business especially in movies. It is also interesting that in the fields of music, sports and history there is some commonness in liking of Pakistani personalities.

According to Dorr (1986), Cultivation, Catharsis and Social Learning Theory, all focus on television content as the stimulus to which children are exposed. In present study, it appears that though the effects of cable television on the children of the region are not significant but intimate the induction of non-Pakistani national personalities in the scenario. Still it is believed that family, school and religious teaching are the powerful forces,

which play vital role in shaping the images in the minds of children but the introduction of new personalities through cable television, can be counted as one of the contributing force in reshaping the likings of young children in the region. Access to Indian movies is common in Pakistani society and it influences the young minds. The declining standards of Pakistani film industry has provided and opened field for the liking of Indian movies. In short it could be noted that heroes in native film, music, sports and national history areas stand as the heroes of future leaders.

### **Conclusion**

The advent of Cable television affects its viewers in many other ways too. It intrudes the cognitive approach of the individual by different kinds of content regarding various walks of life shown on various channels. In Pakistan, where Indian movies have already superseded the local film industry, the foreign channels provided enough opportunities to its viewers to replace their national heroes with the personalities of alien countries. But it did not happen this way. The study found little support for this assumption. The majority of the junior graders, girls and Urdu-speaking children in Cable Towns have chosen Pakistani personalities and national heroes in different fields as their heroes and role models. Pakistani channels on Cable television have also been successful to *reinforce* the images of Pakistani heroes belonging to almost every walk of life. In sports, politics, music and many other fields, children have expressed their likings of local heroes in these fields. On the other hand Indian movie heroes have maintained their position of popularity. Obviously, the reason is an easy access to quality Indian movies in the local market. The uses and gratification theory seems to be effective in the case young minds for choosing their role models in different fields.

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## Usage of social networking sites: Interpersonal communication motives of youth

Yasir Waseem Iqbal<sup>1</sup>

### Abstract

Social Networking Sites (SNS) have gained popularity in recent years and opened new horizons of communication. This study conducted at International Islamic University, through cluster sampling determines the motives for using the social networking sites. An instrument based upon the Interpersonal Communication Motives (ICM) scale, used in past uses and gratifications research, measured motivations for SNS use. Through descriptive research method the study affirms the Katz and Blumer's Uses and Gratification approach which states that different people use same media messages for different purposes to gratify their social and psychological needs to attain their goals. The study found that people go to SNS to fulfill needs which are traditionally fulfilled by other media, and for their interpersonal communication needs. "Pleasure" was the prime motive whereas "Relaxation" and "Affection" were also important motives for SNS use.

**Key words:** *Youth; Social networking sites; uses and gratification; Interpersonal communication motives scale*

### Introduction

Social Networking Sites have gained popularity in recent years and opened new horizon of communication. These networks are not bound by time and space as one can freely communicate anytime anywhere, enabling people to form new relationships. Social networking also facilitates its members to communicate any kind of information with the liberty of quantity and security. People stay in touch with each other through an interactive process, which is not available in face-to-face environment. According to world researches and statistics young generation is major user of social networking sites. It is the most favorite and popular topic being talked about by the youth. There are many students all over the world who always log in to their accounts on

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<sup>1</sup>Yasir Waseem Iqbal is a *PhD scholarat* Department of Media Studies, Islamia University of Bahawalpur – Pakistan.

different social networks as a routine matter. It would be a shocking figure if you count young adults logged-in in a single day. It would be millions of young adults logging in social networking sites. Here the question arises why millions of adults are interested on these sites? This study assesses the usage of Social Networking Sites through Interpersonal Communication Motives of Youth based on Rubin, R.B., Perse, E.M., &Barbato (1998) interpersonal motives scale including pleasure, affection, escape, control, relaxation and inclusion.

### **Literature Review**

Social networking website means the communication between friends through computer mediated communication initiated by user. This definition covers more types, such as journal writings and blogging (Sheldon, 2008), virtual places that fulfill communication need of similar interest of specific population that share and discuss ideas (Raacke, and Bond -Raacke, 2008, p. 169). Coley (2006) defines cyber communities in three different categories. The first type of cyber world is chat system, second is social networking sites such as MySpace, friendster, Twitter and Facebook where people create their account with personal information and then reveal that information to their "cyber community". Third category is blogs, personal website with frequently updated observation, commentaries recommended links and news (Coley, 2006).Joinson, 2008 concluded that uses and gratifications are the motives behind selection of specific media for obtaining satisfaction from their choices (Joinson, 2008).The assumption of Uses and Gratifications Theory based on that individual's use media to gratify wants or needs (Papacharissi& Rubin, 2000, p. 176). In audience activity, motives are fundamental elements and are the universal dispositions as defined by Uses and Gratifications theorists. According to scholars, users' motives, influence users to take action to fulfill their want and needs (Papacharissi& Rubin, 2000, p. 178).While studying internet using motives research identifiedthat interpersonal needs were prime motives (Papacharissi& Rubin, 2000). Rubin, Perse, and Barbato (1988) developed (ICM) scale based on previous studies which explore six interpersonal communication motives, comprising of affection, pleasure, relaxation, escape, control and inclusion. Flaherty, Pearce, and Rubin (1998) found that people use new media to seek their needs which sought by traditional media such as passing time, seeking information and entertainment. Sheldon (2008) study results

showed that people use computer mediated communication to seek their similar needs including passing time, entertainment, relationship maintenance and information seeking. Valkenburg et al., (2006) observed college students gratification and self-respect in an effort to determine their result on SNS. According to different scholars adoption of SNS and its response are key elements to observe comfort and satisfaction of youngsters; they believe that both individual's adoption and personal interaction are basic factor of SNS. Study concludes that youngsters mostly believe on self-image and other's opinion toward them. SNS opens more information to its user. Hampton and Wellman (2003) endorse that, that societies can improve and social capital can be built through rapid use of new information technology. Studies conducted on the usage of internet have shown that social relationships could be improved through information technology. On and offline socializing is flourishes through new media. Researches indicate that the quality of on line experiences also improves neighbors' relations. In a longitudinal study from August 2005 to January 2006 conducted at Michigan State University, it was found that peers group view their profile more frequently than that of other groups. In the development of offline connection, prior class membership and other social interactions played a vital role in user's profile. Generally users considered information given in their profile is exact and real, as they view themselves (Lampe et al., 2006, p.169). Researchers state that user could be as aware about his own action as about his friends. Ellison et al., (2007) conducted a study on undergraduate college students that Facebook Enhance and maintain old relationships and build new ones, while making his profile a user quotes all about his previous information which his buddies to find him out so easily. In the light of the above results, researcher concludes that Facebook is different than other computer mediated communication and SNS. Researcher adds that suggestions are responded on Facebook because of its structure. Individual requires an email which Facebook uses to keep the user to sign in and using this email, Facebook suggest individuals and group based upon this address. It helps the user to be in touch with its peer group. Joinson (2008) conducted a survey research on college students who used Facebook in UK, as mostly respondents replied that they use Facebook because they want to be in contact with their friends and Facebook is passive form of communication because they remain in touch through features of Facebook which it offers without communicating directly to each other. Users can



monitor the events, upload picture, and change current status of profile and browse the data. These are such salient feature offered by Facebook which helps them keep in touch. Ruggiero(2000) says that Maslow indicates five levels of hierarchy of human needs. According to Maslow apart from the needs of food, water and safety; he also identified three needs of social belonging ego, self-esteem and approval. Maslow hierarchy triangle model of ascending human needs has greatly influenced scientific research into human behavior. (Papacharissi& Rubin, 2000) argued that according to uses and gratification theory, social and psychological factors influences communication motives. Researchers have attempted to find out how attitude influence audiences' behavior in addition to gratification obtained and sought. Papacharissi& Rubin (2000) say that internet use is influenced by social and psychological factor and user perception of the internet. Ruggiero (2000) says that Uses and Gratification is fundamental approach while studying computer mediated communication (e.g. social networking sites such as MySpace, Facebook) Ruggiero (2000).Raacke and Bond Raacke(2010) identify different categories of SNS user. Vary Max rotation method was used in their study. They concluded three dimensions of uses and gratification. The first dimension is to get information which includes academic purposes, posting pictures and comments on walls, getting information about events, having approximately 22% of whole variance. Secondly, friendship component was observed, the aim of second component was to be in contact with old and new friends on the other hand to locate pervious friends as well, having approximately 44% of total variance. Finally the third component was making new friends. Final component encompass 63% of total variance (Raacke, and Bond Raacke, 2010). Media scholars are hypothesizing that audiences are gratified by selection of media content. Effect of media consummation and exposure pattern can be calculated psychologically and social needs (Garramaone 1984). Uses and gratification theory is generally applied to understand the pattern of use as well as attitudes including duration of use, type of use and amount of use are associated elements for studying the internet and SNS (e.g.,Papacharissi& Rubin 2000; Sheldon 2008).

According to Schutz , (1966) people communicate with each other because they need affection, inclusion and control. To fulfill the needs of emotions, one builds or maintains mutual interest in and acknowledgement of others. On the other hand behavioral interactions build good relation with others. In interpersonal

communication motives control is a behavioral need to influence and preserve power over others, and emotionally it is used to maintain mutual respect of others. Behaviorally affection maintain relationships in love, adoration and devotion, while emotionally it is maintained with mutual support and connection with others. Grahamah et al., (1993) conclude that interpersonal communication needs should be compatible with the method of gratification. The method of fulfilling interpersonal need is modified due to communicator's personal approach, for example, people looking to fulfill need of inclusion. By measuring the motives most often found in numerous mediated relationships, this study hopes to further explore the interpersonal communication motives of youth on social networking sites.

### **Theoretical framework**

For this study, it has been found that uses and gratification approach propounded by Blumer and Katz is the most suitable theory to base the research and its findings. According to uses and gratification theory different people use the same media messages for different purposes to gratify their social and psychological needs to attain their goal (Katz & Blumer 1973). The theory explains how audience differ in the gratification they seek from the media. On the basis of needs and gratification, people can be classified or grouped into following categories which includes, personal relationship (social utility of information in conversation, substitute of the media for companionship), diversion (escape from problems emotional release), surveillance and personal identity (value reinforcement, self-understanding), (Mc Quail, Blumer, and Brown (1972). Haridakis and Rubin argued that many research conducted after 1972 indicate that different motives are linked different preferences, leading to different patterns of media exposure and use to different outcomes. Recent study added few more categories. Motives for media use, factor that influence motives and outcome from media related behavior is main focus of uses and gratification theory. (Haridakis, and Rubin, 2003).

### **Significance of the study**

New patterns of constant communication in shorter periods of time, that social network sites are capable of providing, may influence a number of elements typical of messages delivered via computer. This act is even more poignant in the most recent

trends of social networking communication. As this new technology gives students more types of media choices, satisfaction and motivation become even more critical to analyze. It is important thing that whole researches which conducted on Social Networking Sites were conducted in abroad, but this research conducted on Pakistani youth who are among high numbers of internet users. Apart from this Social Networking Sites are very important phenomena in the life of Pakistani youth, by identifying these motives we utilize youth in a better way.

### **Research Questions:**

1. What are youth interpersonal communication motives (gratify) for using SNS?
2. What are the prime motives of youth for using SNS?

### **Research methodology**

To investigate the youth's interpersonal communication motives for the usage of social networking sites descriptive survey research method was used. Data was collected through survey method by using a close-ended questionnaire. The instrument was developed to explore the youth interpersonal communication motives to gratify their needs for using SNS. The instrument was derived from interpersonal communication motives scale developed by Rubin, R. B., Perse, E. M., &Barbato in 1988. Ordinal level of measurement wherein, attributes were rank ordered and Likert scale were used to measure the interpersonal motives. The population under investigation was Social Networking Sites users from International Islamic University Islamabad, Pakistan. Both male and female students of International Islamic University are selected to inquire about the phenomenon under investigation. Since, International Islamic university is the blend of different cultures, colors, creeds international as well as national students, therefore this university was selected for the study. Cluster sampling technique was used for this research study. User of Social Networking Sites are diverse and discrete so it is almost impossible to investigate whole population , so researcher used cluster sampling technique to collect a sample of 200 students from International Islamic University Islamabad , 100 from each gender. Both genders divided into five faculties' social sciences, management sciences, language & literature, applied sciences,

engineering & technology. SPSS software was used for data analysis.

### **Operationalization of interpersonal motives**

Motives are described as something as a need or desire, emotion, physiological need or similar impulse that causes a person to act. To collect data on motives, researcher replicated Rubin, et al. motives of pleasure escape, affection, inclusion, control and affection in context of Social networking use. Interpersonal motives are conceptualized and operationalized in the following way.

#### **Pleasure**

Pleasure is usually described as the broad class of mental states that humans and other animals experience as positive, enjoyable, or worth seeking. It includes more specific mental states such as happiness, entertainment, enjoyment, ecstasy, and euphoria. For this research point of view pleasure is operationalized as individual actions for fun, enjoyment and entertainment.

#### **Affection**

Affection is fond feeling, attachment, devotion, or love but in this study affection is an act of showing appreciation and care for others.

#### **Relaxation**

Relaxation stands quite generally for a release of tension, a return to equilibrium", and it is operationalized as an activity to chill out.

#### **Control**

According to Think dictionary "Power or authority to check or restrain; restraining or regulating influence" control is operationalized as a desire to gain compliance or obedience from other.

#### **Inclusion**

According to world English dictionary "the provision of certain rights to all individuals and groups in society" and researcher conceptualized as the desire to be with someone.

## **Escape**

According to a quote, escape is “To get free from that which confines or holds” and in this study escape was operationalized to pass the time to avoid other activities.

## **Analysis and interpretation of data**

There were 200 respondents selected for this research 100 male and 100 female respondents. Out of them 23% respondents were between the ages of 18-20, 47.5% were 21-23 and 23% were in 24-26 years age and 6.5% over 26 years age. Statistic results show that 34% respondents were undergraduate 42.5% were graduate 18% were post graduate and 5.5% respondents belonged to other categories. With the help of cluster sampling whole university students were divided into the following categories, Social Sciences, Management Sciences, Language & Literature, Applied Sciences and Engineering & Technology and took 40 students (20 male and 20 female) from each faculty. 100% respondents were users of Social Networking Sites.

However, in the response of preferred Social Networking sites researcher found significant difference between Facebook and other social networks. Most of the respondents used Facebook as compared to any other social networking site. 75.5% respondents gave preference to Facebook while 9.5% to twitter, 5.5% to YouTube, 4% to Google Buzz and remaining 5.5% to other sites. According to the analysis more than 80% users spent less than an hour to maximum two hours on Social Networking Sites every day. Study sample reflect that 37.5 user logged in their account several times in a day, while 29% once in a day. Majority of the students changed their profile occasionally, while 7% changed on daily basis. Approximately 50% users logged in between 1800-2400 hours. Analysis indicates that 50% users used their SNSs account for 2 years. The majority of students have 50-100 SNSs friends and 53% people reported that they have more friend on SNSs as compare to real life. Students’ responses reflect that 53.5% students’ members of 1-5 groups or Social Networking Communities.

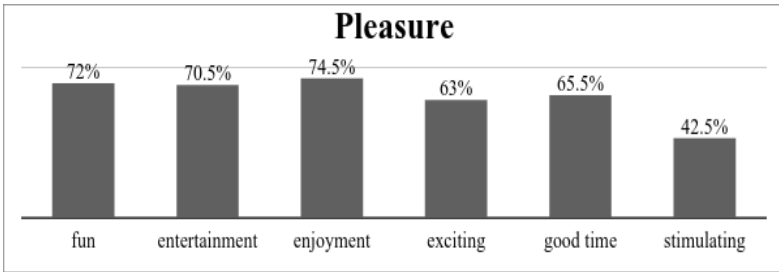
## **Social networking motives**

Interpersonal communication motives for SNS uses were calculated on the basis of Rubin’s interpersonal communication

motives scale of pleasure, affection, escape, control, relaxation and inclusion; as earlier mentioned in methodology.

**Pleasure**

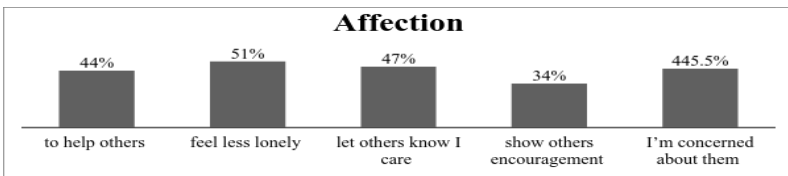
**Figure-1**



First interpersonal motive labeled, “Pleasure” contains six indicators which are reflected in the figure 1. The enjoyment is the most important indicator of the ‘pleasure’ motive. Similarly, fun and entertainment have found to be equally reflected indicators of ‘pleasure’ and exciting and good time also represents above 60% user. People are less interested in simulating indicator. Indicators like enjoyment entertainment and fun depicts that people use SNS for “pleasure’, because our society, culture and religion give less freedom and opportunities to get pleasures in real life. So our youth spend most of their time on SNS to gratify their pleasure needs.

**Affection**

**Figure -2**

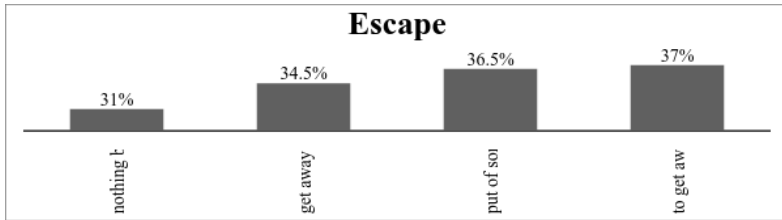


“Affection” motive contains five indicators in which ‘feel less lonely’ is the most important indicator, while ‘help others’, ‘others know I care’ and ‘concerned about them’ found equally reflected. Result

shows (Fig.2) that people are less interested in indicator ‘show other encouragement’ of affection motive. “Affection” is closely associated with social feelings. Most of the users go on SNS to kill their loneliness, as in our society females are bound to spend their lives in homes. For this reason higher number of females uses SNS to kill their isolation. Nearly half of the respondents reported they use SNS to let other know we care. Research explores that people show care and concern about others, who are much closed to them, they may be bounded in blood relation or belong to their peers groups.

**Escape**

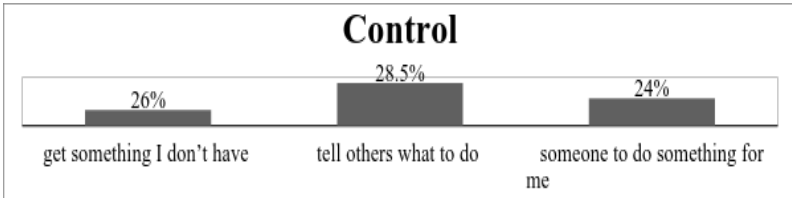
**Figure 3**



Third motive for this study was “escape” which included four indicators in which (i) *get away from pressures and responsibilities*, (ii) *and out of something I should do*, are the most important reasons to use SNS for “Escape” motive. The world around the clock is in evaluation and revolution, everyone is in the state of competition to win the race, meet the deadlines of different errands and this hustle and bustle of life creates stress, anxiety and mental agony. In order to get rid of pressures and responsibilities, people use SNS. Small number of people use SNS because they have nothing better to do. Although, majority of people engaged in work uses SNS to get relief from fatigue and frustration.

**Control**

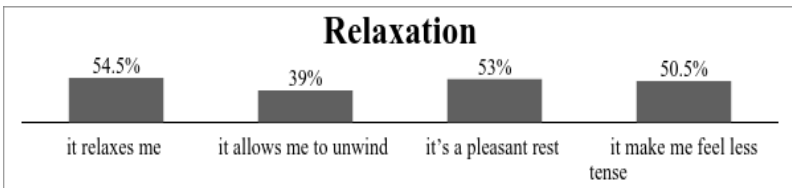
**Figure 4**



Fourth motive of interpersonal communication was labeled as “Control”. “Control” contains three indicators in which *tell others what to do* is the most significant indicator. Resttwo indicators were also closely reflected. Findings show (Fig.4) that a large number of respondents were neutral while responding to control motive as they found uncertain about their feelingswhether they use SNS to gratify their interpersonal motive “control” which was operationalized as a desire to gain compliance or obedience from others or vice versa.

**Relaxation**

**Figure 5**

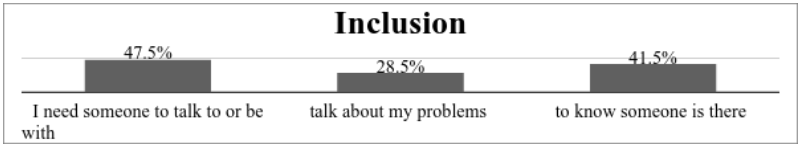


“Relaxation” motive consisted of four indicators in which (i) *it relaxes me, it, (ii) it's a pleasant rest (iii) and it make me feel less tense*, considerable number of population (more than 50%) has been found to be used SNS for relaxation motive (Fig.5). Social media offered a lot of opportunities for relaxation such as people can chat with their buddies; see shared links, which amused for a while.

**Inclusion**

**Figure 6**





“Inclusion” was the last motive in interpersonal motives and it also consisted of three indicators in which ‘need someone to talk’ or ‘be with’ is the most important indicator and indicator ‘to know someone is there’, also reflects importance but people are less interested to talk about their problems on SNS (Fig.6). Humans are social animals they can’t live alone. Every human needs to express their thoughts and emotions for catharsis and they talk to each other to accomplish their goals. So our results also indicate that more people are interested to talk with others or to know someone is there to whom they express their feelings.

**Table 1. Summary of interpersonal communication motives of youth for SNS use.**

Motives	Percentage
Pleasure	25
Affection	17
Escape	13
Control	11
Relaxation	19
Inclusion	15

When we look at the overall picture of interpersonal motives for SNS users, findings show that one fourth of the study’s population

practices SNS to gratify their "pleasure" need. "Relaxation", "affection" and "inclusion" are reflected equally, while people were less interested in "escape" and "control" on SNS use. Our society impose certain restrictions on practicing things which are against our ethical, religious, regional & national and cultural norms, such as male female interaction without legal relationship. Besides this, people are offered very few facilities from government, they have limited opportunities for get-to-gather to get "pleasure", "affection" and "relaxation". So, people prefer computer mediated communication like SNS to interact and communicate matters related to various aspects of everyday life covering political, social, economic and personal issues freely and openly. Another reason is that presently no country is in a position to censor online communication at a greater level. One other reason is people are living a life of uncertainty, hustle bustle and traumatic situation, so they log into SNS for some respite.

### **Conclusion and recommendations**

Young spend more time on Social networking Sites as compared to any other age groups. With the extensive use of SNS by youth it is important to know the motives that are gratified from these online networks. Media experts and researchers indicate about "digital natives" addiction to the SNS. However, there are few researchers who put light on social networking users to assess, why they use, and what is the outcome of their SNS use. To explore the motives of youth (gratification sought) for using SNS, the researcher conducted a survey of 200 students at International Islamic University, Islamabad.

Most of the students go to SNS for pleasure, for fun, entertainment, enjoyment, and excitement, stimulating time. Female respondents visit SNS for relaxation more than males, whereas, male respondents visit SNS for "control" and "inclusion" motives. A large number of students, go to SNS for "relaxation" when they are bored. A significant number of students use SNS for "pleasure", "affection" and "escape". A small number of people operate SNS for "Control" Motive. These findings strengthen what Althaus and Tewksbury suggested in 2000 that "pleasure" and "relaxation"-gratification is generally associated with TV and newspaper prove to be significant predictors of using SNS. Parks and Floyd also reported similar findings in 1966, students who often log into their SNS account are the ones who go

there to gratify “escape” and “control” motives. Young adults interested in “pleasure and “relaxations” through SNS have more friends than others. In 1996 parks and Floyd observed that whoever used SNS for “affection” motive had developed greater number of personal relationships. The data of this research also reflected that people did not go to SNS for “escape” from real world problem, but “affection”.

According to uses and gratification model people use social media due to social and psychological factors. In the light of uses and gratification theory, this study found that people visit SNS to fulfill their needs by new media as they attain it through traditional media. People use SNS to gratify their interpersonal communication needs and use SNS mostly for “pleasure”, “relaxation”, “affection” and “escape” motives.

### **Recommendations**

Researcher suggests following grounds where future studies could be conducted.

- Comparison of users and non-users of SNS demographic characteristics.
- Social capital (bridging and bonding) in online and offline contexts.
- Motive Comparison for sites’ use between high school and college students.
- What extent mass communication is a substitute for interpersonal communication and how people use false identities to communicate on SNS.

Studied on SNS should be conducted using other theoretical approaches, such as the social penetration theory and agenda-setting theory.

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## Indigenous media programmes in foreign languages as strategy to enhance the globalisation of the Nigerian culture

Endong, Floribert P. C.<sup>1</sup> & Essoh, Ndo E. G.<sup>2</sup>

### Abstract

The growing globalisation of the Nigerian motion pictures (Nollywood) and the Nigerian hip-hop music production has caught the attention of many scholars, politicians and critics. These two sectors of popular culture production, so far represent the major vectors of Nigeria's contribution to the international communication flow. Despite this favourable situation, additional efforts are still necessary, to enhance Nigeria's contribution to the global information flow. Based on semi-structured interviews with experts and secondary data, this paper argues in defence of the use of indigenous media programmes in foreign languages as strategies to enhance the globalisation of the Nigerian culture. The paper contends that Nigerian news and cultural production strategies should perfectly emulate big international (Western) news agencies that broadcast in a diversity of foreign languages including European, Asian modern languages; and even some African vehicular languages. The paper explores a number of imperatives for such a project to effectively emerge and survive in the Nigerian media and cultural ecology. It equally analyses the prospects of such an initiative and identifies potential challenges to it. The paper finally provides ways of overcoming these challenges.

**Keywords:** Media programming, foreign languages, Nigerian culture, globalisation, cultural imperialism

**Introduction:** Nigeria in international communication

African countries generally have a minute, nay insignificant contribution to the international communication flow (Endong 2014; Kerr 2011; Ekpang 2008, Salau 2006). Like the majority of

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<sup>1</sup> **Endong, Floribert Patrick Calvin**, *Ph.D. Scholar* at the Department of Theatre and Media Studies, University of Calabar, Nigeria. He can be reached at floribertendong@yahoo.com

<sup>2</sup> **Essoh, Ndo E. G. Eugenie Grace**, *Ph.D. Scholar* and lectures in French and Spanish at the Department of Modern Languages and translation Studies, University of Calabar, Nigeria. She can be reached at grace-essoh@yahoo.fr

under-developed countries of the globe, they immensely depend on particular western countries (precisely the USA and her capitalist European allies) for information and entertainment. In effect, the international communication flow is still immensely dominated by the West as the biggest and most influential media conglomerates as well as the major news agencies of the planet are based in the west (Endong 2014; Kerr 2011; Ekpang 2008, Iyorza 2008; Tanjon 2006, Watson 2006, Salawu 2006; Brandston and Stafford 2006). Hamelink (1996:362) corroborates this view when he notes that entertainment is heavily represented in the one-way traffic of the television programs circulated in the world and this leads to a global spreading of cultural values that pervades the soap opera and the crime series produced in the metropolitan (mostly third world) nations, notably African countries. Hamelink further contends that:

*The industrial corporations, however, provide more than just television programs, they also graciously entertain the world with films, records, cassettes, women's magazines, and children's comic [...] Although the international communication flows tends to consist mainly of entertainment products, the role of international news in transferring values should not be underestimated. The selection few large international news agencies undoubtedly reflects the values of the metropolitan countries.*

The international communication flow is therefore dominated by foreign media multinationals. These news agency and other media conglomerates are veritable channels of the Western cultures. They are vectors of the decried phenomenon of cultural/media imperialism and continue to thrive thanks to the accentuated westernisation of Nigerians (Endong 2014). Nevertheless, Kolbowe and Madu (2012:87) somehow contradict the thesis of media imperialism with respect to media (television) production in Nigerian. They insightfully opine that the indigenization of media - instituted by the Nigerian Broadcasting (NBC) code - has remarkably enable the resistance of cultural/media imperialism in Nigeria.

Television was Nigeria's foremost medium of cultural and media imperialism but the recent trend in programming presents a paradigm shift as it is now a transmitter of indigenous items that are packaged by people with traditional knowledge. This development is a product of the regulations of NBC, its monitoring role, the appreciation of Nigerian cultural heritage by broadcasters, among others. Such indigenous consciousness has

improved the sector and reduced the unidirectional flow of information from the West to developing nations.

Two important sectors of popular culture production namely Nigerian motion picture industry (Nollywood) and contemporary Nigerian urban music (hip-hop) constitute the major areas of Nigeria's contribution to the international communication (Kerr 2011; Ibok 2008; Iyorza 2008). Kerr (2011:18) concedes that informal channels of distribution of media products such as social networking sites, e-mail attachments, You Tube and the like, continually facilitate the increasing globalisation of African media production in general and the Nigerian film and music industries in particular, thereby facilitating a growing contribution to the international communication flow from Nigeria.

Informal distribution of audio and video clips through You Tube, social networking sites and e-mail attachments can build inter-regional tastes for local African productions that, to an extent, undermine formal distribution channels of Fox, Time Warner or Ster Kinekor. Innovative marketing processes partially account (along with the assiduous video piracy of Chinese retailers) for the phenomenal successes of Nigerian videos in many parts of the African continent and beyond.

In the same light, Kolbowe and Madu (2012:88) view the presence of Nigerian news in the international air space with very high optimism. They opine that the integration and movement of information from developing to developed nations is intensified by the trend in satellite broadcasting. Though these satellite broadcasting channels (dominated by the West) tend to emphasize the negative aspects of news from the developing nations, the nature of African cast in the international media would also change with time, with the increasing presence of African/Nigerian media in the satellite news diffusion. This presence is therefore viewed as a serious contribution to redressing the double phenomenon of international information imbalance and western media imperialism.

Thus, cultural and media imperialism, which was achieved through the influx of foreign contents affecting cultural, political and sociological ideas of the audience, has highly declined. [...] The presence of African news in the international air space has been a mixed blessing because western media highlight more negative than positive social realities of the developing world.



Such reportage is not holistic and can be linked to hard news craving, marketability of network and bias. There is need for balanced reporting of events from a holistic viewpoint (Kolbowe and Madu 2010:88).

It is easily noticeable that the major news agencies of the globe used foreign languages to intensify the globalisation of their news production and to reach as many audiences as possible in the world. News agencies such as BBC, VOA and RFI for instance are noted for their programmes in a variety of foreign languages. These stations have created broadcast services in languages such as Spanish, French, Arabic, Portuguese and even in some vehicular African languages such as Hausa, Swahili and the like, in a bid to diversify their audience and increase their contribution in the international communication flow (Tanjon 2006; Sajawu 2006). This indicates that the mobilisation/use of foreign languages in international broadcast have a great importance in this era of globalisation and serious competition in the sphere of international communication. It is a tool African states –notably Nigeria - may equally employ to sell their cultures in the international market through international broadcasting (satellite TV or radio).

This paper attempts to show the extent to which media programmes in foreign languages (French, Spanish, Portuguese, and Arabic among others) may increase the globalisation of Nigerian culture and ultimately improve Nigeria's contribution to the international flow. It explores the major prospects and challenges to such a laudable project and offers some strategies adoptable to overcome obstacles to the project.

### **Foreign language broadcast in Nigeria**

A good number of critics view the creation of media programmes in foreign languages as one of the multiple imperatives for the development, promotion and globalisation of the Nigerian culture. According to these critics, such media programmes (in foreign languages) can serve as strong vectors of the exportation of Nigerian cultures around the world as they offer real opportunities for reaching diverse international audiences. Iyorza (2008:90-91) reports for instance that media imperatives for Nigeria's cultural development and globalisation demands the true function of the Nigerian mass media (radio, television, film industry, newspaper and magazines), to entertain, inform and

educate in both local (indigenous) and foreign languages. He recommends that more efforts be crystallized on international broadcast which entails programming in foreign languages.

Transmissions should be reviewed online, the federal government should put in place laws that would enhance longer hours of international broadcasts during which programmes content of radio and television relevant to Nigerian realities, history, culture, artefacts, values and national interest are featured. Media programmes should be broadcast in English language, Pidgin English and other foreign language for people in other parts of the world to listen, view and understand and all local stations within the country must hook up during such broadcast.

In the same line of argument, Nsan, Diana Mary –a media producer with Cross River Broadcasting Channel (CBRC) – observes that the relatively insignificant amount of international broadcast in foreign languages is partly responsible for the reduced promotion of the rich Nigerian culture in the international scene. Because of this reduced presence of media programmes in foreign languages, some of Nigeria’s cultural potentials are unknown to many people in other places of the globe. She further contends that media programmes in foreign languages, notably in the French language, can help correct the negative reporting made by foreign international media organisations on African cultures in general and Nigerian cultures in particular.

Media programmes in foreign languages that showcase the Nigerian culture have potentials of presenting and projecting the real image of the Nigerian people and culture [...] This image is often wrongly painted by foreign media which are noted for their negative reporting about Africa and thus, about Nigeria. Programmes in foreign languages can therefore constitute a veritable tool of the promotion of Nigerian cultures and why not vectors of Nigerian propaganda.

Besides simply advertising Nigerian cultures, it may offer a forum for selling the Nigerian destination to tourists all over the world. By such a strategic channel, these tourists may be encouraged to attend cultural exhibitions taking place in Nigeria. Ako, Eyo, a producer with the Nigerian Television Authority (NTA) Calabar notes that such programmes “will draw expatriates’ attention to Nigerian cultural heritage and cause them

to concentrate and know details about the Nigerian cultures. [...] they can even talk about these programmes and come and partake in our cultural exhibitions such as carnivals, festival and the like”.

However, media initiatives in foreign languages by Nigerians are very rare. The few observable media initiatives in such languages include the French Village Community radio in Badagry (Lagos) and French and Spanish translations of/in some religious programmes over Emmanuel TV. To these two principal bodies one may also mention the Voice of Nigeria (VON) project which undoubtedly constitutes the major media initiative in foreign languages by Nigerians.

In effect, the *Voice of Nigeria* is the sole media outlet authorised by law to broadcast to the outside world. It was established basically for propaganda purposes with the vision “to become the International Radio Broadcast of first choice for anyone interested in Nigeria and Africa”. Its creation is firmly associated with the growing influence and cardinal role Nigeria plays in the affairs of African continent. Its creation also follows the pressing need to have an external radio station through which authoritative information about Africa in general and Nigeria in particular, could be disseminated. Its mission is consequently: “[To reflect] Nigerian and African perspective in our broadcast, win and sustain the attention, respect and goodwill of listeners worldwide, particularly Nigerians and Africans in the Diaspora, making Nigeria’s voice to be heard more positively in the shaping of our world” (Ndukwe 2013:18). The media organ very much functions as its western counterparts such as the Voice of America, as it broadcasts in over eight languages including English, Hausa, Arabic, Kiswahili, Ffulde, French, Yoruba, and Igbo. The authorities of the media house are presently working towards reintroducing the German language –which for some time was stopped as well as towards the introduction of some other foreign languages such as Chinese, Spanish and Portuguese.

The existence of the VON notwithstanding, international broadcast in foreign languages remains a minor feature of broadcasting in Nigeria. Mbanefo (2011:53-54) decries this situation with close reference to broadcast in the French language when he submits that “certainly, Nigeria is not lagging behind in the area of broadcast journalism when it comes to satisfying monolingual conception of English-based broadcast [...] However, there seems to be a serious lacuna in the area of French based

broadcast journalism". There is therefore a need to make a case for foreign language broadcast in Nigeria. Though such a project is visibly monumental, the country possesses valuable resources that can be harnessed. The following section of this paper attempts to analyse these potentials.

### **The prospects of foreign languages broadcast**

It goes without saying that foreign language broadcast may need a pool of local human resources possessing linguistic aptitude in foreign languages, to be able to conceive local programmes showcasing Nigerian rich culture. This brings to the fore the necessity to stabilize the teaching and learning of foreign languages in Nigerian educational institutions, especially in universities. So far, the Nigerian Government has particularly been supporting the teaching of the French language - Nigerian official second language (Federal Republic of Nigeria 2004; Ministry of Education 2010) - as early as the primary level of education. Furthermore, the Government - through the appropriate agency - is encouraging the teaching of some other modern languages such as Spanish, Portuguese, Russian, German and recently Chinese (Mokwenye 2007) at university level.

The existence in the country's universities of Departments offering programmes in foreign languages and translation studies and producing cohorts of graduates in these fields is a valuable asset and factor working indirectly in favour of foreign language broadcast as products of such foreign language Departments can be absorbed, (after appropriate and well regulated recycle training by media houses) to conceive, direct or present indigenised programmes in foreign languages (Esoh and Endong 2014; Rasaan 2013; Mbanefo 2011; Mokwenye 2010).

Another factor working very much in favour of foreign language broadcast is the existence in Nigeria of linguistic programme for professional purpose (especially in French), being dispensed by specialised cultural bodies and institutions such as the network of *Alliances Françaises*, the Badagry French Village and the French Institute (*Institut Française*). Good examples of such programmes include the FOS (*Français sur Objectifs Spécifiques* [French for Specific Objectives]) and FLP (*Français Language Professionnel* [French as Professional Language]). These programmes are exploited by a good number of private and governmental enterprises and multinationals wishing to extend

their foot prints and reach to foreign countries, especially those within the ECOWAS sub-region. Such programme can, as well, be exploited by Nigerian media houses to enable their staffs acquire necessary linguistic aptitude in foreign languages for the conception and production of indigenised programmes in selected foreign languages. Rasaq (2013:81) argues that such programmes (FOS and FLP) are suitable for the enhancement of professional communication, the transfer of human resources and the search for new professional perspectives by multinational enterprises and public international institutions. With particular respect to the FOS scheme, he insightfully notes that such programmes “*Jouent un rôle actif [...] permettant aux personnels mobiles de s’adapter aux nouveaux environnements professionnels. Au Nigeria, nous avons des exemples empiriques impliquant la formation en FOS des fonctionnaires, des diplomates, des personnels dans les sociétés multinationales visant à créer de nouvelles opportunités et porter le flambeau du pays dans les pays francophones*” play an active role [...] as they enable migrant personnel to adapt to new professional environments. In Nigeria, we have empirical examples attesting the fact that there is the training, through the FOS programme, of civil servants, diplomats and staffs from multinationals, wishing to create new opportunities and to be flag bearers of the country in francophone countries [Our translation].

Furthermore, the Nigerian universities have produced a number of foreign language educationists (for instance Tunde Fatunde) who have served as correspondents for some foreign media outlets using modern foreign languages as working languages. Some of these language educators are very well known and have worked or continue to work with Nigerian international media such as VON. These foreign language educationists include Akin Demeideros, Mr. N. Nwobasi (of the Foreign Service VOA), Mark Ekundayo Dada, Akin Kolade, Jacob Ukoyen, (of the University of Ibadan), Karl Mann (of the University of Ilorin), Lena Okon, among others. All these are clear evidences that local media houses may find potential broadcasters in some foreign languages even among Nigerian foreign language teachers (Pocher 2011). All these foreign language education experts are visible resources that both private and government media houses may harness to implement foreign language broadcast in Nigeria. Such resources (university graduates in foreign languages, foreign language pedagogues, training programmes such as the FOS and FLP) may be exploited for the conception and production of

indigenised programmes in foreign languages that will be vectors of the intensified globalisation of the Nigerian culture and that will help increase Nigeria's contribution to the international communication flow.

### **Challenges faced by foreign languages broadcast in Nigeria**

Foreign language broadcast in Nigeria is faced with a good number of challenges. The most serious of these challenges is perhaps the relatively high cost incurred for the production of such programmes. Producing classical radio and television programmes in English is often very demanding in terms of finance. This has most often caused many local media outlets to resort to infotainment or the importation of foreign media content - which visibly are perceived to be cheaper than locally produced programmes (Endong 2014; Hamelink 1996, Effiom 2006, Ekpong 2008, Tanjon 2008). Hamelink (1996: 357) opines that US television entertainment fills in larger proportions of the airtime in many countries. Moreover local programs are produced according to US formats, even small television networks in poor countries unquestioningly follow the western example of broadcasting as many hours as possible. Such a practice then pushed these networks into open arms of the Theo Kojak and the Starsky and Hutch, where the production of an authentic local program may cost \$1000, the local station owner may import North American culture for less than \$500.

If such difficulties are observed for classical programmes, what will be the case for the production of indigenised programmes in foreign languages which virtually entails the more or less 'extravagant' expertise of both special staffs (who are bilingual or polyglots) and eventually expatriates? Another challenge may be Nigerians' negative attitude towards the teaching and learning of foreign languages. Many Nigerian do not see the need to teach or learn these languages. They arguably view these foreign languages as threat to Nigerian indigenous languages (Mokwenye 2007). It would not be surprising that many Nigerians do not fervently see the need to conceive and air media programmes in these languages. According to Mokwenye (2010:7) many Nigerians are still to be sensitised on the need to positively change their attitude toward foreign languages and give them a place in sensitive professional fields such as the media profession,

diplomacy, tourism and the like. With particular reference to the teaching of French in Nigeria, he contends that:

*It is expected that attention should be directed towards a number of areas of demand for French language as tourism, diplomacy, conflict resolution, multilingualism, journalism and so on. For this reason, I believe that participants [Nigerian critics and language experts] would be thinking seriously about the need to address the issue of re-aligning our teaching programmes in such a way as to prepare our students to fit into these areas of activity among others. We must not function in such a manner as to create the impression in the minds of our students that French is only an academic course that does not have any practical relevance especially in the world of work outside the teaching profession.*

There is therefore still a need to make a case for the teaching of foreign languages and by extension, a case for foreign language broadcast in Nigeria. The benefits of such a broadcast though great and very perceptible are still not seen by many Nigerians. As noted by Mokwenye (2010) above, many have limited the teaching of foreign languages to the confines of academic courses meanwhile they can be used in the Nigerian media in the production of indigenised programmes that potentially will contribute in the globalisation of the rich and complex Nigerian culture.

Another challenge may be local criticism based on arguable incompatibility between the content of these programmes and the language of production. As notes by Ako, Some local critics may attack such programmes on ground that they are odd and not necessary. She posits that "I may look odd for our programmes on Nigerian cultures to be aired in foreign languages, (say in Chinese). Local audiences may not really appreciate them and so might see the rational of airing them".

### **Conclusion and suggestions**

This paper has presented indigenised media programmes in foreign languages as one of the multiple media imperatives for the increased globalisation of Nigerian cultures. It has argued that the conception of such programmes and their airing through international broadcast, coupled with Nigerian motion picture industry (nollywood) and Nigerian hip-hop, will naturally increase Nigeria's contribution to international communication flow. The paper has pointed the fact that foreign language broadcast (media initiatives in foreign languages) is rare and quasi-inexistent in Nigeria. The reflexion has gone further to

explore some of the prospects of this form of broadcast. The paper, in this respect, identified products of foreign language Department of Nigerian universities and language training programmes for professional purposes such as the FOS and FLP among other factors and resources creating prospects for foreign language broadcast in Nigeria. The paper equally mentioned a number of challenges to such a scheme, including the high cost of locally produced programmes, the progressive westernisation of local producers and Nigerians' negative attitude towards foreign language teaching and deductively towards foreign language media programmes.

Based on observations made in this study the paper suggests that the Nigerian government sit up financially and institutes a quota for foreign language broadcast in the broadcasting code which presently is in force in the country. Indigenised media programmes in foreign languages should be encouraged and given an equitable portion in the various Nigerian audio-visual media houses, especially those that are on cable.

Also, foreign language teaching programmes aimed at linguistic training for professional purpose should be harnessed to get a size if not the entire media personnel of respective Nigerian media houses, trained in foreign languages so as to be empowered to function and run indigenised programmes in foreign languages. Where financial resources permit, expatriates and Nigerian language experts be employed and circumstantially trained to run these programmes.

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**Book Review:**

**Saeed, Saima (2013). *Screening the public sphere: Media and democracy in India*. New Delhi: Routledge. ISBN 978-0-415-81244-3**

**Reviewed by Sudeshna Devi<sup>1</sup>**

Saeed's book is a recent contribution to the growing literature on media and democracy. The author opines that media has a vital role to play in making democracy work. The central concern of the book is to understand the relationship between media-democracy-development, the focus being on the role of media in social democratization, freedom and human development. The book starts by building up a social theory of media; the four elements being citizenship, public knowledge, criticality and power. In turn, these concepts are borrowed from their proponents namely, T.S.Marshall (Citizenship), Immanuel Kant (Public Knowledge), JurgenHabermas (Criticality) and Michael Foucault (Power). According to the author, the effectiveness of media is actualised when the above mentioned four elements are accomplished. This study attempts to map out how the current day media, especially the electronic media fares in accomplishing these four crucial elements.

Part I of the book traces the theoretical underpinnings of the four elements of the social theory of media. Ranging from Marshall to Foucault, this section draws heavily from social and political theories to build up a social theory of media. The last part of this section provides a detailed account of the research tools used for collection of data. Three research methodology techniques were used for the collection of data of the study. Firstly, the content analysis technique was used for evaluating the proportion and prioritization of programmes in four news channels in India namely, NDTV 24x7, AajTak, DD News and DD National. Within these channels a quantitative analysis of 112 hours of TV news content and qualitative analysis of some selected stories/programmes/bulletins was done. The systematic sampling strategy was adopted for selecting the content that was to be analysed from the four news channels. The starting date was selected at random and from there a rolling schedule of four days

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<sup>1</sup> *Sudeshna Devi is a Ph.D. student at Centre for Study of Social Systems at Jawaharlal Nehru University, Delhi – India.*

for four channels was evolved. Consequently, the 1<sup>st</sup> April (Sunday) of 2007 was given to NDTV 24x7, the 2<sup>nd</sup> (Monday) to DD News, the 3<sup>rd</sup> (Tuesday) to AajTak and 4<sup>th</sup> (Wednesday) to DD National. This completed one week of sample. After a gap of 15 days, week two of the rolling schedule was started. This time NDTV was on Monday, DD News on Tuesday, AajTak on Wednesday and DD National of Thursday. In this manner, in order to track each channel for an entire week in rotation, seven such sets, falling every 15<sup>th</sup> day was taken. This resulted in a fairly representative sample spanning with two weeks of April, two weeks of May, two weeks of June and one week of July. The primetime band of 6pm to 10pm including commercial breaks was recorded for content analysis. Secondly, the technique of interview schedule was used for collecting data from viewers residing in National Capital Region (NCR). A sample of 150 respondents was drawn using the Socio-Economic Classifications (SEC), on the basis of education, income, occupation and the residential locality of the respondents. The National Sample Survey Organization (NSSO) and National Readership Survey (NRS) were the chief considerations in drawing up the sample for the interview schedules. Accordingly, 30 respondents in upper class colony of Greater Kailash, Delhi and from some top call centres in Faridabad were selected. Another 30 were interviewed in middle class residential areas of Zakir Nagar, Batla House, Shaheen Bagh and Ashram. The remaining respondents were selected from two slums of Shahzada Bagh Colony (Inderlok) and Badli, both in Delhi. Thirdly, Questionnaires were used for collecting data from media experts like journalists, employees of government news organizations, filmmakers, media academics and NGOs. Out of 100 questionnaires administered through e-mails only 26 were returned duly completed.

Part II of the book looks at the issues of ownership patterns and nature of content of news channels in India. An overview of the history of broadcasting in India forms the first part of this section. The advent of television in India was rooted in the Nehruvian view of national integration and nation building in the aftermath of the partition tragedy. Mass media was adjudged as a key instrument for promoting development in India. The government believed that communication for development was an effective tool for promoting nation building. Initiatives like the SITE and Kheda experimentation were steps in this direction. For this to be achieved, communication had to be strictly under

government control as private ownership of communication technology would promote consumerism. But by 1980s, advertising was started in Doordarshan to recover costs. This started the trend of commercialization of Doordarshan which ultimately culminated with the entry of private satellite channels post 1991. Chapter 8 of this section discusses the ownership patterns of news channels from 1991-2012. Almost all the major national and regional news channels are owned by corporate houses that have diverse business interests. Money from other ventures is being poured into media sector by such business houses. This corporatization of media generates questions like what is the nature of news content produced by private players, what impact does private ownership have on journalistic practices, how does government broadcast deal with the commercial media? The content of private news channels has become entertainment oriented. The increasing commercialization of media is blurring the line between news and entertainment. This is evident in the growing proportion of entertainment related stories in conventional news bulletins itself and the large chunks of entertainment programming in serious 24x7 news channels. Entertainmentization of television news has come at the cost of withering of development reportage. The politics-journalism-corporate nexus revealed through the Radio tapes has also severely dented the image of private news channels. The uncritical support of media to Anna movement (which the author feels was corporate funded) has also robbed media of its critical role of being people's guardian.

Part III deals with the analysis of broadcasting in the service of the public. Despite its lacunas, the author makes a strong case for the existence of public broadcasting. According to the author, it is only public broadcasting that can provide a forum for social inclusion and development, and, most of all, the empowerment of the marginalized minorities. Public service broadcasting can be a better alternative to private media if it fulfils the four elements i.e. Citizenship, Public knowledge, Criticality and Power of the social theory of media. The government owned news channel Doordarshan has been faulted due to stricter control of content, lack of innovation, dependence of government finance etc. It has been robbed of its autonomy by successive governments since independence, to fulfil their political agendas. A strong, independent, public service broadcasting is the need of the hour.

Part IV examines the widening deficits between what content ought to be produced and what is being produced by new channels. The news content generated is often saturated with entertainment and high doses of infotainment. This defeats the very purpose of news as informing citizenry. Instead of enhancing more citizen knowledge and civic participation, news now has become a spectacle. This commercialization of news has led to paradigmatic shifts of the four elements of the social theory of media- from citizen to consumer, from public knowledge to public entertainment, from criticality to mythification and horizontal power sharing to vertical power flow. Such debasing of media is hindering its power to play a more proactive role in the development of the nation. In such a scenario, the author charts out a more active role for the public as citizens who must seek accountability and assert their information rights.

Thus, to conclude, one can say that the book does make as strong case for a more citizen oriented media. Filled with a large body of painstakingly collected data, the book should have been edited better as there appears to be lot of replication in many chapters. While it does make a useful contribution to the debate on media and democracy by including audience responses, it falters in parts in its overarching effort of encompassing a lot in a limited space and time. However, this book does make it to the reading list of those who work on the media, democracy and audience reception studies.

(Sudeshna Devi is a Ph.D. student at Centre for Study of Social Systems at Jawaharlal Nehru University, Delhi – India.)