How May I Help You? Face Manifestations in Nigerian Front Counter Staff-Customer Interaction

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Abstract

This paper examines interactions between Nigerian front counter staff and their customers. It seeks to answer questions such as: what face management strategies do Nigerian front counter staff employ in their interaction with their customers/clients? What do they achieve with the use of these strategies? The analysis is based on the framework proposed by Penelope Brown and Stephen Levinson (1987) politeness model. The data consists of a corpus of naturally occurring conversations taken from banks, hotels and an airport. The findings reveal three strategies for negative politeness namely: deference, indirectness and begging for forgiveness. The data also show four strategies for positive politeness which include solidarity and in-group identity markers, compliments, showing concern and interest as well as greetings. The study shows that politeness as a discourse phenomenon explicitly abounds in the speech of front counter staff as generally defined in the literature.

Introduction

In any establishment, be it public or private, it is the front-counter staff that interact the most with customers, provide most of the vital information and help or assist the customers. Since front counter personnel are the first line of people meeting prospective and existing clients/customers in any establishment, it is important that they possess good communication skills as the success of any business depends on it. Interaction, especially in business and professional contexts can promote or damage business interests, one factor being how the customers' or guests' face is treated.

Ana Kedves (2013: p.434) states that "face is a socio-culturally dynamic property changeable through interaction with others" while Penelope Brown and Stephen Levinson (1987, p.61) define face as "something that is emotionally invested, and that can be lost, maintained, or enhanced and must be constantly attended to during interaction". They derive their concept of face from Erving Goffman (1967) and the

English folk term, which ties face to notions of being embarrassed or humiliated (losing face). Goffman defines face as "the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact. Face is an image of self delineated in terms of approved social attributes" (p.5). For Ukosakul, 2005, p.119) "face is associated with the sense of dignity, self-esteem, prestige, reputation and pride".

A number of theories have been developed in order to account for the ways people attend to face needs in communication (Robin Lakoff, 1977; Geoffrey Leech, 1983; Penelope Brown and Stephen Levinson, 1987). The most popular theory of politeness is that of Brown and Levinson (1987) who model their framework after Goffman's (1967) concept of face. Underlying their theory is the premise that (1) all rational human beings are protective of their social image or face which they constantly endeavour to improve, and (2) they and have two major needs : the desire to be liked and approved of(positive face) and the desire to be free from imposition(negative face). They define positive face as "the positive consistent self-image or 'personality' (crucially including the desire that this self-image be appreciated and approved of) claimed by interactants" (p.61). Negative face means "the basic claim to territories, personal preserves, rights to non-distraction – i.e. to freedom of action and freedom from imposition" (p.61).

When communicating with one another, it is possible for speakers to perform acts which threaten the positive or negative face of his/her interlocutor. Such acts are called face threatening acts (FTAs).According to Brown and Levinson, "certain kinds of acts intrinsically threaten face, namely those acts that by their nature run contrary to the face wants of the addressee and/or of the speaker." (p.65)Brown and Levinson claim that when people communicate within any given culture they generally do so with the intention of preserving the positive and negative face of all participants in the interaction. The present study focuses on examining the ways Nigerian front counter staff and their customers manage positive and negative face concerns in their interactions with each other.

Marilyn Merritt (1976) classifies front counter talk as institutional discourse. They are different from normal everyday talk due to the fact that they are transactional goal oriented but are also interpersonal in

nature. Studies on front counter discourse have shown that they consist of both transactional as well as interactional speech and that front counter personnel do a great deal of conversational work in order to build a personable rapport with their clients (Bailey, 2000; Callahan, 2009; Félix-Brasdefer, 2015; Kerbrat-Orecchioni, 2005; Kidwell, 2000; Márquez Reiter and Placencia, 2004; Shively, 2011). Notable features of front counter discourse include requests for service/information, provision by the service personnel, or not, suggestions or offers. These activities are likely to be related to face manifestation and (im) politeness since they are sensitive to both the face of participants and interpersonal and interactional harmony between the agents and customers.

Face Norms

Face norms across diverse cultures has been studied in depth by different scholars. These studies underlie the importance of culture in the realization of face concerns. In Hong Kong, April Liu (2009) investigates the politeness strategies in a sales encounter with the aim of exploring the specific ways interlocutors who speak two different languages organize and realize politeness and the challenges due to the lack of language proficiency, which may impact the flow of interaction between the two parties. By implementing Brown and Levinson's politeness model, this study states their politeness framework is still applicable to explain politeness in Chinese service encounters.

Kenneth Kong (1998), in a similar research, disagrees with Liu's assertion. He argues that the two factors proposed by Brown and Levinson, social distance and power are unsatisfactory in understanding politeness phenomenon in a Chinese society. He points out that what is significant in determining appropriate politeness strategies in Chinese societies is the participants' mutual expectation of continuity in the selling and buying relationship and the power differences existing between them. The writer suggests that this 'social variable should be added to the highly contextual phenomenon of politeness in Chinese settings' (p.571). The study concludes by stating that the two significant factors that determine appropriate politeness strategies in service encounters in Hong Kong are (a) power difference and (b) mutual expectation of relationship continuity. From the customer's perspective, the expectation that the relationship will continue is the prime factor; the

existence of this factor will motivate him to use involvement strategies even if he has power advantage. For service providers, however, power is an important factor in institutionalized contexts. In situations in which power is conferred from above (for example, the government), the gatekeepers are not motivated to be very polite, whereas in service industries (for example, banks in Hong Kong), the customers have the power; politeness is an important factor to attract and retain customers. In privately owned shops or shops with a commission system and network marketing, power is, of course, still significant, but what motivates salespeople most to use the maximum amount of involvement strategies is their desire to keep their customers.

Works on politeness in Nigeria include that of Efurosibina Adegbija (1989), Onuigbo Nwoye (1992), Emama (2017) and Kehinde Ayoola (2009). Adegbija (1989) conducts a comparative investigation of politeness phenomena in three languages: Nigerian English, Yoruba and Ogori.

Based on data collected from naturalistic situations and role playing/informal interview sessions using the Brown and Levinson model, the study reveals that utterances are interpretable as polite or impolite, within the framework of a particular pragmatic context or situation.

Nwoye(1992) examines politeness in the Igbo society from the viewpoint that speakers of Igbo perform requests in a direct fashion without the use of any over politeness strategy and without this resulting in an impolite kind of behaviour which may be the source of conflict between interactants.

Ayoola (2009) examines the social activity of haggling exchanges in a Lagos meat market with the aim of describing and interpreting the discourse stages and strategies employed by both vendors and customers .He observes that in a market encounter, the vendor encourages the customer to buy at a price that gives him/her a good profit margin, while the customer persuades the vendor to sell at a price s/he considers a bargain. The study shows that power in haggling takes the form of tone of voice, persuasive diction, subtle threats and veiled intimidation and also reveals that features such as age, sex, appearance and demeanour of a customer often reflect real or imagined power in a haggling exchange. The writer also discovers the use of positive politeness

strategies like flattery, cajoling, greetings and the use of honorifics such as: 'daddy', 'mummy', 'aunty', 'uncle', 'brother', 'sister',' manager', 'director', 'chairman', 'first lady' by the meat vendors. Such terms are believed to bring out the best in a potential customer (396). He also adds that Yoruba speaking customers/vendors frequently use terms of endearment, such as: 'oko mi' ('my darling/husband'),'oko iya mi' ('my mother's husband/lover') and 'olowo ori mi' ('the one that paid dowry on me') all geared towards addressing the positive face of their interactants.

This current study builds up on the above by investigating face manifestations in interactions between Nigerian Front Counter Staff and their customers.

Methodology and Theoretical Framework

Data were gathered using audio recordings as well as manual recordings of interactions between front counter staff and their clients. The researcher was not present during any of the recordings. The recordings were then analyzed using the framework proposed by Brown and Levinson (1987). The writers posit that under normal circumstances, all interactants are motivated to avoid conveying FTAs and seek to minimize the face-threat of the acts they employ. They propose five strategies to mitigate the effects of FTAs.

(i)   Bald-on-record strategy

(ii)   Positive politeness strategy

(iii)   Negative politeness strategy

(iv)   Indirect off-record strategy

(v)   Don't do the FTA

The bald on record strategy is used in cases where the speaker considers it more important to perform the FTA than preserving the hearer's face. In such situations, there is no attempt to reduce the force of the FTA because of the close relationship that the interactants share or because other demands for efficiency override face concerns. This strategy is used by speakers who hold a higher relative power than the addressee. Positive politeness as a strategy is one that minimizes formality and social distance. Through it, speakers show approval of their hearers' wants and

also convey that their own wants are similar. It is an approach based strategy characterized by familiarity and friendliness.

On the other hand, negative politeness is essentially avoidance-based and is aimed at satisfying an addressee's negative face and his want to be free from imposition and disturbance. It is characterized by distancing, formality and restraint. The off-record strategy is employed when there is a risk of face loss. It involves a speaker doing an FTA without any explicit imposition on the hearer. An off-record utterance is something a speaker says that is either more general (contains less information in the sense that it rules out fewer possible states of affairs) or different from the speaker's intended meaning. The addressee must then make "some inference to recover what was in fact intended"(Brown and Levinson p.211). The authors posit that one way of dealing with an FTA is to do it indirectly by inviting the Gricean maxims. The fifth strategy, "Don't do the FTA" is marked by the absence of politeness and includes those cases where nothing is said because the risk of offending the addressee's face is too high, even while employing redressive actions. Brown and Levinson also argue the strategies are universal to all languages and that the level of politeness is dependent on three factors: solidarity or social distance between interlocutors (D), relative status or power difference between interlocutors (P), and culture ranking of the imposition (R).

Data Analysis and Results

The data is analyzed using the framework set out by Brown and Levinson (1987). It reveals two strategies for negative politeness namely deference, begging for forgiveness/favour seeking, and the use of indirections. The data also show four strategies of positive politeness, precisely solidarity and in-group markers, compliments, showing concern and interest as well as greetings as identified.

Negative Politeness
Deference

Deference is often communicated by honorifics such as "Sir", "Madam", "Your Excellency". In Nigeria, it is considered polite to use terms like "Daddy", "Mummy", "Auntie", "Chief," "Prof," and "Doctor" when addressing a superior by age or profession or by social status. Our data

reveals many instances of the use of such deference markers as politeness strategies.

Exchange 1   (In a banking hall)

Bank staff:	Madam, please sit down.
Customer:	Thank you.
Bank staff :	Please hold on I want to confirm something from my colleague. (After a while) Could you just go over to her? She will attend to you.
Customer:	Ok.
Bank staff:	(To Colleague): She is the one I told you about.
Bank staff:	(To Customer): Madam, give her the forms. Let her check.

Exchange 2 (In an Airport)

Airport staff:	Good afternoon Sir.
Traveller:	Afternoon, how are you?
Airport staff:	Fine Sir. Can I have your ID card?
Traveller:	I don't have one
Airport staff:	Nothing to identify you with?
Traveller:	Don't you know my face?
Airport staff:	Your name is not written on your face, Sir.

The bank staffs in Exchange 1 begins the conversation by addressing the customer as 'Madam'   in order not to seem rude and to make her feel respected. By humbling himself, he satisfies her negative face wants. In Exchange 2, the airport staff, through her utterances, shows that the traveller is of a higher power (as to age).In performing the FTA which imposes on the negative face of the traveller by asking for his ID card, she uses indirections instead of the more direct "Give me your ID card". The function of this strategy is to reduce the force of the imposition.

We also see an impolite speech act "Your name is not written on your face" by the airport staff who, realizing her error, hurriedly adds "Sir", to reduce the force of the remark.

Begging for Forgiveness

Exchange 3   (In an Airport)
> Traveller: Sorry to bother you but I have a problem.
> Airport staff: Yes?
> Traveller: I missed my flight and…
> Airport staff: When were you booked for?
> Traveller: Four O'clock.
> Airport staff: Just give me a minute. I will handle it.

By begging for forgiveness, a speaker can communicate reluctance to impinge on the hearer's negative face thereby partially redressing the impingement. The travellers in both exchanges begin the encounters by acknowledging the fact of their imposition. In exchange 3, he begins with a declarative sentence which functions as a request for assistance. The airport staff, apparently very busy, replies with a short "Yes?" to which the traveller responds with some degree of hesitation, displaying uncertainty and lack of confidence. The airport staff uses none of the politeness strategies available for mitigating FTAs. This non-regressive FTA is a suggestion that the interaction is one between either equals (in age) or near equals, or that the airport staff is older altogether.

Indirections

As a communication style, indirectness is found in everyday interaction. Srinarawat (p.176) says that it can be used to perform different functions such as giving hints, avoiding confrontation, joking, being ironic or expressing politeness by saving the face of either speaker. The most common form of indirection is the use of the interrogative.

Exchange 4   (In a banking hall)
Bank Staff: Hello, are you Agnes Ikaba?
Customer: Yes but my name is wrongly spelt.
Bank Staff: Just hold on … could you spell the name for me?

Exchange 5   (In an airport)
Traveller: Excuse me, can, I ask a question?
Airport Staff: Sure, go ahead
Traveller: I missed my flight. Can I be rescheduled for

another?
Airport Staff: Yes you can.

In Exchange 4 above, the bank staff adopts the indirection strategy using interrogatives instead of the more direct 'Spell your name for me'. In (5), a similar example is presented "Can I be rescheduled for another? "as the traveller goes off-record rather than stating her request directly.

Positive Politeness
Positive politeness seeks to establish a positive relationship between parties, and it respects a person's need to be liked and understood. Our data reveal the following strategies: Solidarity and in-group identity markers, compliments, showing concern and interest as well as greetings.

Solidarity and In-group Identity Markers
The solidarity and in-group identity strategy is used by speakers to express approval of the addressee's personality and positive self-image. They make the addressee feel there is a special bond between them. This is illustrated below.

Exchange 6   (In a banking hall)
Customer: Good morning.
Bank staff: Morning my guy, long time…
Customer: Yes-o! How's the family?
Bank staff: Fine. How can I help you?
Customer: I want to withdraw money.
Bank staff: Is it from your current account?
Customer: Yes.
Bank staff: That's no problem. Let me have the cheque…
               So, how is Madam?
Customer: She's fine.
Bank staff: That's your money…. Let me get an
               envelope to package it for you.
Customer: Thanks.
 Bank staff: Have a nice day.
Customer: You too.

Exchange 7

Customer: Good Morning.

Bank staff: Morning, my dear. What's the problem?

Customer: They said I can't withdraw and I paid money but the machine was telling me that I can't withdraw.

Bank staff: Em … when did you notice this problem?

Customer: Around five.

Bank staff: That was yesterday?

Customer: Yesterday evening.

Bank staff: The last time you used the ATM to   withdraw… when was that?

Customer: That was last week I can't remember the date.

Bank staff: Let's see … there was a withdrawal from your account on Thursday, twelfth. Ten thousand Naira, Hundred naira notes. It is not our bank's ATM

Customer: So how is that possible? My ATM card is with me and I am in Abraka here.

Bank staff: My dear, just hold on. What happened was   that …it's not our bank's ATM. It's another bank's ATM that actually withdrew the money. Come; let me take you to my head of unit.

The use of "my brother", "my guy" and terms of endearment like "my dear" in the data above appeals to the positive face of the customers and to claim common ground. This strategy is aimed at making customers feel that there is a special bond between them and the bank staff. In Exchange 6, the bank staff welcomes the customer warmly and even goes the extra mile of enquiring about his family. The conversation is relaxed and shows that the relationship is one of equals. This relationship building is an important feature for a smooth business transaction. In Exchange 7, the bank staff puts his customer at ease by referring to her as "My dear" making her feel close and valued.

Compliments

This strategy also serves to put the hearer at ease and make him/her feel good thus serving as face-boosters and face-enhancers. This is seen in the following:

Exchange 8 (In a Hotel)

Customer: Good afternoon

Receptionist: Good afternoon and welcome. You are looking fantastic!

Customer: Thank you. Let me have my keys.

Maria Safianou (p.396) notes that compliments can be said to be verbal gifts to the addressee. She explains that compliments often act as reinforcing devices along with acts like thanking, greetings, congratulations, requests and advice. After the customary greeting-greeting sequence, the receptionist shows that she has noticed her addressee's appearance. This strategy also serves to put the hearer at ease and make him/her feel good.

Showing Concern and Interest

Exchange 9

Customer: Good morning.

Bank staff: Morning. Where have you been? I have not been seeing you.

Customer: My brother, it has not been easy. Na work.

Bank staff: Na wa-o! So what brings you here?

Customer: Money matter now, what else?

The aim of this strategy is to put the addressee at ease. It shows that the speaker is willing to listen and assist if possible.

Greetings

The data reveals that greetings constitute an important means of showing positive politeness. Through them, a speaker expresses an interest in, and shows regard for, the hearer. The primary function of greeting is to begin a series of communicative acts as evident in exchanges (12) below:

Exchange 10 (In a banking hall)

Customer: Good morning.
Bank staff: Morning my dear. How are you?
Customer: Fine:
Bank staff: Welcome. What can I do for you?
Customer: I have been told that some money was paid into my account.
Bank staff: From which bank, and where?
Customer: Zenith Bank, Akure.
Bank staff: So you used your ATM to check and it's not there?
Customer: Yes.
Bank staff: When did you check?
Customer: I just checked now.
Bank staff: See what you will do…. You will give me your name and account number.

The customer initiates the dialogue with a greeting to formulate the opening sequence. Greeting, as a politeness strategy, is used not only for attracting a hearer's attention but also for facilitating harmonious social interaction. In the Nigerian culture, it is customary for younger persons and subordinates to initiate greetings. In the context of equals, either party could greet first.

Conclusion

This study has investigated the linguistic strategies used by some Nigerian speakers of English to realize negative and positive politeness in discourse, and has shown that politeness is governed by certain social, cultural and contextual factors. Based on the result of the data analyzed, it was discovered the higher the age, the social and professional status attained by an addressee, the greater the need is for the speaker to use one or the other of these strategies. Every society has its own rules governing interaction, and in order to avoid misunderstanding and conflict, such rules must be observed and strictly adhered to.

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Exploration of Izon Traditional Colours in Contemporary Nigerian Art Practice

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Abstract

The Ezon, Izon, Ijo or Ijaw as an ethnic group live mainly in the Niger Delta region of Nigeria has a very rich cultural heritage. The Izon colours are a means of mystical messages and religious beliefs, but this art and traditions has almost died out due to the influence of foreign religion and are not understood by contemporary Nigerian artist. The Izons only have recognition for three major colours which are black, white and red. All other colours fall under the shade of these major colours. These colours are applied in their raw state on traditional art works, masquerade and tattoos on warriors. Little has been known or studied on the rich traditional colours of the Izon. The Izon environment has all the colours but all colours fall under these major colours shade. Application of this ancient colour on contemporary Nigerian painting could achieve better harmony. Practical studio research on the traditional colours will be helpful to contemporary paintings. This will help the traditional Izon colour to be recognized and classification of colours in the Izon scheme to be better understood and other ways of achieving harmony will be recorded. A good understanding of cultural classification of colour will help the artist to apply the right colours for different cultures and good understanding of the people involved.

Introduction

The issue of the origin and migration of the Izon people of Nigeria has evoked unlimited controversies. This was stated in the internet thus;

> "In 1906, Major Artor Golyn Leonard listed a number of tribes of the Delta. Then in triangle formed by Num and the Gana-Gana allso outside it to a small extent, both Eastward and Westward dwell the Ijaw the most important tribe in the lower Delta and indeed after the

Ibo in the whole of the southern Nigeria".
http://www.ijaw-naa.org/ijaw/home.nun

It is believed like some other ethnic groups in Nigeria must have migrated from the northern fringes of the Sahara (Sudan) to the Delta Area. The religious beliefs of the Izon people hold that water spirits are like men, and that humans dwell among the water spirits before being born. Each year, the Izon honour in celebration, the water spirit that lasts for days. This was well stated thus:

> Central to the festivities is the role of masquerades, in which men wearing elaborate outfits and carved mask dance to the beat of drums and manifest the influence of water spirit through the quality and intensity of their dancing. http://www.ijaw-naa.org/ijaw/home.nun

The fishing occupation of the Izon people is reflected in the masquerades with curious mask symbolizing different kinds of fishes, in most cases, the masquerades dance in accordance with the spiritual relationship fish has with man.

The Nigerian contemporary artist use the spectrum of colours to create aesthetic harmony with less importance on the cultural or traditional concept and understanding of colour for the best appreciation of cultural work, the meaning and classification of the audience or the people the works are created for being taken into consideration.

The Izons have a wide range of art, symbol and mystical form of communication. The religion of the Izons reflects the environment, culture and occupation of the people.

In the art of the Izons, colours are means of mystical messages and religious beliefs. Colours are not just for aesthetic but for religious beliefs, communication and symbols. Kandinsky (2002) said:

> "different colours means different things in different places. This is extremely important for designers to know because without an awareness of the culture's significance of a particular colour, you risk your entire target audience."

This important colour grouping and symbolism of the Izon colour is not well recognized but harmony in painting could be achieved with these colour groupings.

Colour Classifications

Colours are classified into neutral colours which are white and black. The primary colours are yellow, blue and red; then are secondary colours which are orange, purple, green, while the tertiary colours fall into categories of shape of the secondary colours.

Hot colours are colours which have red shapes while cold colours are colours which have white tint and blue shades. These are the universally accepted standard of classification of colours. Colours are also classified according to the predominant shades; for example, red shades of colour are red, orange, alizarin, creamsin purple and pink. Blue shades are blue, purple, Persian blue, light blue, sea blue, combat blue and sky blue.

Colour as Symbols

The effect of colour is received by man as rays of light on the retina. The ray of light interpreted by the understanding of the brain is what colour means to the individual. What some culture see as red may be different from what other culture may understand as red. There are some universal accepted standard of colour symbols.

The Izon Colours

Traditional Izon colours are gotten from tree roots, sea shells and earth. The Izons have recognition for three major colours which are red, black and white; not that other colours do not exist in the colour scheme of the environment of the Izon culture, all other colours are categorized or fall under three major colours. This could be attributed to cultural and religious reasons. Getlein (2002) "most colours could elicit a similar variety of response"

People could respond to colour due to their cultural and emotional conditions. Getlein further states: "we quickly discover that emotional responses to colours are both culturally conditioned and intensely personal".

The general acceptance of colour as quoted by Okunlola (2010) is as follows:

Red	-	Danger, warning, brevity or disapproval
Blue	-	Love, friendship or sincerity
Yellow	-	Joy, success, hope, light heartedness
Orange	-	Anger, strength, endurance
Purple	-	Feminity, womanhood, royalty
Green	-	Growth, fertility, buoyancy, agriculture
Black	-	Death, sorrow, calamity
White	-	Peace, holiness, purity

Izon colours are used in her traditional art and reflected in her:
Textiles
Painting
Sculpture
Architecture

But in the Izon colours, symbolisms are grouped into the three categories of colours along the three major colours.

Kwa-kwa (red)	-	Strength, power, royalty
Pena-pena (white)	-	Purity, holiness, peace, cleanliness
Dirimo (black)	-	Death, evil, wickedness, witchcraft, secret

In the Izon culture, colours are known or classified as follows:

Kwa-kwa (red)	-	Orange, red, red violet, red orange
Pena-pena (white)	-	White, all light colours, yellow, yellow orange
Dirimo	-	Black, violet, blue, green, purple and all dark colours

In the traditional Izon colours, white and black are regarded as colours because of the colour classification.

This concept of colour was achieved from a long time experience; religious and cultural interpretation of colour symbols. Different cultures have various ways of colour interpretation. Kandinsky (2012) opined thus:

"purple for example is a colour in Thailand. In Western culture however, it is associated with royalty, luxury, wealth and sometimes magic. The brand of colour for Thai Airways is purple. Purple is a colour of mourning in Thailand.

In the western culture, black is a colour of mourning. In Japan however, it is a colour of honour, with white the colour of mourning. Red in West represents danger, live passion.In India, it is a colour of purity; in China, it is a colour of goodluck and in South Africa, it is a colour of mourning. Yellow represents courage in Japan, mourning in Egypt and hope in the West"

Colour affects our mood, our health, our emotions, our well being, our energy, our mind and our spiritual awareness both conscious and subconscious.

This study is carried out to recognize the colours of the Izon, their mode of colour classification, their religious attachment to colours, these colours to create harmony in the coy to use these colours to create harmony in the contemporary Nigerian Art.

Most contemporary Nigerian Artists used various colour schemes in interpreting different Nigerian culture in their paintings without bothering to recognize the traditional colours or colours that best appeal to the culture.

Much has not been written about the traditional Izon colours, their meaning and cultural attachments and symbols. This study is focused on the true colour of people of Izon of Niger Delta and Izons in Diaspora, how these colours could be used by the contemporary artist to make painting of the Izon culture.

This study is important because it provides the colour perspective of the Izon people and how these colours are generally classified into only three groups of red, white and black colours.

Conclusion

New names have been fashioned to call colours that originally do not exist in Izon language, for example Biluyu is now been used to refer to blue colour. Originally, blue does not exist as colour in Izon on its own, it falls under black (Dirimo).

The use of these Izon colours are done on a practical base in visual arts, the researcher will embark on a fact finding mission by carrying out findings on the use of Izon colours.

The Nigerian Contemporary Artist use a spectrum of colours to create aesthetic harmony with less importance given to the cultural, traditional concept, meaning and understanding of colours for the best appreciation of cultural works. The meaning and classification of the audience or the people the works are created for should be taken into consideration. When works concerning Izon traditional colours are expressed in true Izon colours, it will make understanding easy, this will also contribute to the contemporary Nigerian artist in the expression of ideas, sales of works and Nigerian educational development.

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The Development of Written Literature in Urhobo (1910 – 2010)

Godwin Avwerosuoghene Ivworin

Abstract

Languages are classified as major or minorityones not just because of the population of its speaker but also based on other parameters such as the level of development, availability of accepted orthography and literature in the languages. The National Policy of Education (NPE) strongly emphasized that for a language to function as first language (mother tongue)in schools it must have orthography and literature. Where it does not have, it shall be taught orally as second language (L2). We can thus affirm that the quantity and quality of literature that exist in any language becomes a pre requisite for accepting it as school subject to be taught at all levels of education as well as a language of instruction in schools. This paper provides an overview on the developmental trends in Urhobo written literature; it provides an appraisal of various efforts by both writers and other stakeholders from its inception-- 1910-1911 when literary work in the language began to the present era using the ethno-linguistics vitality, a multi – dimensional approach. The result shows that Urhobo language has made significant progress both in quantity and quality of literature and as a subject of study up to University level. However, there is a great dearth in the area of creative literature. Secondly, the essay reveals that some of the authors deviated from the accepted writing system and the agreed standard dialect. A total of sixty – seven texts written in Urhobo were collected and categorized as part of our data for the study.

Introduction

Urhobo language has passed through many developmental stages. In their history of existence, the Urhobo people have developed some thoughts, beliefs, religious concepts, rich folklores and works on culture as an attempt to explain their environment and survive in it. (Onobrakpeya, 2003).The Urhobo people are known to have a rich corpus of folktales most of which are expressed in poetic songs, moonlight plays, proverbs and idioms. Others are expressed in traditional artistic works. These works, stories, moral and figurative expressions of the Urhobo people are significantly found in the media or avenue

through which the people express their views and beliefs about different aspects of life, cultural and traditional beliefs as well as the totality of their world views.

Oral poetry, folktales, proverbs, idioms, songs composition and dramatic performances during festivals that are known to have both aesthetics, moral and entertainment values have been part and parcel of the Urhobo life style. They are transmitted orally from one generation to another until around 1910 and 1911 when literary works on Urhobo language started through the efforts of the Christian Missionary Society and their early Urhobo converts notably Thomas Emedo of Orogun. They evolved the first orthography with which writing, teaching and learning was done, especially for use in Sunday school, for promoting Christian education, in writing and reading the word of God- the bible in Urhobo (Oghenekaro 2004; Emama 2017).With the landmark victory of having orthography for writing the Urhobo language by 1911, the stage was set for literary work in Urhobo language. This pioneering efforts of the Christian Missionaries in literary activities, especially in the production of written literature in Urhobo is in tandem with the views of Obiechina (1990: 9) on the development of literature in West Africa.

Apart from the positive contribution of the European Missionaries to the growth of vernacular literature, the growth of written literature in English has also been stimulated by them. Of particular significance is the fact that by teaching, reading and writing to West Africans they equipped them with the necessary tools for creating written literature.

In recent times, there have been many critics of Urhobo studies. Some people held and read the views in publications and many other avenues that Urhobo language is visibly neglected and will soon go into extinction. These opinions are doing a lot of damage to the image of the Urhobo language and the people. The most painful aspect of the damage is the discredit it constituted to many teachers, authors and researchers who have done and are still doing a lot of work and production of literature for the development of the Urhobo language. It is against this background that this study has been necessitated to take a scholarly step using the ethno-linguistics vitality framework and the literary historical approaches to carry out a descriptive survey of the various trends in the development of the literatures written in Urhobo.

Review of Related Literature

Conceptual Framework
"Literature is generally identified by the language in which it is written or by the people who wrote it" Ojaruega (2014:87). Thus Ojaruega (2014) titled her work "Urhobo Literature in English: A Survey" Written literature in Urhobo in this study is defined from the rationalist perspective as those literature written in Urhobo language and bears the mark of Urhobo traditionalist. Language and nationality alone cannot make a novel, poetry or drama Urhobo when other elements like settings, characters and worldview are foreign to Urhobo. This study sees the concept of literature from a generic and specific perspective. Quoting Nwadike, (1996) Ivworin (2012:7) explained that:

> The generic meaning of literature is referred to as "literature of knowledge. It includes anything in written form such as text books of various subjects, or even leaflets enclosed in a pack of medicine describing the composition of the drug…, while the specific meaning of literature refers to works of art through which life experiences are interpreted; a product of imagination to create a world of make belief and to produce entertainment and education.

The scope of this work covers the development of both the literature of power and literature of knowledge also referred to as 'creative and non – creative literature' in Urhobo.

Empirical Studies
Different researchers and writers have written and researched into various areas of Urhobo studies but works on the development of Urhobo literature is an area that have not been given much attention. Kelly (1960) was the first writer to discuss the Development of Urhobo written literature. According to Kelly (1969:53)

There are few publications in Urhobo. The British and foreign in Bible Society has issued a translation of the gospel of St. John and a book of exercise for bible study. There is also Urhobo Baptismal hymn by the

Rev. J. E. Aganbi; a modern Urhobo reader in two parts by B. E. Onokpasa and a volume of Urhobo poems by the same author. Apart from these, there are few small pamphlets of religious stories and an English– Urhobo word list by J. E. Edjeren.

Since 1969 when Kelly made public his findings, there has not been any significant review update or survey of the present state of development of written literature in Urhobo except the report of Kay Williamson in the late 80s that pegs the number of publications in Urhobo at 15, Itsekiri 9, Isoko 19, and Izon 23, the most recent survey carried out by Ivworin (2012) sixty – seven books published in Urhobo were collected from the field and bibliographed. His work reveals that Urhobo language and literature is on its path of development steadily with over 67 literary texts to its credit.

Urhobo Written Literature: Early Missionaries Efforts 1910 – 1930

The coming of James Johnson as assistant Bishop to Warri, Sapele and Benin in July 1901 does not favour the Urhobo people who were already anticipating an opportunity to get education in the whiteman's language and in their own language as they admire the Yoruba and other strangers dwelling in Urhobo land. Contrary to their expectation, Bishop Johnson subjected the Urhobo converts to learn or betaught Yoruba instead of English (Erivwo 2006).

Bishop Herbert Tugwell was the first European missionary who actually has a burden and strong desire to evangelize, bring western education and develop the Urhobo language for literary purpose. The letter he wrote to St. Luke's church and St. Andrew church Warri dated 27th December testify to this claim. Extract from the letter in Otite 2002: states:

> ….. I think I have already stated that I am anxious to secure the help of the CMS in connection with the needs of Sobo country especially in connection with work of the translation of scripture and training of agents, but I am not to render such help …. On this occaaion, one form of the Lord's prayer has been adoped which we trust will meet the needs of the whole of the Sobo country.

Rev. Canon, later Bishop S. C. Philips was another missionary who particiapted in the work on translation of christain materials into Urhobo. In an interview conducted by S.U. Erivwo on March 20th 1971 at Osogbo, Bishop S. C. Philips was reported to have said that in about 1921 he and Ofodidun tranlasted an Urhobo primer and a prayer book with some hymns which Bishop James helped to prinit in Lagos. Ofodidun an Okpe was actively organizing some Urhobo congregations in Ondo area under the supervision of Bishop Philips at the time. Their translations were hearshy influenced by the Okpe dialect and Yoruba langauge (Erivwo 1979).

Efforts of Foreign Missionaries and their Convertsat the Translation of Books into Urhobo (1910-1970)

The lack of meaningful explanation of the message of the gospel to the people in the language that they understand, and the absence of the scripture in the language that has any meaning to the people, is a major reason why the early missionaries geared their efforts towards the development of the native language and translation of liturgical books and the Bible into Urhobo. Erivwo (1979:28) reveals that "preliminary translation work has been on in the era of Rev. Cole, as Tugwell's letter indicates". Nabofa (2005:226) deduced some striking facts from Bishop Tugwell's letter written from the Rest House at Kokori to the parochial committees of St Luke's Church Sapele and St. Andrew's Church in Warri on Dec 16, 1914:

> The churches were in an unsatisfactory condition because both the people and their teachers were ignorant. The teachers were incapable of giving instruction to the people because the scriptures had not been translated into the language that they (the teachers) understood. There was an on-going conference on translation work and Tugwell was anxious to secure the help of the C.M.S to assist in this work. It appears that there were various versions of the Lord's Prayer in these churches due largely to a lack of a standard translation. Tugwell translated a small reading sheet for use in the churches, content of which is not stated in his letter.

The notes that followed the Tugwel letter revealed that two thousand copies of the small sheet should be sold at a penny each. There was also an order that the Lord's Prayer and the first four of the Ten Commandments should also be translated quickly. From the evidence that has so far come to light, Bishop Herbert Tugwell pioneered the translation of the scripture into Urhobo by giving the directive that guided the translators without personally engaging himself in the actual translation. Sequel to this, it was agreed in a meeting held at Ephron (Effurun) in the year 1914, that Agbarho dialect, which was almost widely understood should be used in all translations. (Nabofa 2005). This implies that it was a joint decision of the foreign missionaries represented by Bishop Tugwell and Rev Cole and the early indigenous Christians represented by Mr. T. Emedo of Orogun and others that brought about the choice of Agbarho as a central dialect for translation and production of written literature in Urhobo language.

The first foreign Christian group that responded to the plight of the Urhobo Christian in their efforts to translate and publish liturgical books in Urhobo language was the Society for Promoting Christian knowledge, a Christian group in Holy Trinity Church based in London. They assisted in the translation and publication of liturgical books and preliminary Bible translations which were published in the era of AgoriIwe and his team before the British and Foreign Bible Society took over the work. It was the Society for Promoting Christian knowledge that sponsored and published the second edition of the Rev. AgoriIwe's Urhobo Book of Common Prayers.

After his ordination as Deacon in 1938, AgoriIwe served his curacy in Eastern Nigeria where much translation and indigenous literary work was going on, and the Holy Bible already existed in Igbo language, he commissioned three Catechists Messrs J A Emoefe, Isaac Efedjama and Enajero Arawore to translate the New Testament into Urhobo, using the Agbarho dialect as union dialect. While he was at Aiden's College he made contact with the British and Foreign Bible Society (BFBS) which showed great interest in the work of AgoriIwe and his team and thus sponsored the publication of the New Testament into Urhobo. There were series of correspondence between AgoriIwe and the BFBS representatives in the course of the translation efforts till its final

publication. Erivwo (1998), the success of this effort and subsequent publication of the New Testament in Urhobo prompted the British and Foreign Bible Society to take up the project of the complete Bible in Urhobo in partnership with the United Bible Societies. They committed both their human and financial resources toward the successful completion of the Urhobo Bible project which they achieved by 1970.

Efforts of Urhobo Progress Union

When the Urhobo Brotherly Society which was later renamed 'Urhobo Progress Union (UPU)' was founded in 1931, one of its major objective was the eradication of illiteracy through the training and award of scholarships to University level, the implementation of an education scheme aimed at offering more Secondary School education to Urhobo youngsters and the development of the Urhobo language to compete favourably with other Nigerian Languages

After its inauguration in the early thirties, the Urhobo Progress Union (U P U) constituted a literary committee. In 1948, the Literary committee with the approval of the UPU evolved a new orthography over the one prepared by the early missionaries. The effort of this committee was short lived due to lack of sufficient support and backing. The committee was resuscitated with a change in nomenclature to Urhobo Language Committee, a name that clearly redefined the task of the committee in 1952. Itwas this newly renamed Urhobo language committee that worked with Dr. Hans Wolf, a linguistics expert to evolve a new Urhobo orthography in 1954 under the initiative of the Government of the then Western Region of Nigeria. This orthography was ratified by the Joint Education Committee of the then Eastern and Western Urhobo Divisions after it had been ratified and approved by the UPU.

According to Oghenekaro (2004:6-7), the aims and objectives of the Urhobo Language Committee include the following:

To uphold the dignity of Urhobo language and guard against its extinction.
To appeal to parents to teach and encourage their children to speak Urhobo language at any appropriate time.

To ensure up-to-date speaking, fluent reading, correct spelling and writing of Urhobo language by the youths and the adults.

To encourage and promote the teaching of Urhobo language in all institutions of learning from the primary school to the university in our land and elsewhere.

To encourage those who write books in Urhobo language

To raise funds for the promotion of Urhobo language
.

This Urhobo Language Committee would have produced tremendous breakthrough but for some prevailing problems and challenges, some of which are outlined by Oghenekaro (2004:10-11):

> The committee's greatest constraint was finance - money to carry out researches and to sustain the vetting committee. Membership of the committee was largely made up of retired teachers.

Lack of interest shown by the generality of the Urhobo people in speaking, reading and writing in Urhobo language. In the urban areas and almost everywhere parents preferred their wards speaking the Pidgin English to speaking Urhobo, their mother tongue.

There was no secretariat where books written in Urhobo language could be stored and displayed for the general public, students as well as researchers into the Urhobo language.

There is a general lack of encouragement to writers and publishers of books written in Urhobo language.

5.   Lack of sponsorship from well-to-do Urhobo sons and daughters and organizations   for the printing of the written Urhobo books for sale and use

The Development of Urhobo Texts-Primers and Non Primers

A close observation of the development of written literature in Urhobo shows that apart from Christian liturgical books and the Holy Bible that were translated into Urhobo language, another area where much work was done is in the area of the production of Urhobo primers. Pioneering effort in the production of primers in Urhobo language started between 1918 and 1920 when Thomas Emedo whom Erivwo (1979) referred to as the pioneer of Urhobo

literature wrote the first Urhobo primer called *Obeke.* He was appointed Instructor in Urhobo Adult Bible class at that time. Following closely tothe Emedo'sObeke primer was the translated primer written in Urhobo by Bishop S C Philips and Mr. Ofodidun in faraway Ondo in 1921. According to Erivwo (1979:29), "Emedo's and Ofodidun's translations formed the basis for further work….". These primers seem to be the only available ones until the arrival of AgoriIwe, the first Urhobo Anglican Priest and Patron of the Urhobo Bible Translation Committee.

.   In 1954, the government of the Western Region of Nigeria mandates the Joint Education Committee of the then eastern and western Urhobo division to partner with the newly renamed Urhobo Language Committee (formerly Urhobo Literary Committee) to work with Dr. Hans Wolf, a Linguist to review and ratify the Urhobo orthography. This intervention re-open the door for the production of literary works in Urhobo again, although at a very slow rate. The first of such works was the B.E. Onokpasa's Modern *Urhobo Readers,* book one published in 1959 by the Augustinian Publishers of Nigeria. At the back cover page of this primer was an advert "TO BE PUBLISHED SHORTLY "Urhobo language and Grammar". This book written by the same author would be for the teaching of Urhobo in Teachers Training Colleges, Secondary Grammar School and   Modern Schools.

Two notable Urhobo teachers and members of the Urhobo Language Committee who wrote primers before the Nigerian civil war were D.O. Ohwovoriole and David J.Egbebruke. These authors adopted the 1954 Urhobo orthography. D.O Ohwavoriole's 'ObeResosuo Re Urhobo' was produced side by side with a teacher's edition written in both English and Urhobo, It was published by the Ministry of Education, Western Region lbadan The second author, David Egbebruke, named his primer after his own name *Egbebruke Urhobo Primer.* Obe Urhobo Kpokpo and was printed by Hope Waddel Press Calabar..

Literary work in Urhobo was interrupted by the Nigerian civil war but later commenced, when T.A Abido published his primer, *ObeKpokpo Re UyonoR' Urhobo* (books one and two), published by GKS Press, Warri. The Abido's primer became very popular in Urhobo schools until 1977 when S.S. Ugheteni's primers started appearing in the market. S.S. Ugheteni wrote his *Yono Urhobo* primer books one and two

while he co-authored the book three with the Urhobo distinguished Professor of African Studies and Poetry, Tanure Ojaide in 1981. These works were published by Macmillan Nigeria. It was at this juncture that some Urhobo distinguished scholars in the University system started showing interest in the development of the language. Literary works of all kinds including dictionaries started coming in.

Recent development shows that Urhobo scholars have started making efforts toward the production of Urhobo Literature texts in the three main genres of prose, Poetry and Drama. Atiboroko Uyovbukerhi's *Selected Poems* (1976), included some poems written in Urhobo and translated into English. The first poetry text in Urhobo was however written by Omamode Erhiawarien in 1991 titled *Urhobo Poetry for School and Colleges (Etairoro R' Urhobo)* with an overview written in English, providing a brief highlight on all the poems in the order they appear in the main work' Apart from this, Mrs. Deborah Onoyovwi wrote Urhobo short stories titled *IkunEkrekrevwe Urhobo* "Short stories from Urhobo land" in 2005. It is an edited work compiled from some undergraduate students' projects in Urhobo from the Department of Nigeria Languages, College of Education, Warri. No drama text has been produced; there is no real prose work or any poetic Anthology in Urhobo. Unlike the case of the Igbo where prose works preceded poetry and drama the case of the Urhobo starts with poetry. The reason for this development might be due to the fact that Urhobo are more endowed in the area of song poetry and dance as can be seen in the works of J.P Clark, G.G. Darah and Tanure Ojaide who wrote extensively on the *Udje Song-Poetry Tradition* of the Urhobo people. The Urhobo are naturally gifted in song composition to an extent that songs are used as means of documenting historical events and in showcasing the Urhobo culture, philosophy and worldview. (Darah2010).

Setbacks in Urhobo Written Literature

Urhobo written literature is a 20th century-born literature, unlike the Igbo literature whose major setback was the awful orthography controversy in its literary history which lasted from 1929-1961 and then the Biafrian War that made Igbo writers go on holiday, the Urhobo problem was more or less a domestic one. The problem of an acceptable standard dialect and orthography was settled without much argument by

all stake holders when the Christians in a meeting held at the instance of Bishop Tugwell at Ephron (Effurun) in 1914, agreed that Agbarho dialect which was widely understood by all the Urhobo clans be used in all translations and writings as the standard dialect (Nabofa 2005).

The World War that lasted from 1939 to 1945 was a major setback for the missionary activities, growth of schools and churches as well as all form of literary activities in the Urhobo region although it does not last as the Urhobo language committee at its inauguration in the early 1940, evolved a new orthography in 1948, over the one prepared by the early missionaries. In 1954, the government of Western Region of Nigeria invited one Dr. Hans Wolf, a Linguistics expert who worked with the Urhobo language committee to evolve the present Urhobo orthography which was ratified by the Joint Education Committee of the then Eastern and Western Urhobo Divisions and also approved by the Urhobo Progress Union (UPU). The above information shows that Urhobo was able to overcome the problem of a standard orthography and an acceptable dialect long before the Igbo, yet Igbo and Yoruba are far ahead of Urhobo in terms of indigenous literature. Urhobo slogan as Ege (n.d) put it is that "when it comes to the question of reading and writing the language, almost everyone excuse is the lack of text books or some sort of reading and writing aids." Contrary to Ege's assertion, our survey shows that quite a number of literatures written in Urhobo exists, some are adequate in quality but not in quantity.

Setbacks to Urhobo written literature as revealed in this research agrees partly with Oghenekaro (2004) problems encounter by the Urhobo Language Committee in their assignment. Some of our findings are presented below:

1. Financial Constraints: Money to carry out research and to sustain the translation work started by the early Urhobo Christian elites and clergies, organizing writing workshops and actual production of quality texts was not available This shortcoming seems to be a re-occurring decimal in every efforts of stake holders to organize seminars, workshop, write books and to provide the Urhobo with a curriculum in line with the Universal Basic Education program.

2. Absence of Interest and Indigenous Patronage: The Urhobo people generally manifest a very poor attitude and lack of interest

towards the speaking, reading and writing in Urhobo language. It is quite obvious that the Urhobo parent prefer their wards speaking either the English or pidgin to speaking Urhobo.

3. Lack of Encouragement and Sponsorship: There is a general lack of encouragement to writers, translator and publishers of books in Urhobo language. The general notion was 'of what use is books written in Urhobo language, who will buy or need them?' Because of this phenomenon, nobody wants to invest into writing, translating and publishing in Urhobo.

4. Non Full Implementation of the Urhobo Language Curriculum Produced by the Urhobo Studies Association: Another major problem is the refusal of the Delta State Government to use the available machineries to fully enforce and monitor the use of the Federal Government approved Urhobo Curriculum in the schools in the Delta Central Senatorial District through its Inspectorate division despite its adoption by the state government since November 2017.

Conclusion

The study revealed a significant progress in the quality and quantity of literary texts available in the Urhobo language except in creative literature which is yet to receive the needed attention. A total of sixty seven literary texts in Urhobo were collected and categorized: Primers 15, Dictionaries 6, Religion/ Liturgical books-13, Graded Readers 15, History 1, Short Story 1, Folktale 1, Poetry 2, Proverb/Riddle 2, Supplementary reader 4, and Grammar, Language and Literature Methodology 5. This research contradicts the public notion that "there are no books written in Urhobo". It reveals the fact that Urhobo literature is developing gradually with over sixty six literary texts written in the language as at 2010. There is deficiency in creative literature. It is the view of this research that Urhobo literature has just moved from the derivative epoch to the formative stage. The development is progressive compared to the previous research carried out by Kelly (1969) and Onose (1993) which show a very slow level of development.

The collection of literary texts written by authors from different locations and time frame, some of which have gone out of the market, should be

regarded as one of the most tedious tasks in this type of research. Some texts that may have been omitted by previous researchers were found and included in this work. The texts collected for this study covers a period of ninety-two years (1918-2010). Thirty of the texts collected were published in the last decade i.e. between 2001 and 2010, which indicates a high level of literary revival in Urhobo language. There is an urgent need for the production of creative Literature if the language must grow as an academic discipline.

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Rethinking Music Production, Programme Broadcast and Child Development in Delta State, Nigeria

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Philo Igue Okpeki

Abstract

Music production is the act of recording a song. The record(s) produced are used in varied contexts such as entertainment, sport, education among others. Music programme broadcast on TV is a medium that serves as a teacher, entertainer to relief a child from boredom, psychological discomfort and diversion of various ideas. Mogekwu quoted by Ochonogor (2005:128) states that, "the mass media have for long played roles in bringing about changes in society for good or evil and have been credited for accelerating the rate of development in many parts of the world". Development as a concept therefore implies the process of growth, an improvement of something, application of new ideas to practical problems. This notwithstanding, music produced for TV programme has got a lot to do with development, it has continued to serve societies of the world in achieving a sustaining development in education and beyond. Although, music programme broadcast when used correctly, has a calming effect that can change children's attitude to life by accommodating new ideas that would develop and improve their qualities of life. However, because parents are unaware of the relevance of the medium in question, ignorantly, denied their children from TV music programme that would have help to promote the child perception skills. The study therefore, examines the relevance of music programme broadcast produced on TV and its impact on child's personality and development. The study examines also the role of parents on TV music programme participation. Ethnographic approach was employed involving a survey research design used to draw a purposive sample of one hundred (100) participants (parents) from Abraka environs due to multi-TV stations received. Interview was used to collect the data while content analysis was used for the interpretation of the data. The parents target questionnaire was tagged Parental Control of Child Viewing Television Questionnaire Scale (PCCVTQS). The study found that, music programme produced on TV become a potent tool for teaching morals to children, giving them pleasure, stimulating their imagination for the task of adulthood development. Based on this, the study concludes that, the moral development perceived from TV music programme produced redirect children; motivate their full participation to TV music programme production that propagates educational and social upliftment.

The study recommends therefore that, media planners should rethink the type of music programme they can produce on TV to suit the aspirations and developmental needs of the children and to elicit change in attitudinal behaviour.

Keywords: Music Programme, Production, Television, Development, Rethinking

Introduction

Music production is an act which deals with the recording of a song by a music producer. The production of a musical song is managed and overseen by a record producer or music producer. He or she manages the sound recording and production of musical tracks. Music production can also be defined as a process of creating or making music. Music has a powerful effect on the society including the children, it has the ability to entertain, inform and disseminates moral upliftment. The production aspect of the TV music involves creative process which provides quality music programmes with its attendant impact on the children. Many individuals are involved in the TV music production process for quality programme. For instance, the music expatriates after creating the programmes, the studio producers and engineers records, mix and edits the songs. At the end of the production process, the original tape is given to the TV facilitators or programmers whose job is to air or disseminate the information through the television medium. Sometimes, the TV programmers partner with the studio producers/engineers in creating the programme. They supply the information needed for the programme thus direct the music experts on what to produce. In order words, they both work hand-in-hand to produce a meaningful and exciting programme that benefits the listeners and the viewers.

TV music programme helps children with learning difficulties to focus their attention, increase their concentration span, improve vocalization, initiation of ideas, develop attention, reduce incidence of aggression or maladaptive behaviour, greater self-reliance, better social adjustment and more positive attitude (Nwokenna and Mike, 2012). From the above assertion, there is a growing evidence for the positive influence of music on social-emotional development and behaviour in children viewing TV music programme.

Development according to Forchu (2012) is an "infinite process which entails the quantitative and qualitative transformation of lives of individuals and society through improvement in material, infrastructure as well as social and cultural structures". She further says, "development processes therefore are not only related to economic and social factors but also to history, values, self understanding, attitudes and the process of interaction". Okunna (2002) corroborates with the above assertion when she says: "Development is a change process, which requires an attitude and behaviour change among the audience in order to accept and adopt the change. This means that the people should be sensitized and mobilized to create a favourable atmosphere for change to take place (p.300-317)".

The development process begins with communication of new ideas to prompt them adopting new innovations. For any development effort to succeed, the people must be guided, provided with adequate information that will enable them understand the significance of the project to their lives. Development therefore is enhanced when people have access to information that will enable them to discern and make a choice, to exercise influence of their environment and to work for the development of the existing conditions. According to Okonkwo (1995), for Africa to experience development, "people have to change their attitudes, perceptions and ways of life". To achieve this, they need information and persuasion. And the only effective medium to achieve this is through quality TV music programme produced. TV music programme can change child's perception and attitude to life by accommodating new and enhancing ideas that would improve their lives. Music production was effectively used by programme initiators in media houses to redress the imbalance in the status of children, to increase their access to education and to enhance their living standard.

Album(s) from the recording process are used in varied contexts because their contents could be suitable for television programme broadcast, as well as for physical, social environments including entertainment, sports and education of society. Music production for many years constitutes an aspects of media programmes. All the medium of electronic wave such as the radio, television and most recently the social media are music friendly. Music production is a very strong component of broadcasting. The existing correlate between music

production programme broadcast through the air-waves has not been disputed. Music programme according to dictionary.com (2018) means music intended to convey an impression of a definite series of images, scenes or events. One of the contributors in the Wikipedia, Junod (2018) also defines music programme as, "a type of art music that attempts to musically render an extra-musical narrative". According to him, the narrative itself might be offered to the audience in the form of programme notes, inviting imaginative correlations with the music.

Production of music broadcast involving the television enables audience to have visual contact with the content of the music. The television also gives the music programme a wide coverage and allows audience to monitor the type of music genre that will benefit their viewing. Most television stations use music produced for programme broadcast as background to sustain the attention of their audience, it is being used also to engage children by alienating their boredom. American Academy of Pediatrics (2009) indicates that "music plays an important role in the socialization of children and adolescents". Music serves as an extra contribution to social life of children outside the school, it molds their character, facilitates their communication which goes beyond worlds. Efurhievwe (2000) also found that, "the music programme on television to which children have access very early exposes them to worlds far beyond the limit of their immediate experience". Children exposure to TV music programme encourages them and as well optimizes their sense of well-being, it enhances the child ability to read to stimuli. Active involvement of children to TV music programmes increases also, self-esteem and promotes the development of a range of social and transferable skills. Henze (2013) studied the effects of music on children development. He found that, "babies expresses preference for the same kind of music they heard while in the womb. According to him, exposing infants and babies in the womb to music helps build neutral bridges used to process thought and information. He discovered that early music exposure and instruction have benefits on the development of perceptual skills, which affects language and literacy abilities, spatial reasoning, which is related to skills used in solving mathematics, and fine motor coordination. The implication of the above study shows that child development in terms of perceptual skills will be achieved when parents allow the use of TV music programme. It is

against this background the paper assessed the extent to which the production of music utilized by television stations as programme influences child development in the study area.

Child development is of great concern to society. Different means have been sought to stimulate the child in his or her perceptual skills. While learning from adults is the most common mode of a child cognitive development, very little attention is paid to the child early exposure to TV music despite the fact that research has supported its use. Whereas TV music is found to be one of the most easiest means for child development; but most parents are not accessing its use. They ignorantly deny their children from viewing TV music programme which could have help promote and fast-track the child perceptual skill. Thus, the objective of the paper is to assess the extent to which music produced for TV programme influences child development. The specific objective of the paper is to amongst others:

Examine habits related to TV music programmes production viewing among children observed by parents if it has any relationship with the child perceptual skill development

Determine if the music programme produced on TV preferred by parents affect the child perceptual skill development

Assess parents restriction of children viewing TV music programme whether it has any adverse influence on perceptual skill development

Find out the extent of parental control of children viewing television influence their perceptual skills development

The paper is guided by the following research questions. These are:

What is the habit related to TV music programme production viewing among children observed by parents that affect the child perceptual skills development?

Will music programme produced on TV preferred by parents affect the child perceptual skill development?

Will parent restriction of child viewing TV music programme have any adverse influence of their perceptual skill development?

Does parental control of child viewing of TV music progamme influence perceptual skills development?

Conceptual Framework

The study hinged on the reverse hierarchy theory of visual production perceptual learning by Ahissar & Hochstein (2004). The theory stated that visual production learning is the practice-induced improvement in the ability to perform specific perceptual tasks. The theory was originally experimental in tactile training, aimed at decreasing the minimal distance at which individuals can discriminate whether one or two points on their skin have been touched by the music produced. The outcome of the experiment developed into the concept of perceptual learning, which is learning better perception skills such as differentiating two musical tones production from one another. Kellman (2002) found that, "theory enables us to understand complex cognitive processes which determines the extent to which individual children and adults alike produce perceptual expertise". According to Karni & Sagi (1993), the underlying perceptual learning are changes in the neutral circuity. They found that the ability for perceptual learning is retained throughout life.

The theory is adopted for this study as its framework because it addresses the main objective of this study. It also aligned with the study by Gold & Watanabe (2009), who found that perceptual learning is experience-dependent enhancement of our ability to make sense of what we see, hear, feel, taste or smell. The study is concerned about children viewing of the TV music programme production as it relates to their perceptual skill development. It assesses how a child's early music exposure involving viewing contents of programme music production on television influences the child's development of perceptual skill such as language and literary abilities, spatial reasoning. It examines the role of parents in the development of their child perceptual skill development by either allowing frequent viewing of music programme production on TV or not. Thus, the scope of the study is limited to parental perception towards their child viewing of music programme on television in the study area.

The Role of Music Programme in Child Development

Music production is the creation of music overseen by a record or music producer from pre-music making to the final production of a track. Music production involves an experts in the field such as the producer, engineer, director, etc who creatively guides and directs the production processes of making a record. In-between the producer and the

equipment in the television studio, is the programmer who knows how to operates all the music technology equipment. He applied his skills towards making a selective songs. Although, a producer can also be a programmer in his own right because, he guides and directs a programmer to come up with his/her ground work that will support quality music. The producer have the final say on the right sounds to use, he puts together the collection of production ideas into a recording that will turn a song for TV music programme. Production of music involves the use of musical instrument digital interface (MIDI) which superficially sounds like the conventional instruments.

TV music programme is found relevant in child development. The study by Bright Horizon.com (2010) indicates that music programme on television creates an environment for child development. It found that parents instinctively use music to calm and soothe children, to express their love and joy, and to engage and interact. Thus, parents can build on these natural instincts by learning how music programme can impact child development. The benefit of music programme on child development was reported in the study by Gersema (2016). The study was carried out at the University of Southern California's Brain and Creativity Institute. She found that musical experiences in childhood can actually accelerate brain development, particularly in the areas of language acquisition and reading skills. Her study also discovered that music ignites all areas of child development and skills for school readiness: intellectual, social, emotional, motor, language, and overall literacy. According to her, music viewing on TV helps the child's body and the mind work together.

A similar study was carried out by Zhaa & Kuhl (2016). The title of their study was "musical intervention enhances infants neutral processing of temporal structures in the music and speech". The study examines the effects of a randomized laboratory-controlled music intervention on music and speech processing in 9 month old infants. The intervention exposed infants to music in triple meter (the waltz) in a social environment. Controls engaged in similar social play without music. After 12 sessions, infants temporal information processing was assessed in music and speech using brain measures. Compared with controls, intervention infants exhibited enhanced neutral responses to temporal violations in both music and speech, in both auditory and

prefrontal cortices. The intervention improves infant's detection and prediction of auditory patterns, skills important to music and speech. The implication of the finding is that exposure to musical production contents has cognitive benefit in the child's development. Therefore, the exposure to music programme production on TV is a possible medium for child's cognitive development.

Impact of Television Music Programme Production on Children Development

Music is a strong influence in children's lives; it has been part of their everyday routine during bedtime and at their free time. Sociability is one of the most significant uses of music in children's lives. Supporting this idea, Nwokema &Anike (2012) said that music is powerful at the level of the social group because it facilitates communication which goes beyond worlds, induces shared emotional reactions and supports the development of group identity. He further said, active involvement of children watching TV music programme may increase self esteem and promotes the development of a range of social and transferable skills. From the above explanations, TV music programmes serves as an extra contribution to social life of the children outside the school, moulders of good character and a forum of learning additional skills. Some of the traditional social forms of musical activities engaged in by children are; making of rhymes and singing of nursery. The new trend of social engagement with TV music programme by children are; singing songs produced on CDs, tapes, dancing and singing around the living room in front of TV music channel, singing along to the children music programmes shown on TV, handsets, Internet, ipad, etc. According to Nzewi (2003), "music encourages good social relations, celebrates the general well-being and maintains the moral norms of community". To Ekwueme (1983), "some sacred or secular song practices have today been carried further into contemporary activities where people perform the social function of providing entertainment and aesthetics. Based on the above assertion, technology has made it easy to access a very large number of recorded music on the television. Favourite music production can be seen and listen to at home, in schools, work-place, cars, phones and computers. According to www.raisingchildren.net.ov (2016), technology can be part of a healthy childhood as long as this privilege is

not abused. Children can help learning the alphabets on the television, play educational apps and games and can as well research on the Internet. Alexandra (2005) opines that research is beginning to show the power in music produced on television to change the way we think, feel and behaves. Hearing or listening to preferred or liked music helps to tolerate severe pains, it lift our mood and boast specific kinds of intelligence. In his study on child of our time in 2001, shows that, "exposure to a particular piece of music before birth had long-lasting effects as the babies seemed to prefer listening to that music up to 15 months after birth". An extensive of children musical behaviours by Helmut Moog in the 1970s quoted by Alexandra shows that, "children aged 12 tended to move a lot in response to music, their movement becomes less frequent from the age of 3 and up as they begin to play more with music and use music in social interactions like dancing". He further said that, the kind of music listened to by children are from media, such as TV, radio and social media i.e. from children's websites. Popular music in this modern society is frequently heard by children, other musical genre such as folk music and classical music are very rare among the children. Thus, would not typically be chosen by them because this tends to be not the children's own choice of music production.

The television is a system for converting visual images with sound into electrical signals, transmitting them and displaying them on a screen. Caron (2009) showed that, "the television is an inescapable part of modern culture". According to him, we depend on TV for entertainment, news, education, culture, western sports and even music since the advent of music videos. This means that the TV music is a useful tool for children engagement. The finding in the study by Caron found that the television music offers the following benefits to kids. These are: TV music has the ability to create powerful touch stories, thus it enables young people to share cultural experiences with others; It acts as a catalyst to get kids reading; It teaches the child important values and life lessons; It develops the child's socialization and learning skills through its educational programming including music; News, current events and historical programming can help people more aware of other cultures and people. Mares and Kretz (2015) studied media effects on children's social and moral development, they discovered that the effect broadly relates to the child's cognitive, emotional, social and health-

related outcomes. They found that media (TV) based experiences contributes to the child's knowledge structures, including their person schemata and their behavioural scripts. It implies that the TV music has significant role in the child's development. The study by Adeniyi (2015) on television viewing patterns of students in Lagos State, using a government-owned senior secondary school located at an Afromedia area of Okokomaiko, Lagos, and a private-owned secondary school located in Ijanikin area both in Lagos obtained the following findings: The findings revealed that quite a large number of students inadvertently followed in a specific pattern (music inclusive) in viewing television. The study debunked the general belief that television music viewing wastes students' time and results in poor academic performance. Rather, the study found that patterned television music viewing can be rewarding and can enhance chances of students' performing excellently. This result shows that viewing television music has a positive effect on learners.

TV music is a powerful tool to affect people's behaviour but when used carefully it produces positive result but can reduce stress, pain, anxiety, immune functioning and memory. According to Pumpic.com (2016), "music is an inseparable part of our life with all the variety of forms, it influences people of any age and social groups in all time". Although, music is not usually a danger for children whose life is balance and healthy. But if they persistently preoccupied with music that has a destructive subject or lyrics, there is the tendency that the child's behaviour will change. Either he/she will be isolated, depressed or indulged in alcohol or other form of drug abuse and so on. Exposure to television music violence programme or a single violent music programme might cause aggressive behaviour on children. Children that are uncontrollable or unpunished by parents are more likely a victim of such act. In other words, children with emotional, behavioural, learning or impulse control problem may be more easily influenced after viewing TV music violence. Though, the impart may either be evident in the child behaviour immediately or may surface years later.

Further investigation on the impact of TV music programme on children's cognitive and social development is contained in the study by Ngwoke and Ibiam (2011). The study investigated the impact of television music view habit (TV Ha) may have on development of basic cognitive skills among children. Television music viewing habit according

to the study refers to the average daily viewing hour of a primary school age child. The focus of the study was to analyzed the development of basic verbal reasoning skills among primary school children. The study employed ex-post facto design, using Nsukka urban, Enugu State, involving primary 5 pupils as the target population. The study sampled 429 pupils who were administered a 20-item multiple choice Test of Acquisition of Basic Verbal Reasoning Skills (TABVRS). The results of data analysis shows that there were significant mean differences in the test scores in favour of the moderated television music viewing group. Children who showed moderate TVNa exhibited superior performance on the TABVRS, while intense TVHa impacted negatively on children's development of basic verbal reasoning skills. The educational implication is that unfetted access or low access to television music viewing may hamper the development of verbal reasoning skills which serve as a precursor to other aspects of genial development.

Shallomi (2015) on her study on the impact of media use on children and youth found the influence of the media on the psychological development of children as profound. Based on her finding, she saw the importance for physicians to discuss with parents, their child's exposure to media and to provide guidance on age appropriate use of all media including television, radio, music, video games and the Internet. The study points to the fact that television music has the potential to generate both positive and negative effect. An individual child's developmental level is a critical factor in determining whether the medium will have positive or negative effects. According to the study, not all television music programmes are bad, but that data showing the negative effects of exposure to violence, inappropriate sexuality and offensive language are convincing. In other words, children's moral development would require that they be not exposed to music programme on television that will not assists their development. Thus, parents are responsible for ensuring safety of their child's viewing time programme music on television.

Parental Control of Music Programme Viewing Time
Children who view television music programme don't see or experience the same things grown-ups do. Parents who know more about children and television music, it can help them to make the best choices about TV music viewing time. However, parents should see it as an opportunity to

keep ear on their children viewing time. They should as well set limits to ensure they don't spend too much time in front of the screen. According to pumpic.com (2016), "children less than eight spend not more than one hour a day of educational music programming together with parents or caregivers who can help them understand what they are seeing". Parents should see TV music programme as important by placing consistent limits on children screen viewing time. Parents sometimes don't understand their children musical preferences they even argue with their children over certain kind of musical genre or artiste having listen to them; unknown to them that, questionable and offensive music lyrics and messages with music videos containing violence are quite alarming. Parents should be aware of TV violence by monitoring the music programme the child prefers. If the music contain explicit lyrics argue with the child and explain to them that listening to inappropriate music creates a negative impression in society. Parents should also encourage their children to listen to good musical programme that will improve their concentration and verbal reasoning. Parents should develop musical taste for their children from their early childhood.

Connecticutclearinghouse.org (2019) outlined six ways parents can protect children from excessive TV violence:

- Pay attention to the programme their children are watching and watch some with them
- Set limits on the amount of time they spent with the television, consider removing the TV set from the children's bedroom
- Point out that although the actor has not actually being hurt or killed, such violence in real life results in pain or death
- Refuse to let the children see shows known to be violent and change the channel or turn off the Tv set when offensive material comes on, with an explanation of what is wrong with the programme
- Disapprove of the violent episodes in front of the children, stressing the belief that such behaviour is not the best way to resolve a problem
- To offset peer pressure among friends and classmates, contact other parents and agree to enforce similar rules about the length of the time and type of programme the children may watch.

The above aforementioned would help parents to moderate the amount of time their children view TV music programme because the time spent by the children reduces time spent on more beneficial activities such as reading, homework, bed-time, relaxation time, playing time with friends and time to develop their hobbies. The measure could also help parents in preventing harmful effects of TV music programme on their children such as trickster, sexual stereotyping, robbery, abuse, etc. Parents should give enough attention to checkmate what their children download, listen to, and TV viewing patterns by assisting them to identify violent TV music that are harmful. They should create an enabling environment for an open discussion with criticism that will be of help to them as they develop.

Children viewing time of TV music programme is a major challenge to parents. It is the obligations of parents to control, restrict and direct their child on the preferred music programme that will positively influence their habits. Uwaje (2013) studied the impact of television music programme view on the family. He compared the variable of the TV influence and family influence on the child. He discovered that the family though is the most important influence in a child's life, but he found too that the television is not far behind. According to him, television music can inform, entertain and teach us. However, some music programme of what TV teaches may not be the things you want your child to learn. This is because TV music programmes and commercials often show violence, alcohol or drug use, sexual content that may not be suitable for children or teens. It is against this backdrop parents must censor the child viewing times. Okafor (2016) assessed the importance of parental control apps in the digital age. He found that kids do not realize the dangers in the use of apps and often put themselves in a bad situation. According to him, as these devices are inevitable, parents need to keep a check on their kids. Parental control means you keep an eye on the time, type of music programme being broadcast for viewing. It takes the form of monitoring, controlling, location, tracking to mention but a few. Iyiola and Dirisu (2014) agree that parents has a role to play in their children's TV music watching behaviour. Ewherido (2018) shows that, parents use parental guide to determine the TV music programmes that were available, and that they could control when their children watched television and they could

decide not to acquire decoders which gave access to many television music channels. The implication is that parents are held liable if their child is negatively influenced by TV music programme broadcast in the home and family.

The study was carried out to examine new trend in music production, music programme broadcast on TV and child development. It employs the ethnographic approach of the descriptive survey design involving administration of 100 questionnaires on purposively sampled size of 100 parents drawn from Abraka environs with signals from multi-TV stations received by majority of families and household in the area. The parent target questionnaire was tagged, Parental control of Child Viewing Television Music Questionnaire Scale (PCCVTQS). Participants sampled include: Campus area =25; Ekrejeta area =25; Old Eku Road =25 and Odice Station area =25 with a sum total of 100 samples. The selection was based on the density and the demographic nature of the Abraka metropolis. The simple average percentage was used foe the analysis of generated data involving the content interpretation of findings.

Data Presentation
Research Question 1
What is the habit related to TV music programme production viewing observed by parents that affects their children perceptual skills development? The question is aimed at examining habits of the child relating to TV music programme production viewing observed by parents that relates to their perceptual skills development.

Table 1: Analysis of child habit relating to viewing of TV Music programme observed by parents

Types of Habit	YES Responses		NO Responses	
	Score	%	Score	%
Imitation	46	92.0%	4	8.0%
Self esteem	43	86.0%	7	14.0%
Behaving well	41	82.0%	9	18.0%
Good Attitude	30	60.0%	20	40.0%

Table 1 shows that 92% of the respondents indicated that children imitate what they see on television. 82% agreed that they learn self-esteem from television music programme. 86% affirmed that television music programme shape their children perceptual skills and 60% indicate that good attitude is related to the habit manifested as a result of their contact with high profile music personality who risen to stardom. Based on this result, it is convincing to answer the question that there are habits related to TV music programme viewing observable by parents which influence their children personality.

Research Question 2
Will programme produced prefer by parents affects the child perceptual skills development? It is the objective of this question to determine if the programme produced preferred by parents would affect the child perceptual skills development. Generated data on the variable was subjected to the percentage calculation with the following results, as presented in Table 2.

Table 2: Analysis of programme produced preferred by parents

Type of programme	Raw score	Percentage of response
Music	31	62.0%
Education/playtime	3	6.0%
Christian	2	4.0%
Cartoon/comedies	4	8.0%
Romance	4	8.0%
Movies	4	8.0%
Crime	2	4.0%
Total	50	100%

Result from Table 2 revealed that the most preferred television programme by parents' further children in music, scoring the highest rating from the parents at 62.0%. Thus, the question is answered that programme preferred by parents influence their children perceptual skills development.

Research Question 3

Will parents restrictions of child viewing TV music have any adverse influence of their perceptual skills development? The objective was to assess the restriction effect on their children perceptual skills development. Table 3 presents the results as follows:

Table 3: Analysis of Parental Restriction of Child Viewing Time

Rating scale	Raw score	Percentage of response
Yes	43	86.0%
No	7	14.0%
Total	50	100%

The result in Table 3 shows raw scores from the rating scale of Yes (43) = 86.0%; and rating scale for No (7) = 14.0%. This result indicates that there is higher Yes response at 86.0% meaning that parents restrict their children to the type of programme they are expected to watch that will help their perceptual skills development.

Research Question 4

Does parental control of child viewing TV music programme influence their perceptual skills development? The objective of this question was to find out the extent of parental control of the child viewing time of music programme broadcast in TV and the extent to which it influences their perceptual skill development. Data collected on this variable were analyzed using the simple percentage calculation. The result is presented in the following:

Table 4: Analysis of parental control of child viewing time

Rating scale	Raw score	Percentage of response
Seldom	12	24.0%
Often	16	32.0%
Very often	22	44.0%
Total	50	100%

The rating scale producing the following calculated percentage of control, where seldom (12) =24.0%; Often (16) =32.0%; and very often (22) =44.0%. The calculated for very often is higher with the $p<$ =44.0%. This means that parents allow their children a very often viewing time. Thus, it answers the question that parental control of child viewing TV music programme positively influence their perceptual skills development.

Discussion
It was discovered by this study that programme preferred by parents develops the perceptual skills of their children. The finding is consistent with the study by Ngwoke and Ibiam (2011). They found that unfettered access to TV viewing time may hamper the development of verbal reasoning skills which serves as a precursor to other aspects of general development. Shallomi (2015) found that parent preference of channel that broadcast music programme is aimed at protecting the child. This is because children's moral development would required that they should not be exposed to music programme on TV that will not assists their development. Thus, parents are to ensure the moral safety of their children.

The text of significance on child habit relating to viewing of TV music programme observed by parents shows that there are habits related to TV music programme viewing observable by parents which influences their children personality. Henze (2013) found that a child's personality could be developed by early music programme exposure. He found that such exposure has resulted in the development of the child's language and literary abilities, spatial reasoning. He found that babies express preference for the same kind of music they heard while in the womb which helps to shape their personality. Efurhievwe (2000) agreed with the finding in her study. She found that the music programme on television to which children have access very early exposes them to world far beyond the limits of their immediate experience which in later times contribute to an enhanced personality at adulthood. Thus, exposing infants and babies to music helps build neutral bridges used to process thought and information that develops habits acceptable to parents and society.

The study found that parents restrict their children to type of programmes viewing that will help their perceptual skills development. This finding aligned with the study by Nwaje (2013). He compared the impact of the TV and the family on the child perceptual skills development. His finding shows that the family has the most important influence but that unrestricted programme viewing type is not far behind. According to him, some of what TV programme music viewing type teaches may not be the things parents want their child to learn. Some TV music programmes used for commercials often show violence, alcohol or drug use, sexual content that may not be suitable for children, hence the need for restriction. Okafor (2016) agreed with the finding of the study. According to him, most children do not realize the dangers in the type of music TV programme they are viewing which often put them in a bad situation. Thus, parents must restrict their children because they will be liable if their children are negatively influenced in their perceptual skills by the type of TV music programme broadcasts at home.

The analysis on the variable of parental control of child viewing TV music programme produced the following finding that parents allow their children very often viewing time, with the implication for the child perceptual skills development. This finding is affirmed in the study by Caron (2009). He found that the TV is a useful tool for children engagement. According to him, children benefit from viewing programme, especially music programme with educational contents. He found that if the child's viewing is very often, it could develop the child's socialization and cognitive learning skills. Mares and Kretz (2015) support the finding and agree to the need of the child's very often viewing time of TV programme music related. They found that the effect broadly relates to the child's cognitive, emotional, social, and health-related experience contributes to the child's knowledge structures, including their person schemata and their behavioural scripts. This implies that music TV has significant role in the child's perceptual skills development.

Conclusion

The paper was carried out to explore the extent to which music produced for television programme viewing by children could impact their perceptual skills development. The paper assessed the existing correlate

between broadcast of programme music and the child's development. Music production which deals with the creation of music is used in varied contexts including the training of the child's perceptual skills development. Most children find it difficulty regulating their viewing time, detect the type of TV music programme suitable to their moral and cognitive development, and habits to be cultivated through the medium of the music TV. Therefore, parents' involvement in their child's viewing of music programme on TV was stressed. Although. The study found that music TV programme has significant role in the child's perceptual skills development, however, parents are to control their children viewing time, through monitoring, restriction to preferred channels in order to shape their habit. Consequently, the paper concludes that music produced for TV music programme significantly and positively impact child's development. This is because viewing music TV programme early enhances a child's perceptual skills development.

Recommendation

The paper draws the following recommendation. These are:

Music producer should produce music album(s) with contents that could train the child's perceptual skills development. Music viewing benefits the child most if they can extract content that develops their perceptual skills.

Television stations should give attention to music programme by scheduling viewing time to favour children. Programmes before bed time enable children to have sufficient and convenient time in viewing programme under their parents' supervision.

Parents should ensure they monitor the viewing time of their children by certifying the channel that will promote their child perceptual skills development. It is observed in this study that most children lack the ability to detect harmful programme to their moral, social and cognitive development. Hence, it is the duty of parents to undertake the responsibility to regulate, monitor, restrict and make preference of programme for their children viewing.

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Security Challenges and National Development in Nigeria: A Study of Boko Haram

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Abstract

Insecurity is a major challenge facing Nigeria today. Significant attention has not been given on how security challenges affect national development in Nigeria. No wonder since the country returned to democratic rule insecurity has slowed down national development. But for reasonable development to be achieved and sustained there should be security. Although Nigeria is blessed with abundant resources, security challenges in the country have created security situation that instigate violence and hinders development. Qualitative analysis was used to examine security challenges created by Boko Haram and the extent the insurgence has shaped development in Nigeria. This paper therefore, examines the security challenges caused by the Boko Haram uprising on the development of Nigeria. It concludes that Boko Haram aggression has severe effects on national development in Nigeria especially in the North East which reduced the inflow of Foreign Direct Investment. The study recommends that for insurgency to come to an end the Nigerian government should address its root causes, by fighting corruption, and providing employment to eradicate poverty and enhancing security.

Introduction

Nigeria is daily, becoming more and more insecure for its citizens. More people are not only getting involved in crimes but such crimes are getting more ruthless, sophisticated and desperate. Since the dawn of the present democratic dispensation, there have been new forms of violent crimes which include: kidnapping for ransom, pipeline vandalization, political violence, terrorism and more recently, the Fulani herdsmen killings among others (Otto and Ukpere, 2012). Security issues are very important for the development of any nation. This is so because

sustainable development is a function of an enabling environment. Hutchful, (2002), cited in Adebayo, (2014) posits that the survival of any society is the law and order which are predicated on national security. It is worthy to note here that every country in the globe has its own problems and challenges and Nigeria is not left out. As a developing country she faces her own economic, cultural, political, and social problems which have affected its citizens Adebayo, (2014).

Nigeria with a population of about 200 million ADB, (2012) happens to be Africa's largest country when viewed in demographic size; second largest economy after South Africa ADB, (2012) and the largest oil producer on the African continent. She is blessed with gas, mineral resources, and petroleum ADB, (2012). It has agricultural potentials, though the country is still an importer of food. This resource which ought to serve as a blessing to the people has now become a problem to the nation. One of the major challenges presently faced by Nigeria is the high level of unemployment which has pushed citizens' especially the youths into all sorts of crimes particularly joining Boko Haram.

Addressing security issues is significant in order to execute successful development projects hence the need for this paper. It is the duty of government all over the globe to protect the populace from social insecurity, structural violence and crime. Without the security of the citizens development plans, be it social, political or economic will not succeed Adebayo, (2014).

The emergence of Boko Haram brought about series of bombings which also include hostage taking of innocent citizens. The United Nations building was not left out in these bombings Awojobi, (2014). The continued activities of insurgency have led to low inflow of Foreign Direct Investment (FDI). Therefore, crime is a threat to the economic, political, and social security of a nation and a major factor associated with underdevelopment; because it discourages both local and foreign investments, reduces the quality of life, destroys human and social capital, damages relationships between citizens and the state, thus undermines democracy, rule of law and the ability of the country to promote development Adebayo, (2013). However, Boko Haram has created wide spread insecurity in Northern Nigeria, interrupted development activities, scared off investors, and generated concerns among Nigeria's neighbours. This study will examine how security

challenges affect national development. Relying essentially on secondary sources.

From journal articles, textbooks, Internet and unpublished project. This paper is structured into four sections beginning with the introduction. Section two is the conceptual framework of the subject. Section three discusses the effects of security challenges (Boko Haram) on national development while section four concludes and gives recommendations.

Conceptual Framework

i) The Concept of Security: Security in Nigeria and its Challenges

Security as a concept has been a subject of debate over the century. Although, in the history of human existence there have been search for best way of ensuring the security of people, their properties, territories, states and institutions among others. Security just like other concept has no particular definition. It's on this note that various opinions by scholars on security will be examined.

Ighomereho, Achumba and Akpor-Robaro (2013), security is stability and continuity of income, being safe from crime, and freedom from psychological harm. This could also mean protection from emotional stress, knowing that an individual is wanted, loved protected in his/her community or society and by people who live within the same community.

Adebayo, (2011) cited in Iregbenu and Uzonwanne, (2015), argued that security can be seen as a measure that ensures peaceful co-existence and development at large. From Adebayo's point of view, when there is security, fear, anxiety, tension, and apprehension over the loss of properties, life, goals, values are absent. Nwanegbo and Odigbo, (2013), see security as an avenue for development of a state, and that where security is not present development will be difficult to achieve. Brooks, (2010), further stated that security means defence of a state, through the use of its armed forces to control its citizens. Security for Brooks may also mean public policing, with state employed public servants. Others may see security as crime prevention, security technology and risk management or loss prevention. Buzan, (1991), views security as freedom

from threat and the state's ability to maintain their independent identity. Buzan point is that security is survival, but also includes conditions for existence by a society or nation.

Igbuzor, (2011), opined that security is a situation where every citizen in a country can go about their day to day activities without fear or any form of threat to lives and belongings. For Igbuzor any act of this, is a challenge to security. In Nigeria citizens are scared of moving freely as a result of the present state of insecurity in the country especially in the northern part of Nigeria.

Iregbenu and Uzonwanne, (2015), noted that security is a vital aspect of business in Nigeria. Their study was of the opinion that crime and insecurity affects business negatively. It also argued that security influences business and investment decisions and that vital importance be given about security threat in business environment. Businesses are shutting down due to the state of security.

Nigeria has in recent times experienced an exceptional level of insecurity. Almost all the regions if not all are faced with insecurity. We have in the South, militant's groups, violence between farmers and nomadic herders who are taking lives and raping innocent women and young girls and in the North East we have Boko Haram insurgency and so on Obi, (2015). Security in Nigeria in all facets affects the lives of Nigerians and its overall development as a nation. The present security dilemma has become a serious challenge and has made government to place more priority on restoring security to the nation other than on development.

The country presently, is in dire need of infrastructural development, unemployment and other necessities of life. But what is obtainable is the loss of human lives almost on a daily basis as a result of its security challenges. For any nation to experience development, security must exist Iregbenu and Uzonwanne, (2015). However, the sect is still active as there was a recent attack by Boko Haram in Borno state which resulted in the killings of dozens in a three days follow up attacks and burning down about forty (40) houses, and killings of military men Aljazeera, (2018), these attacks have overall effect on security in Nigeria.

ii) The Concept of National Development and the State of National Development in Nigeria

The concept of national development is multi-dimensional in various ways. However, Odunola and Kolade, (2012), see national development as sustainable growth and development of a nation to a more desired one. For them national development should be based on the citizens and its success is accessed on the effect it has on improving the lives of the people.

In giving a definition of the concept, FGN, (1980), cited in Odoh and Innocent, (2014), states that:

> True development must mean the development of man, the unfolding and realization of his potentials, enabling him to improve his material conditions of living through the use of resources available to him. It is a process by which man's personality is enhanced; this is the moving force behind the socio-economic transformation of any society (Odoh and Innocent, 2014: 170).

In the view of Lawal and Oluwatoyin (2011) national development is the overall development, socio-economic, political as well as religious advancement of a country. This can be achieved through planning by various leadership of a country. This concept on national development if critically compared to the present state of Nigeria's development will show that the country is lagging behind. The current state of Nigeria's national development is very alarming.

One of the features of a nation that is not developed is its unequal foreign exchange rate, inflation. These are the present features of Nigeria state, which have hindered its national development. Nigeria's persistent dependency on importation, poor roads, high rate of youth unemployment, epileptic power supply and, low standard of its educational sector leading to brain drain, political immaturity, lust for power and intolerance Obi, (2015). For instance, the Ajaokuta Steel Company in Kogi state, and Delta Steel Company among other production companies in the country are projects that have been neglected by various government which if put to good use will not only put Nigeria on the path of development but will create thousands of jobs

for unemployed youths. These however, are some of the reasons for the current security dilemma in the country, where Boko Haram recruits unemployed youths into its group to carry out suicide attacks.

Various administrations in Nigeria since Independence have at one point or the other adopted national development plans. Some of these plans failed to achieve their desired goals because there were no consultations with the masses, planning is supposed to also involve those in the rural areas. Where there are also no good governance national development plans will fail Lawal and Oluwatoyin, (2011). Most Nigerian leaders have no commitment to development. Some of the plans made by leaders to achieve development are the Structural Adjustment Programme (SAP) of the 1980s, the National Economic Empowerment and Development (NEEDS) and the National Transformation Agenda and Seven Point Agenda among others Joseph, (2014). Despite these development plans the state of national development is nothing to write home about and this is partly as a result of the security challenges which have rendered the efforts of government overtime irrelevant.

The present day Nigeria is battling with various security challenges which have affected the national development efforts. Corruption and government neglect of some major projects that will put the country back on track are also challenges to national development. It's on the above note that the evolution and the impacts of security challenges caused by the Boko Haram insurgency on national development will be examined.

iii) Historical Evolution of Boko Haram in Nigeria

North-Eastern Nigeria is a region that is dominated by Muslims and has a very much detailed past of Islamic fundamentalism going back to the exceptionally effective Jihad of 'Uthman Dan Fodio between 1754 to 1817 Hickey, (1984: 251). Usman Dan Fodio began a holy war against what he saw as the unrepentant degenerated and Hausa administering leading class who renounced Islam at the time. He accepted the Sharia represented Caliphate of Sokoto one of the prevalent and greatest, in the African continent and most of Northern Nigeria, though it is significant to know that most of the zone now identified as the Middle Belt or North Central State opposed the Jihad Marchal, (2012: 2), Agbiboa, (2013c). The movement that started as a hunt for religious exploration

turned into a hunt for political empire Crowder, (1978; ICG 2010), the consequence being that 'Islam has continued to be the central veneer for the legality of the Northern decision-making class', 'it's government officials have dependably considered themselves to be warriors for the resistance of the belief' Udoidem, (1997:156).

A few writers have noted that the subjugation by the British in 1903, and its continuous relationship with colonial and post-colonial nations, made it vulnerable to the contaminating impact of unholy political control Agbiboa, (2013b). From that point onward, ' the region's Muslims have always opposed ideas from the West' Marchal, (2012: 2). For instance, the initial two decades after the country's autonomy in October 1960, there were violent attacks between the Nigeria Police Force and a radical Islamic sect known as Maitatsine in Kano in October 1980 and Maiduguri in December 1980. Hickey, (1984: 251), asserts that the Maitatsine revolutions had their foundations in the 'profoundly preservationist routine of Islam', that has prevailed in the area since the Jihad of Dan Fodio. Marwa Muhammed who is also known as the one, who curse, Maitatsine, was an intellectual in the doctrine of Islam who relocated from a city in Cameroon in 1945 to a town in Kano. Marwa recognized that Islam had gone under the contaminating impact of Westernization and the creation of the contemporary state Agbiboa, (2013d). Toyin Falola (1998: 146) as cited in Agbiboa, (2013d: 68): described Muhammed thus:

He was a Quranic educator and minister. Commanding, convincing, and alluring, he defied numerous mainstream sentiments among Kano Islamic circles, condemning certain parts of the Quran and notwithstanding condemning Prophet Mohammed… He was against most parts of modernization and to all Western impact. He criticized such innovation like radios, wristwatches, bikes, and even vehicles. For him the individuals who utilize this equipment or who read books other than the Quran were seen as 'pagans'.

The uprising by the Maitatsine brought about eleven days of fierce oppositions with state security forces in December 1980 in Kano state. The federal government set up a tribunal in 1981 to investigate the conflict. The tribunal found out that four thousand one hundred and seventy-seven persons lost their lives in the violence. This figure does not include members of the police force who also died in the clash. Even

though the government of Nigeria used its armed forces to suppress the Maitatsine revolts and killed the leader, over hundred persons lost their lives in retaliation assaults among the Maitatsine members who were left and state armed forces over the next five years Agbiboa, (2013c).

From the time Nigeria gained political leadership in 1960 power has moved from the Muslim North to the Christian South. The Iranian revolt in 1979 brought about developing interest for Sharia law to be embraced all over Nigeria Agbiboa, (2013c). What's more, Saudi-supported preachers from Pakistan, Libya, Saudi Arabia, Syria, Sudan, and different nations were sent to Nigeria to advance Wahhabi tenet and universality starting in the 1990s. This assistance led to the implementation of Sharia law in twelve Northern states somewhere around 1999 and 2001, with Zamfara state taking the lead. Agbiboa, (2013b: 68).

The historical emergence of conflict in Northern Nigeria enlightens us about turning Nigeria into an Islamic State and fighting against Westernization, which the previous Jihadist of the 19th century stood for. Boko Haram, used to be known as Jama'atu Ahlis Sunna Lidda'Awati Wal-Jihad, began in 2001, and controlled by Mohammed Yusuf, Yusuf, the leader, a Nigerian lived most of his life in Chad and the republics of Niger studying before he came to Nigeria. For eight years the group's movement has been without violence, Yusuf had close to two hundred and eighty thousand followers Benjamin, (2012). This organization controlled by Yusuf is what is known as Boko Haram today.

July 2009 saw the rough radicalism of the organization. This was when followers of Boko Haram took part in an uprising against another law obliging motorcyclists to wear caps. Amid this uprising, state security forces captured Boko Haram followers including Yusuf. Before the day ended, Yusuf and other Boko Haram entities were killed by security forces. The uprising and its fierce determination are accredited with the expansion of extremism all over Nigeria. Boko Haram's beliefs are being aggressively hostile to Western principles, as clarified by their name, which generally means "Western culture or education is forbidden or sinful" Benjamin, (2012). This philosophy is underlined by radicalism embraced from Islam in Al-Qaeda as a result of the association among the two assemblies. It is significant to know that the insurgency in Nigeria is against the present Nigerian state, which is established on

basically Western ideas and secular state because of previous British colonialism. The radical gathering advances Sharia law as another option to the present state, asserting it would end administrative corruption and in addition better advance the necessities of the general population Benjamin, (2012). While direct Sharia law has been authorized in a few sections of the North, the terrorist made efforts to remove common laws and introduce Sharia courts in the country. This objective requires the removal of the state at all sectors of government, making terrorists a danger to national security.

The leader Yusuf got its members from youths who are unemployed, and were already fed-up with the country. Yusuf while he was alive took advantage of the corrupt system of government at all levels, unemployment, poverty and insecurity. While Yusuf was stating such failures, he was reciting verses from the Quran. The youths believed Yusuf the messiah who will take them to the promised land Carson, (2012). In health, children in the north are likely four times to be malnourished. The mortality of children is over two hundred deaths per one thousand live births, leading to lower life expectancy. The education system is very bad and literacy in the north is thirty-five percent as against seventy-seven in the rest of the country. Seventy-seven percent of women in the far north have no formal education, when compared to seventeen percent in the rest of the country. In the north youth unemployment is very high while its primary school attendance is only forty-one percent Carson, (2012). All of these contribute to unemployment and widening poverty Cook, (2011). Abdulkarim Mohammed stated that violent attacks in Nigeria are due to "the fallout of frustration with corruption and the attendant social dissatisfaction of poverty and joblessness" Carson, (2012).

Effects of Security Challenges on National Development

The investigation of the effects of Boko Haram on Nigeria's national development is appropriate for different reasons. The economy of Nigeria, a nation with more than 170 million people, needs order, regional security and peace, in Africa; countries like Chad, Cameroon, Benin, Niger are reliant on the economy of Nigeria; Within Africa, Nigeria is too huge to fail, as its disappointment will mean suffering for large numbers of individuals and prevent progress and development that

has been made in that region over the previous decades Gillespie, (2014). The actions of Boko Haram have affected the national development significantly since the group began their attacks in the country. Boko Haram, the aggressive Islamist group, has made a joke of security and harmony in Nigeria and its troubles to security his well-known Gillespie, (2014). In fact, all that has been written on Boko Haram in academic Journal address its damaging consequences from a political perception. In this regard, the work of Agbiboa, (2013b), Cook, (2011), Carson, (2012), and Udoidem, (1997), will suffice. More often than not, these accounts fail to highlight that apart from the loss of possession and lives, the actions of Boko Haram constitute a threat to national development Gillespie, (2014).

Although, since the election of Buhari into office in 2015, the activities of Boko Haram have been curtailed, Aljazeera, (2018) although the sect is still very active as seen in their recent attacks in Borno state killing dozens of citizens including military men and burning of about forty homes Aljazeera, (2018). It's on this note that the effects of Boko Haram on national development will be examined.

The activities of Boko Haram insurgency have discouraged Foreign Direct Investment (FDI) in Nigeria. The US has advised its citizens not to do business with Nigeria which is not very good for a country like Nigeria that is still underdeveloped Awortu, (2015). However, with the activities of Boko Haram and other security issues faced in the country this is likely not achievable. Boko Haram attacks have paralyzed government institutions and have created an environment of suspicion and distrust among the political class which is not good for its democracy. It has also hindered government from fulfilling its developmental promises in the North-East Awortu, (2015).

Beyond the tragic loss of lives, terrorism has created a climate of insecurity with devastating economic impact on Nigeria. It was estimated in 2013 that the activities of Boko Haram cost the country 28.48 billion dollars. This has also affected the performance of Nigeria in global competitive index in recent times Onuoha, Ichite and George, (2015).

Education is a panacea for national development all over the globe. There is no society that does not give adequate attention to her educational growth and development. Boko Haram insurgency has been an obstacle to educational development in Nigeria particularly in the

North East. One of the reasons for the attacks on education is the fact that Boko Haram considers western education a sin. In Borno State for instance, 882 classrooms have been destroyed as at 2013 while in Yobe, Adamawa thousands of schools have relocated Awortu, (2015). Nigeria has been struggling with educational infrastructure and qualitative manpower to improve its educational standard and insurgency has compounded its challenges by attacks on schools, hostage taking of school children, killing of teachers and students. This will further increase the rate of uneducated people; for it is education that brings development. Boko Haram will in the near future create a generation of unemployed youths in the north so that they consistently have school dropouts and illiterates to recruit as suicide bombers and fighters Awortu, (2015).

Besides, monetary and economic effects associated with insurgency, there is also the psychological cost. Terrorist's activities erode trust between communities and destroy the reservoir of social capital that is very important to building pleasant societies and bringing together community efforts for national development. The proliferation of light weapons and the militarization of society results in a vicious cycle of violence which hinders national cohesion and stability. The long term impact of violence on towns and regions is best seen in Kaduna and Jos. Kaduna used to be one of the most flourishing cities in Nigeria. In various ways it was the industrial hub of the North, a city with various textile firms and prosperous trading companies. As of today Kaduna is tragically divided between Muslim North and Christian South Adebayo, (2014). Most of the companies that deals on textiles have been shut down and most investors have folded up.

According to Kalu, (2012), the ongoing insurgency has had negative effect on the economy of the north. Indian and Lebanese expatriates who had businesses in Kano have relocated to Abuja and the South. While most of them have left the country, hotels, banks and other business sectors have witnessed important reductions in their activities. Countries who share borders with Nigeria have also been affected because of restrictions on cross-border traffic. An estimate of 126 industries have shut down in Kano state alone Kalu, (2012).

Nigeria's quest for industrialization over the years has suffered setbacks as a result of its security challenges. Nigeria has suffered

setbacks as a result of the attacks of Boko Haram. Global media such as CNN, BBC, quickly put Boko Haram attacks on news headlines at every given opportunity. Although, the sect's activities are basically carried out in the North, the whole of Nigeria suffers the global consequences because those outside the country believe that the insurgency is all over the country, thus, making investors not to come to Nigeria Awojobi, (2014). When media houses like the CNN broadcast the bombings in the North they make the world believe that the whole of Nigeria is on fire hence, putting fears in the mind of investors.

The activities of Boko Haram are also worrisome to manufactures in Nigeria. Goods produced by manufacturers are no longer sold out as before the emergence of terrorism. This has made them to produce below capacity and the consequence is reduced earnings for the manufacturing firms. This however, would affect the profit and in the financial year, the companies in the stock market, will not be able to declare dividends. When this continues the work force would be threatened with attendant labour agitations Adebayo, (2014). It's on record that between 2015 and 2018 thousands of Nigeria's have lost their jobs, the above reason is not farfetched from the cause as insecurity which can affect every sector of a country. For the company to exist they would have to let go of some workers and if the loss continues, they will shut down operations completely.

Conclusion and Recommendations

The above findings show that Nigeria is faced with different security challenges, ranging from Boko Haram insurgency in the North, herdsmen killings, Niger Delta militants among other security challenges. Based on the findings of this paper, it is obvious that security challenges in the country have negative effect on Nigeria's national development. Insurgency in particular has made investors both within and outside Nigeria to change their investment destinations as a result of security challenges, thereby making the rate of unemployment in the country high and foreign Direct Investments low. This has moved the country further away from the path of development.

However, it is evident that despite her enormous resources; national development remains elusive as a result of Boko Haram and

general insecurity. It is on this note this paper will give the following recommendations:

The Nigerian government should endeavour to build viable institutions that respond actively to security challenges by enhancing security efforts with weapons to combat terrorism.

The fight against corruption should be followed strictly and laws that will make it possible for anyone caught on corruption charges to go to jail and forfeit all its properties.

The root cause of insecurity should be addressed. Nigerian government should deliver quality governance to the citizens and create institutional framework that will ensure effective management of resources to improve the lives of the people.

Government should pay more attention on poverty alleviation which includes creation of jobs and welfare packages. When the youths have something doing Boko Haram will not be able to convince them to become suicide bombers.

Government as a matter of urgency should give more allocations to education especially in the North. When youths are educated they will be able to stand their grounds to know what is good and wrong and not easily deceived by religious believes.

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