

Content Factor in Local Media Programmes: A Study of Music Videos, Sexuality and the NBC Code

Rita Adaobi Sunday-Kanu

*Department of Music, University of Port Harcourt,
Rivers State, Nigeria*

Abstract

This study evaluates the contents of music video in local media stations particularly in radio and television programmes. Emphasis is on the propagation of popular cultures particularly music videos and tapes on media programmes as a means of constructing an ideal society, representation of national values and cultural identity. Hence, trending issues on the regular representation of female nudity and sexually provoking music tape and video on local media programmes are discussed. Data collection was via review of related literatures, personal observations and in-depth interview. The role of NBC (Nigerian Broadcasting Commission) and its code in ensuring promotion of cultural value in programme content was examined. However, result proves that lack of proper and consistent enforcement of the policies by concerned agencies may have contributed to this pending issue. Lack of political stability has also paved way for continual neglect of such policies guiding musical products on daily media broadcast.

Introduction

Amongst media broadcasting outfits, radio and television have played and still play major role in the representation of a people, their values and cultural identity. Every nation tells her story and orders the society via its local television programmes. Aside the representation of a nation by others, the radio and television have given every nation the opportunity to tell their own story and represent their national values and identity in their own way. Thus, local radio and television programmes provide avenue for regulation and construction of an ideal or desired society, in addition to propagation of cultural identity. Incidentally, these same roles of media programmes particularly local radio and television in nation

building, ordering the society and representation of community values were the same roles traditional musicians and cultural music were playing in various Nigerian ethnicities prior the western contact, colonization, technological and communication revolution and now, globalization.

Indigenous music had exhibited great ability in uniting and guiding the societal life, propagation of cultural values, norms, belief system and revealing unifying identity of a nation although, within ethnic boundaries and language groups. The invention of radio and television provided a lift in the propagation and representation of the people's musical cultures beyond their ethnic and language boundaries. However, indigenous musical practices and their messages queue into technological trend and are propagated faster and wider via media programmes. Hence, instead of defaulting in its roles to the society as a result technological revolution, cultural music maximized its role in the ordering of societal life and construction of national cultural identity via the new technological trend. This has been possible because, music has overtime exhibited artistic expression of technological development. Music of every era and age reflects the prevailing technological trend in its mode of production, dissemination platforms and consumption culture. However, music as an expressive art through which ideas are communicated, interests are stimulated and also a means for formulating and contributing to public opinion has taking over about seventy percent of television programmes. Music is often used as prelude, interlude, postlude, signature tune, jingles, advertising, reinforcement of media messages, bed (background music) and to sustain audience interest.

Music is a culture carrier, so as the media programmes; every musical work has a culture it propagates and in that line, it imbibes intended messages for the spectators. In the same manner, every media programme has a culture it propagates and intended message for broadcasting. However, every music on media has a culture it disseminates, directly or indirectly. And since radio and television stand as the mirror and voice of a nation, music in Nigerian local station ought to showcase true representation of the Nigerian cultural values and norms.

Traditionally, the indigenous music of Nigerian ethnicities is often motivated by cultural events and occasions therefore, their music

comprehensively communicates cultural ideas, represents the life style, experience and value of the people. Hence, the identity of the people is revealed in their music performance practices. Even in the modern Nigerian society, the neo traditional music genre, highlife music and art music genres which have received some level of western influence still ensure some level of cultural consciousness in their musical work to guarantee social and economic relevance to the Nigerian society. Nzewi (2012) opines that “a Nigerian musical style stresses uniquely African creative theory and principles, irrespective of medium preferred” (p. 3). While Okafor (2005) believes that it is a culture that gives music its definition. Considering these scholarly thoughts, can regular representation of female nudity, indecent male dressing (particularly sagging of trousers), vulgar words and sexually provoking dance pattern that trends on the Nigerian local screen and radio in any way be considered a true representation of any ethnic value or modern values of the Nigerian Society?

Following this trending propagation of nudity and sexually provoking music culture in Nigerian local radio and television stations, issues and questions on what are the national cultural values and identity arises since steps has not been adequately taken in recent years to control this misrepresentation of the people by themselves. Considering these strange values propagated by local media stations, questions on the efficacy of the Nigerian Broadcasting Commission and Ministry for Culture and Tourism in relation to the initial 1988 Cultural Policy for Nigeria may arise. Such question as these may these runs through the mind,

- Could it be that Nigerian modern cultural values, norms and traditions are established on female nudity, vulgar words and sexually provoking dance as represented in our daily music on local media?
- Could it be that the television and radio stations are more concerned about global trends, acceptance, patronage and profit making other than the true representation of the people and propagation of national identity?
- Could it be that globalization with its virtual boundless connectivity and massive cultural borrowing has washed away the Nigerian sense of culture?

- On the other hand, one wonders if the Nigerian Broadcasting Commission (NBC) lacks the administrative competence to curtail or control local media programmes in the face of globalization and its cultural tendencies. Or, could it be that there is a mutual intention by media personnel to misrepresent Nigerian people, their values, norms and cultural identity in daily music broadcast?

Aim and objectives

The aim of this study is to evaluate the impelling factors that promote regular representation of female nudity, vulgar words and sexually provoking music videos and tapes on local radio and television programmes. The set objectives include to examine the degree of societal values and aspiration that are disseminated via music on media, to investigate factors that inhibits or facilitate the choice of music videos / tapes for media station and to examine success and failures of NBC code in controlling music content on media programmes.

Theoretical framework

This work is anchored on normative media theory of Siebert et al (1956). The normative theory is concerned with what the media ought to be doing for the society rather than what they actually do. The idea is fundamentally on the obligations of mass media to be consistent with other values and arrangement in a given society. Siebert et al (1956) in their book, 'Four theories of the press', asserts that the press takes on the form and coloration of the social and political structures within which it operates. However, the press and other media in their view will reflect the basic beliefs and assumptions that the society holds. Although, normative theory of the press is now in a state of uncertainty as a result of changes in the media patterns in recent time and the revolution of new media forms yet, the responsibilities of the media particularly local media stations and the degree at which they propagates and projects the society as a people ought not to be undermined. (Sunday-Kanu, 2018).

Music as an essential component of radio and television programmes

Music is an expressive art form through which ideas are communicated, publicised and internalized faster due to its melodic and rhythmic effect

on human emotions and minds. As an emotional stimulant, music remains a powerful means of propagating ideas without boring spectators / listeners with repetition of an idea or opinion till it registers in the society's sub-consciousness. Thus, one of the key functions of music in human society is to transmit social values or societal ideal ethics and morals. This has been experimented and had propelled the ancient use of folktales and didactic songs in transmitting moral lessons to the younger generations. Musical text possess the ability to effect social change, its sonic effect can as well alter or direct social modes, state of affairs, and intentions while, the rhythmic effect energizes the impulse of human heart and actions. Consequently, dissemination of music and musical product on media programmes should not be perceived as mere fun or just entertainment because, its social consequences and etiquette tendencies in a nation like Nigeria is enormous. Musicians oftentimes provide quotable quotes and reference material to the people, which directly or indirectly reflect in the social life and perception of a people. (Ajewole, 2011). So, music broadcast on daily media should be securitized to ensure shaping of the desired society because, the manner of every society is a reflection of its daily media consumption. Thus, music as a powerful tool for social construction should not be neglected in this regards.

There is no doubt that due to the soothing and communicative power of music, the radio and television stations make extensive use of music materials and its sonic effect in enriching broadcast programmes for effective propagation of media messages. Consequently, music in media programmes is beyond mere entertainment as often perceived. It possesses the power for ordering societal behaviour and influence communal ethos if proper scrutiny is done before broadcast. Nzewi (2005: vii) affirms that, 'music makes human; it supervises, explains and illuminates the human society'. Many musicians have used their music to instigate ideas and stimulate behavioural pattern in the Nigerian populace such as, Fela Anikulapo Kuti, Oliver De Coque and Rex Lawson, Celestine Ukwu, Stephen Osadebe and Mike Ejeagha. In present time we have Tuface, P'Squarae, Don Jazzy, Flavour.

Nzewi (2012) believes that music as a creative rationalization of intangible sonic stimulations in many occasions attains tangibility as

structured configuration that engineers spiritual enrichment and psychophysical responses. Musicians have harnessed the use of sonic effects to communicate and transform their environmental models. Hence music in media programmes does not only satisfy entertainment or relaxation needs but ultimately, helps to enhance the cultural need of any human group. That is why music has continuously aided leaders at all level and time in the circulation of political ideology, religious belief, economic plan and socio-cultural philosophy. All of these gear towards ordering society to a desired common system structure.

Music in media programmes

In Nigeria today, music constitutes about eighty percent of local media programmes irrespective of station's programmes format. Even the acclaimed talk, news and sports stations make extensive use of music (mostly instrumental music) as background music in their daily programmes. Music serves the basic roles as prelude, interlude, postlude and signature tunes notwithstanding. However, music in radio and television programmes can be categorised into two main groups in the context of this study. First is the musical programme and the second is non musical programmes. Musical programme may be regarded as those programmes that are musically oriented. A musical programme has its focus on musical works, musicians and their musical styles. Music programmes have music as their central theme. The focal point of the programme is usually on musical discourse and its associates. Musical programme includes but not limited to such programmes as the following, album review, music history and documentaries, music discuss / debate, music artistes and their life styles, music show / talk show, interview of music artistes, evaluation of musical styles, compositions, dance style and costume.

On the other hand, non-musical programmes are programmes that are not musically oriented. The central theme for the programmes is not usually focused on music although, it still makes extensive use of music to emphasize the programmed intended message. Music and its sonic effects are very useful in sound reinforcement (mostly in radio programmes) and in stimulating and sustaining audience interest till the end of the programme. Non-musical programmes includes but not

limited to such programmes as, news casting, sports , weather forecast, wrestling show and drama programmes. In non-musical programmes music plays a subordinate role such as, bridge or interlude (mostly in-between programme segments or two different programmes), signature tune, postlude and background sonic effects. Music also plays a multimedia role by assisting in reechoing and registering the intended media messages in the minds of targeted audience thus, eliminates unnecessary repetition of statement. These functions are not peculiar to non-musical programmes; they are also applicable to musical programmes. Ultimately, in both musical and non-musical programmes, music takes on emergency roles to cover up some mechanical and technical clatter during broadcasting. However, irrespective of programme format adopted by any media station, be it news station, sport station, entertainment station and or music station, music plays a vital role in the packaging of every broadcast material, bearing in mind that every music on media has a culture it propagates.

Government policies and music on Nigerian local media stations

Music has always been known as an expressive art that mostly articulate the technology of the time in its production, dissemination and consumption. At every progress in the technology development, musicians and their musical products align with the technological trend to make their work easier, more accessible and enjoyable. Music of every age expresses the technology of the time. Hence, in the development stages of radio and television, music occupy the centre of broadcast business. Music in radio and television programmes has always being an easy means for arresting the attention of audience, sustaining their interest while communicating the intended media messages in the daily life of the society. Music on radio and television have aided in shaping public opinion, ordering and redirecting human mind and the society at large. In Nigeria, this is more visible amongst the youths. Without the permission of the youths in Nigeria, the popular slangs and dressing among them have overtime shown to be regulated by musicians and their musical texts. This was effective even during the colonial era, the colonial masters (particularly, the British) made extensive use of music on gramophones and later, radio and television as means for

dissemination of their culture values, norms and identity in the Nigerian society. These demonstrate the potentials of music in directing or redirecting societal norms and people's values. Considering these hidden and vital roles of television and radio mediated messages in human society, Ayakaroma (2011) on the note of caution asserts that, 'mass media messages are so influential that they in turn influence the thought processes of the receivers'. They could influence the value systems of the audience positively or negatively, depending on the intent of the mass communicated message.

Since music helps to register media messages more quickly than other elements of broadcast materials, music on media programmes ought to be taken more seriously by media personnel and authorities in Nigeria and not just as a mere entertainment as often done. Having acknowledged these facts about music on television and radio, the Nigerian government, just as the government of other nations, has overtime inaugurated different policies to ensure music on media are tamed to propagate the nation's cultural values and national identity.

The adoption of the Cultural Policy for Nigeria by the federal government, following the United Nations Educational Scientific and Cultural Organization (UNESCO) was one key plan to harnessing Nigerian culture identity via media programmes . This as well, stirred up the National Institute for Cultural Orientation (NICO) with the aim to promote national consciousness, national self-reliance and national unity. Ayakoroma (2011) confirms that,

The understanding of the need for the media to contribute its quota to harness Nigerian culture motivated the National Institute for Cultural Orientation (NICO) to initiate Quarterly Media Workshops for Arts Writers and Editors in Nigeria. The maiden edition of the workshop took place on May 19, 2010, the second edition took place on August 2, 2010, the 3rd edition took place on November 8, 2010, while the 4th edition took place on March 15, 2011, all at Merit House, Maitama-Abuja. (PP. 1-9)

However, post independent music on the Nigeria local radio and television stations in the early 60s and 70s maintained main stream British musical styles. In addition, the in flock of music and film from the outside world particularly, the United States of American and Indian made foreign music more prominent in the Nigerian society. A lot of foreign cultures were consumed via the media and are gradually incorporated into the life and culture of the people. While American music took dominance in the Southern Nigeria, Indian film and music were more prominent in the Northern Nigeria. However, before 1988 Cultural Policy for Nigeria, there was already a Decree 1972 of Indigenization Act, from which Nigerian Film Cooperation (NFC) and the National Film Distribution Company (NFDC) came out. Thus, both television stations and these film units added efforts to further promote culture through media broadcast of cultural material such, as Nigerian indigenous songs, dances, drama, for the entertainment of indigenous people. The oil boom of 1970 in Nigeria facilitated the creation of more state in Nigeria and the establishment of states television and radio stations primarily for propagation of state's cultural values and norms. (Diawara, 1992, Ukadike, 1994). This further helped in the dissemination of ethnic music and cultural materials until the privatization of radio stations in 1992.

Nevertheless, the Cultural Policy for Nigeria was first formulated in 1976 and was officially launched in 1988. In the same year (1988), the World Decade for Cultural Development (WDCD) 1988-1997, was formally launched by the President who was the WDCD Grand Patron. At the establishment of Nigerian cultural policy, Orientation courses for key officials in government and the diplomatic corps were organized to ensure adequate training for the task ahead. Okafor (2005) believes that the directive principles obtained in the Cultural Policy for Nigeria clearly show way the nation thinks it should move musically. All the parts are meant to contribute to the enhancement, preservation, promotion and dissemination of Nigerian culture. This implies that Nigerian musical idioms should be promoted and developed to compete on the international plane with other musical cultures and styles.

For some political and economic reasons, most of the mentioned policies above are no more functional in Nigeria. The present day Nigeria

is presented with the Nigerian Broadcasting Commission (NBC) code which specifies the latest policies guiding music on local media (particularly, for radio and television). The question is what is the essence of this new code if it stands to solve the same problems as the 1988 Cultural Policy for Nigeria as claimed by the commission? The commission submits in the NBC code section: 3.12.1 of local programme content that ‘the local content programme is essentially to promote and sustain Nigerian’s diverse cultures, mores, folklores and community life’ (pg: 51). But when examined critically, the NBC code has failed woefully in representation of the people and their culture on the daily music on local media. The political and economic interest of the commission appears to overshadow the obligations of the media stations to their immediate community.

The state of music and music videos in the Nigerian local radio and television stations

The approval and establishment of the private radio stations in 1992 and subsequently private television stations gave birth to a new phase of music content in the local media programmes around the country. While federal and states owned stations strive to represent and propagate national and states cultural values and identity, the private stations were keen on commercialization and popularity. As seen in the submissions of media personnel during interview in 2016, Henry Agoha argues that ‘since commercialization sets in, distraction from the cultural policy became inevitable’. Dagogo of Garden City Radio affirms that,

The Cultural Policy should naturally be weak because, you cannot do a cultural policy for commercial stations. You cannot, for example, fix a trip fare for commercial taxi drivers and bus drivers when you do not maintain their cars, pay their drivers, nor even give them loans to buy these cars. It will be too hard to control them, if you fix a price for them, they won’t keep it. So, all the authorities can do is to allow competition. Since the Government has allowed commercial and private radio stations to co-exist, we are no longer restrained to the

cultural policy. The reason is that commercial radio stations want to survive.

On the other hand, Barri Peremungo of African Independent Television (AIT) Port Harcourt responds that,

There is a mad competition among Radio Stations. Every station wants attention. That is why sometimes, when you listen to our radio Station between 1pm to 2 pm, you will hear some old school music just to *take* your mind back to yesteryears. But other music in the programmes are more of contemporary or pop music. But, among radio stations, generally, everybody wants to outsmart the other. They want to get the piece of the action. So, it is not about any special policy rather, they want to outdo themselves.

Thus, private radio and television stations are primarily profit and fame driven. They are as well, faced with the challenges of paying their staff members and tax to the government like every other private business. However, since the initial owners of private station were more of the political class, it was not difficult to undermine the policies that may restrict or hinder their businesses. Hence, such policy as the cultural policy for Nigeria was systematically replaced with the NBC code in the same year that private stations got approval 'August 24, 1992'.

However, the ambiguities in the specifications for local music content for media stations by NBC Code created room for any media stations to come up with all sort of appalling show of nudity and sexually motivated dance style. Such that were initially considered unacceptable by Nigerian media norms now form the basis of media programmes without any form of sanctions. Even the Nigerian Broadcasting Commission is handicapped in controlling this ugly trend following their specifications. Agoha (2016) confirms that the 'NBC is doing so little'. He opines that the protection and projection of Nigerian cultural heritage should not disappear from Nigerian media broadcasts'. Agoha therefore submits that there are some music that are tagged 'Not To Be Broadcast' (NTBB) but they seem not effective in today's media broadcast.

In today's music content on media, NTTB seems very effective only when a musical work criticizes government policies or antagonizes government in power as can be seen in the works of African China (Nigeria Jaga Jaga) during Olusegun Obasanjo's regime and some of Fella Anikulapo Kuti's work.

The pertinent issue is that it is contained in the NBC Code section 3.1.6 that 'Any programme or musical content classified as Not To Be Broadcast (NTTB) should not be broadcast' (p.45) . In section 1.9.1, it states also that 'a presenter or anchor shall be decently and appropriately attired in a manner that is consistent with Nigerian culture' (p. 26). It then concludes in section 1.5 that 'the programme schedule is absolute responsibility of the broadcaster in accordance with its editorial standards; especially the Network programmes, taking into consideration the diversity of faith, cultural and moral sensitivity of the audience (P.24)'. Yet with all these promising sections of the code, musical content on Nigerian's local television and radio stations are still dominated by unending show of irresponsible display of female nudity, extravagant spending, sexually induced dance style and vulgar words on daily music broadcast. These happen regularly as though they are the acceptable norms and values in the society and NBC could not stop such ugly development. Such media contents show no concern to any Nigerian ethnic culture, faith or morals. Consequently, no one should wonder why there are so many half naked young women in Nigerian streets, rape cases on massive increase, quest for quick riches which gives tendencies to the increase in robbery attacks and kidnapping. These are already daily experience in the present Nigerian society. The government of the day should bear in mind that the people are simply the product of their daily media consumption.

The NBC Code and its contradictory specification for local music content on media

The *NBC Code* as paraded by most media industries today in Nigeria has obviously taken the place of the 1988 Cultural Policy for Nigeria. However, the *NBC Code* has not done justice in streamlining what it refers to as the local music content for Nigerian local media station in its section 3.12.2. The description of local music content in this section is

contradictory to the essence of the local content in the media as stated in the same code. It also contradicts what local or indigenous music stands for. The *NBC Code* in its Section: 3.12.1 explains that “Local content programme is essentially to promote and sustain Nigerian’s diverse cultures, mores, folklores and community life (pg: 51)’. But, the Nigerian Broadcasting Commission failed woefully in specifying this in the description of local music content for local media in their code. This has made it impossible for the commission to control the worrying issues on the musical content on Nigerian media. In fact, NBC intervention in some cases is impossible due to the ambiguities in the description of local music content in its code as explained below.

Specifications for local music on radio and television programmes as stipulated in the section 3.12.2 of *NBC Code* states that, for a musical work to qualify as a local content, it must comply with the following;

- Lyrics is written by a Nigerian citizen
- Music is written by a Nigerian citizen
- Music is principally performed by Nigerian citizens
- Musical work is a live performance or recording, performed or broadcast in Nigeria or
- Music or lyrics is co-written, co-produced, or co-performed with Nigerian citizen (pp. 52-53)

These specifications have not in any way emphasized on the cultural values, philosophy, ethos and belief system of the Nigerian people. Rather its emphasis is more on the involvement of the Nigerian citizens in a musical production. Consequently, local media stations allow all sorts of borrowed musical cultural traits, foreign musical styles and trends irrespective of its resultant effect on the societal cultural and moral values of the people. As long as a Nigerian citizen participates in such production as a co-producer, writer, co-performer, and or performer, that alone has qualified music as a local content. Hence, the content of the musical work no longer counts. As a result, all manner of nudity, vulgar words and sexually stimulating dance styles have saturated pop music on Nigerian local station, and Nigerian Broadcasting Commission can no longer help the situation. Thus, ambiguities in the description of local content music by the *NBC Code* constituted the major loop hole that

watered down the achievements of the *1988 Cultural Policy* for local music content in the Nigerian local stations. The cultural values and moral of the people have been replaced by show of nudity and sexuality, thereby making local station morally unsafe for children to watch alone even during the day. Valantine Ngaji, the head, music department for CoolWazobiaInfo FM stations admits broadly that,

We perceive indigenous music as music specifications under local content in *NBC Code*. So, whether Nigeria artistes are copying Western music or not we categorize it as Nigerian content. We are more concerned of the fact that they are Nigerians. Therefore, we mix up both traditional, urban music and gospel as long as they appeal to our audience.

Media programmes should be primarily to guide and order the society in the right direction, not just to appeal to the people. It possesses a persuasive power and means of constructing or reconstructing of ideal human society.

On the other hand, the quest for commercialization and popularity amongst local stations also played a role in the neglect of the Nigerian cultural values in music on media. Although it is more glaring in private stations but government owned radio and television stations are also blameworthy on this issue. Henry Agoha; the then general manager, Radio Nigeria Treasure FM Port Harcourt in an interview affirms that ‘even in Radio Nigeria, commercialization had set in because government expects each station to take care of their stations and raise capital for the Federal Government as well’. Following his submissions, the struggle to survive and stay on air forces local media firms into being commercially-driven instead of people-oriented. He argues that it takes a genuine media personnel to uphold their obligation to the society and improvise way of representing the people and their values. He states that,

We wanted to erase cultural programmes because we needed money to run the Station. But on a second thought, I said, no. We still owe some responsibility to the communities and the people may also complain. Even though we want to make money, we

should not ignore these people despite our need for money. But, the situation may not be the same in some other stations, particularly the private one which are solely profit driven. Agoha (2016).

Mrs Dokubo; the head of programmes for the River State Television (RSTV) supports that the trend is pushing from different directions but, despite all odds, she opined that media industries should devise means to save our cultural heritage. (Sunday-Kanu, 2018).

Implications of uncontrolled music tapes and videos on local media programmes

Local radio and television stations in Nigeria which ought to serve primarily as a means for social ordering, inspiring societal values, conformity to accepted morals, norm and ethos has turned out to become a key drive for creation of difficulty society for all of us. Nigerian society has become a society where immorality and indecent manner is applauded due to unconscious washing away of humanity sense and gradually replacing them with deceitfully fantasies and glassy anti-humanity behaviour in our daily media. Music videos, tapes and films on daily broadcast in Nigeria have created an alien culture that is beyond our control. Adegbite (2012) expressed that,

In these times of inter-cultural and inter-ethnic conflicts, that have claimed the lives of countless men, women and children, the threat of the survival of cultural homogeneity and sustainability is glaringly worrisome. The threat has been compounded by the incredible advancement in technology. On the other hand, the advancement has had positive effects on the perceptions of the people about other cultures, while on the other hand, they have manifested themselves in endless variety of socio-cultural problems (p. 20).

The above assertion is the case of the Nigerian society. In an attempt to copy western world or to meet up with global unifying musical culture, our pop musicians have created a music scene that endangers our society,

and uncontrolled broadcast of such music will continue to create a society that all of us will be scared to live in.

The Nigerian pop music scene has become so erotic that they have failed in impacting positive behaviour in the younger generation, the youths and the society at large. It is obvious that inappropriate sexual behaviour and indecent dressing has become a trendy identity amongst youths who tend to copy music artistes. The sexual content on daily music on Nigerian local stations are such that the musicians of old will not even attempt because, they understood their role in the society and they used it effectively to inspire positive changes in the society. Consequently, most parents get worried when their children watch music on television programmes alone. Most often, both parents and children feel embarrassed by some exposition of naked breasts, shaking and rolling of buttocks by female dancers in such a manner that mostly induce sexual desire and imagination in the mind of the audience. Igho (2013) expressed that,

Over the years, a culture of nudity has evolved across the country, especially down south. Women are almost walking the street naked in a sad imitation of what is shown in movies and music videos without shame. Nudity and sex have been taken from the bedroom to public arena. Women have become commodities and sex objects for entertainment. Sexually explicit songs are the most popular. Scantily clad girls dancing in sexually provocative manner is a recurring theme in musical videos. In Nollywood, women popularity depends on how much of their body they can expose and the size of their breasts which they flaunt ostentatiously and shamelessly. Nobody seems to be worried about this trend, not the President, the law makers and the civil society.

However, the attempt by the Nigerian music artistes to incorporate diverse musical cultural values mostly from America has resulted to moral decadence and violation of religious, ethnic and national cultural values on a daily basis.

Conclusion

The *Nigerian Broadcasting Commission Code* on its cultural objectives encompasses various aspects of community life including aesthetics, religion, ethics, philosophy, language, history, etc., yet, the daily programme schedule of the visited media industries prove that little or none of these objectives are observed. This suggests two problems, either the Nigerian Broadcasting Commission is not making enough effort to ensure the implementation of this section of her Code or they have lost control over media programmes on local stations. Henry Agogha opines that the NBC has a serious role to play, since its Code on the Cultural Objectives Section 0.2.2.2 incorporates the following,

- a. Provide, through programming, a service essential to the maintenance and enhancement of national identity and cultural sovereignty
- b. Serve to safeguard, enrich and strengthen the cultural, political, social and economic fabrics of Nigeria
- c. Seek, identify, preserve and promote Nigerian diverse cultures
- d. Select, critically, the positive aspect of foreign cultures for the purpose of enriching the Nigerian culture
- e. Develop and promote the application of indigenous aesthetic values.
- f. Promote the development of high level of intellectual and artistic creativity; and
- g. Foster generally acceptable moral, ennobling and spiritual values. (p. 12)

Sadly, these laid down objectives are shabbily seen in the daily media broadcast in Nigeria. They merely exist on paper called *Code*. In fact, some minority ethnic groups argue that they hardly hear their cultural voices on the Nigerian media stations since most music artistes often on broadcast have demonstrated total negligence and ignorance of this *NBC Code* in making of their albums. However, every media content has influential power to inspire behavioural change on its audience. Hence, the issue of no concern on the musical content on local media is a sure way of destroying our society and redirecting the society into sexual

- Ernest-Samuel, G. C. (2009). *Towards the implementation of the Nigerian cultural policy for the promotion of culture in Nigeria department of theatre arts*. Imo State University Owerri, Nigeria. Loko Printers, Lagos.
- Federal Republic of Nigeria (1988) the Cultural Policy for Nigeria
- Igho H.O (2013) mounting culture of nudity and sex in Nigeria@naujainfoman.
[https://naujainfoman.wordpress.com/2013/11/24/mounting-culture-of-nudity-and-sex-in-nigeria/November 23, 2013CE/](https://naujainfoman.wordpress.com/2013/11/24/mounting-culture-of-nudity-and-sex-in-nigeria/November%2023,%202013CE/) (Retrieved : October 15, 2015)
- Igwilo, N. (2014). *Music broadcasting and journalism*. Unpublished seminar paper presented at the University of Port Harcourt.
- Naujainfoman Blog, (2013). *Mounting culture of nudity and sex in Nigeria*. (Online)
Available @ <https://naujainfoman.files.wordpress.com/2013/07/> (Retrieved : October 15, 2015)
- Nigerian Broadcasting Code*, National Broadcasting commission, Planet Press ltd.
- Nzewi, M (2005) Learning the musical art in contemporary Africa informed by indigenous knowledge system. Vol.2, Ciimda Series; Centre for indigenous instrumental African music and dance. Compress co.za
- Nzewi M (2012) Analytical probing in African musicology: Discerning indigenous epistemology, Journal of the Association of Nigerian Musicologists (JANIM) No.6 pg. 1-26
- Okafor, R. (2005). *Music in Nigerian Society*. Enugu New Generation Books
- Okafor, R. (2012). *Music in Nigerian social cultural integrity*. Nsukka Journal of Musical Arts Research. Vol.1. University of Nigerian
- Siebert et al (1956). *Normative media theory*. Online Available @ http://www.le.ac.uk/oerresources/media/ms7501/mod2unit11/page_07.htm (Accessed: August 8, 2016)
- Sunday-Kanu R. A. (2018). The media and indigenous music performance practices in Rivers State: evaluation of the Cultural Policy for Nigeria. Unpublished Ph.D Dissertation, Nnamdi Azikiwe University, Awka.

Task Force on UNESCO in the 21Century, Paper prepared for the meeting of the Task

Force 21-24 February 2000, Zabrina Holmström (Finland) accessed on line at http://www.unesco.org/webworld/taskforce21/documents/holmstrom_en.htm. Retrieved in October 2015.

Ukadike, N. (1994). *Black African cinema*. University of California press, London England.

ORAL INTERVIEW / INFORMANTS

Barri Pereomonugu: The Zonal Director of Independent Television Authority (AIT) Port Harcourt

Dagog Ezekiel-heart: The General Manager, Garden City Radio FM.

Henry O. Agoha: General Manager, Radio Nigeria Treasure FM Port Harcourt

Mrs. Dokubo: The Head of Programmes for the River State Television

Mr.Ngaji Valantine, The Head, Music Department for CoolWazobiaInfo FM stations