MEDIA CONVERGENCE: NATURE AND RELEVANCE IN NIGERIA

MEDIA CONVERGENCE: NATURE AND RELEVANCE IN NIGERIA

INAUGURAL LECTURE DELIVERED AT GODFREY OKOYE UNIVERSITY ENUGU

BY
ADUKU ARMSTRONG IDACHABA
Professor of Mass Communication
BA, (Jos), MA (Jos), PhD (Abuja).
Faculty of Management and Social Sciences,
Godfrey Okoye (Catholic) University Enugu.

April 13, 2022
Enugu

8TH INAUGURAL LECTURE

GODFREY OKOYE UNIVERSITY ENUGU

03

DEDICATION

This work is dedicated to the only true redeemer and protector, the Convergent of all human thoughts, wisdom, favor and power: God Almighty - Creator of Heaven and Earth.

Contents

INTRODUCTION: MY EARLY LIFE

I was born in a hospital in the city of Kaduna near my family residence at the police barracks at the force headquarters - the hospital was just opposite the barracks - a very modern hospital modeled after British hospitals at that time. My earliest contact with western education was at the Anglican-owned St Michael Primary School, which was just beside my home in the police barracks.

The police barracks, like the military barracks, have emerged as the quintessential point of cultural convergence of the modern Nigeria. I learnt to speak Hausa, Yoruba and a little Igbo at the barracks in Kaduna, and this is without travelling anywhere to Yoruba land. In the barracks, Nigerians from various cultural backgrounds lived together and weaved communication along the various heterogeneous lingual backgrounds. We all accommodated or, if you like, adapted each other's culture.

At my home in the Police Headquarters Kaduna, one of my earliest interaction with the mass media was a big radio box which sat specially at a dignified corner of the house and was constantly clad in its royal '*tumakasa*' (some thick woolen cloth) costume. I remember the sounds it buzzed especially during the news hours which commanded sacred listenership –'*ga gag an aganagaga –gaganagaaga, gag a gag an gan*. Later as I grew up I heard an Igala translation of the sound: '*onu Ibadan leku Odolumaji*' - meaning the king of Ibadan dies; he is to be buried at Odolu. However, I think this was coined more for the lyrical rhyme and rhythm than for any other reason.

My earliest interaction with the expressive performative art was when I participated in the biblical re-enactment of the beggar at the beautiful gate in Acts of Apostle 3:1-3 (The King James Bible: p1603)

At the time of this rendition I guess I was about six or seven years old. I remember screaming the lines "Silver and Gold have I not, but in the name of Jesus Christ of Nazareth stand up and walk"! Little did I know at that time that I was having an introduction to a future vocation that was going to shape my existential realities.

At the age of 10, my mother, Deaconess Ageji Helen Idachaba, conspired with my cousin Emmanuel Omobie Idachaba to send me to my native Igala land to start my secondary education - as I later learnt at the famous Government Secondary School (GSS) Dekina, where I met several young Igala children of my generation, who like me were sent home by their parents to get acquainted with the traditions of their native town and the ways of their ancestors. This ultimately created the opportunity and inspiration for me to be enmeshed in the culture and traditions of my people, the Igala people.

My first real exposure to creative, interrogative, imaginative thought processes was in my maternal village Ogodu where I had the unique privilege of belonging to a generation that heard traditional tales - folktales told by grandparents. I still vividly remember the folktale *"Okojoku-Onutonu le Okolochagadabujajor"* which is the story of an aggressive bull who terrorized the animal kingdom. Once upon a time, a fight ensued between him and Okolo a little ram, like David and Goliath. Okojoku was dreaded by all the animals and it could be

predicted that he was sure to win the contest, but interestingly, through sheer guts and bravery and trickery, Okolo was able to outmaneuver Okojoku who hit the wall many times and died in the fight. At the time I listened to this oral rendition at the feet of Otini my grandmother, the mode was oral folktale. And we sat on the ground, often on moonlit nights, to imagine the world of the spirits and all the character attunements were given to them by my grandmother. The stories were as real and vivid as a real life situation even though there was no television set at this time in the whole village; though I had been exposed to Television at Kaduna, where we gathered as kids to watch films like Hawaii 5. 0 and some old western movies featuring Garry Cooper and Clint Eastwood. This must be between 1974 and 1976.

CHANGING NARRATIVES AND CHANGING MODES

Today, storytelling narratives and platforms have diversified with narratives constantly changing and converging. Now, instead of the fire-mill stories told with awesome imagery and the story telling dexterity of the narrator, the creative reality and experience now come through the adaptive medium of the tube called television and other platforms. Programmes have become diversified and increasingly creative; with the basic function of education and entertainment still glaring for all to see. But Media Convergence has no doubt revolutionized media content production and consumption. Today, there are a plethora of narratives and stories running across various platforms and in varied genres across the world. Some of them quite interestingly take their inspiration from traditional folk tales, many of them literary adaptations. But the nature, mode, medium, structure and

didactic of content have changed exponentially. The new shape of media content has challenged policy makers, content makers themselves, academia and governments. Creative flexibility, liberal expressionism and technical adaptiveness have all contributed to throwing up a new converged media landscape that must be interrogated.

I went to the University to get three degrees in Theatre Arts (BA and MA) and later a PhD in Media Arts. At the University of Jos, I became actively involved in play productions and remember playing lead roles in two major productions - one was the Caucasian Chalk Circle (1948) by Bertolt Bretch , Directed by the famous American Alan Cook and his wife Susan Cook in 1983. In the play which I had the special and unique privilege of co playing with the irreplaceable Sunny Orji Oti, I played the role of 'Iron Shirt'- a highly rancorous and exuberant character.

The Chalk Circle was my first experiment of artistic transposition and adaptation. At that time, I remember efforts by Alan Cook to transpose some cinematic efforts especially in freezing actions and creating play backs. The scenery, costume and make up of this essentially European production were adapted to full African culture and tradition. Cook was more or less converging art forms and cinematic forms in realizing a theatre performance with cinematic technology. Ever since then, I have practised theatre and drama, participating in several TV shows , setting up a drama troupe (Moves Theatre Promotions) which toured locations in Benue State, as well as running Entertainment and Drama shows at the Nigerian Television Authority (NTA) in Makurdi.

Talking about Television, my first exposure to TV practice was when as a student I attended a weekly dance and drama appearance at NTA in 1983-1984 in a programme called 'Funktime'. I later became the first producer to launch the Igala nation into the film TV industry with the first Igala movie called Amoboni in 1994. Incidentally, this happened about two years after the release of the famous "Living in Bondage" often seen as the first home video movie production in Nigeria. Thus Amoboni can also be described as one of the pioneer home video productions in Nigeria.

At the College of Education Ankpa where I became HoD of Theatre Arts, I had the unique opportunity of creating several productions and directing several convocation drama. I wrote the famous play Amoboni and the Colonial Heritage (1994) whilst lecturing at the College. I later adapted it to become the first Igala film produced by Ray Mak films. I followed with the second Otidi (1995) and adapted it to film in 1995. The cast of Amoboni was drawn from among theatre and drama students of the College of Education. The students expectedly were excited that they were going to make history as film stars - therefore not much was expected as artiste fee. The main crew was a local video camera man Abraham, turned Cinematography and the Producer Ray Akintola (God grant his soul eternal rest!) who produced the finances from ancillary profits he made from selling cars at Ankpa. It is instructive that the films broke even.

But my creative sojourn, as well as the reality of my vocational adventurism is encapsulated in the love for teaching and the surrealism

of the communicative essence. I taught briefly at Ankpa District Community Grammar School –mostly English Literature my favorite and English Language before moving to the College of Education.

After my PhD in Media Studies with my published thesis titled: "Adapting Traditional African Histrionics for Video-Film" (2008), I had already started a public service career, working as a content monitoring officer at the NBC. The job brought me every day to analyze media content on virtually all Radio and Television stations in Nigeria. Consequently, I had transformed from creating media content, as it were, to assessing, evaluating and criticizing media content. Scholarship has always been in my DNA!

From my life narrative therefore, it is apparent that mine is a life of the media and the arts - a combination of the dramatic and the performable, as well as the electronic and the communicative. I have been in front of the audience; I have been behind cameras; I have written plays and screenshot them; I have also been behind the desk as a technocrat; I have stood before my students teaching, and now I stand before this great and esteem audience delivering my inaugural address entitled "Media Convergence: Cosmo-Philosophical Ideologies and the Building of a Modern Nigeria". I cannot just thank the Almighty God enough!

MEDIA CONVERGENCE

Media convergence is a theory in communications where every mass medium eventually merges with others to the point where they become one medium due to the advent of technology and ICT. Alfred Opubor

(2004:12) explains that the technological advancements expressed in the convergence of the media characterized by high speed broadband connectivity, like internet and satellite broadcasting based on digital technologies (like in high definition cameras and digital editing and computer generated special effects) in enabling transmission of vast signals, has created immeasurable opportunities for distributing audio-visual services quickly and widely, also in reproduction and repackaging. Noting that they have the potential to define the way media affect their audiences.

Convergence is also described as the deliberate networking and/or interlinking of computing and other information technology concepts - media content, media companies and communication networks for better synergy and upgrade in communication output. In other words, convergence is more or less consequent to digitalization. Media convergence therefore transforms established industries, services, and work practices and enables entirely new forms of content to emerge. Thus, there is value in convergence of art forms, of communicative patterns and platforms. There are also inherent adaptive advantages but even these come with requirements for technical and artistic adjustments - in the manner and probably form and purpose on the communicative product. Convergence allows re-creativity, re-focus and re-direction and of course re-schematization and thematization of contents and communicative messages.

Convergence brings together the "three C's" - computing, communication, and content - and is a direct consequence of the

digitization of media content and the popularity of the Internet. I place emphasis on the earlier mentioned 3Cs and I shall return to their conceptualization and relevance in this inaugural lecture.

The Functionality of the Uses and Gratification Theory in Media Arts

The Uses and Gratification Theory of mass communication explains the uses and functions of media for individuals, groups, and society like Nigeria. The theory according to Igboaka and Louisa (2010:23) basically discusses why people choose particular media to fulfill certain needs. Individuals choose their own media consumption so they may incorporate it in their lives in a way most beneficial to them. Wimmer and Dominick (2000) cited in Adeyeye et al (2010:12) proposed that Uses and Gratification began in the 1940s when researchers became interested in why audiences engaged in various forms of media behavior, such as listening to the radio or reading the newspaper.

The theory notes that the users are goal-oriented in their media consumption and application. The theory further suggests that media compete with other sources of information in order to fulfill the user's gratification. In more recent years however, especially with the advent of the Internet, the perspective and study of uses and gratifications and the role the theory plays in people's lives is even more relevant according to Bumgarner, Katz, Blumler and Gurevitch cited in Adeyeye (2010:13).

Many studies involving social media discuss how uses and gratification theory can be applied. Johnson, cited in Adeyeye (2010:13), found that

Facebook users, a major platform for converged media, identify different reasons or uses for their adoption of Face Book. There have been lots of studies and even many more ongoing regarding the socio - economic, educational, political and other impacts of the Social Media.

Theoretically therefore, understanding the extent to which audiences have found uses and gratification from the use of the Internet and other media platforms in Nigeria for instance is to some degree dependent on the extent to which the citizens or the audiences adopt the technology.

Convergence is characterized by adaptation which is the Advanced Learners English Dictionary (2020:4) describes as a reference to that artistic and creative process where we recreate an existing work, concept or idea into other forms. It involves a whole lot of structural or even conceptual changes to the initial idea, text, play, concept or form. Sometime, it is the recreation of an existing concept, a translation or an entire reproduction. In the modern society, so many plays, drama, and films are now being adapted.

Now, several literary works have been adapted to films, what then should be the 'big' issue in adaptation? Ibesimi (2006; 3-6) in his article, "Goethe in Theatre and Films", records that in the earlier centuries, Faust was difficult to realize on stage because of its episodes and action, which speak of ghosts and witches, but filmographers were able to realize Faust in films, and by 1889 when the art of film making was still a new discovery, Goethe's 150th birthday was already being celebrated in about a dozen films. According to Ibesimi, most of the adaptations of

Faust into films appeared as short sketches and do not go near their source of adaptation in length. The films were however always shrouded in a dark adventure as in the original source. Ibesimi notes that in adapting Faust, filmographers simply imitate the matter and not the manner, meaning that issues rather than the structure are the main concerns.

In Nigeria the history of adaptive arts can be traced to the fertilization of the TV industry by the dramatic departments of the University of Ibadan and the emergence of WNTV in 1958. The adaptation of Chinua Achebe's Things Fall Apart by the NTA which held the Nigerian audience spell bound for years readily comes to mind.

Literary and Cinematic Cannons - Elements of Adaptation

Femi Shaka (2007:39-40) in an article titled, "In any good movie, the camera should tell the story", states that film has a filial relationship with literature, because most of the stories in a film start off as scripts to screenplays. Also because traditional narratives are characteristically oral, the film maker wishing to explore oral traditional narratives or histrionics must first transfer his image patterns and ideas into a literary script or the screen play before it is recorded on film. Shaka also notes that the whole idea of style, characterization and plot, which are prominent in films are also elemental features of literature. On the flip side however, Shaka observes that film is different from literature in the sense that the orientation is totally different, because the film is a product of the camera and the film director's point of view, while literature is essentially that of the author. It is also noteworthy that there

is a chain of people and personnel involved in the filmic process. Literature however is product of the creative imagination of the writer or writers, as the case may be, who manipulate characters, settings, language and plot structures to tell their stories.

Also commenting on this thread of thought, Egbe Edison (1979:89) in his work entitled, "The Language of Films", states that the film maker's language is the language of cinematic storytelling - the filmmaker speaks through images. He says that image, sound, narrative, style and montage are the cinematic linguistic codes. He further advocates that film language as a discourse should be looked into in terms of its philosophical overtones, meaning that film language is ultimately ideological. He notes that this philosophical thrust of the role of the cinema is especially important in the African traditional culture which is essentially oral and an expression of its world view. Thus, it has the possibility of being an excellent ferment in the vast political culture which the African masses possess.

Shaka however notes that in any good movie, the major vehicle for communication is the camera, the camera tells the story when it captures the actions, dialogues and sceneries in a way that the audience could follow and understand. Camera and the dimensions of camera are therefore a critical tool in narrative convergence, in that it captures the story; the technology of the camera also gives it the power to recreate, blur, manipulate, distort or entirely retell the narrative using effects and other styles. Shaka also notes that film is a serious area of study and scholarship; therefore he cautions that people will have to be

a little bit patient to learn the rules, such as the position of the camera on location and the shooting dimensions or the angles of the camera as the case may be.

In the process of adapting literature to film, the film script is very important. Agber Kwaghkondo (2008:4) says that the film script develops over certain distinctive stages. The first part of the process has to be creation of the synopsis or the storyline which is also called the plot. This may be obtained or inspired by the original traditional myth or narrative or even from historical accounts. It may as well be the idea of another writer or may originate from a producer, writer or any other source; the major consideration is the objective of making the film and the target audience. The original idea is then refreshed and rewritten into a shooting script that includes dialogue and camera action all targeted at both entertaining and educating the audience.

The essence of any filmic adaptation is for it to communicate to an audience. Here is the crucial requirement of content. In media productions, content is king, it is key and central to the communicative essence. Stressing this point, Yomi Olugbodi (2007:27-35) in his article entitled "Communicating film" states that the essence of any film enterprise is to communicate concrete and specific messages, from the view point of the gate keeper. He asserts that in film, communication includes the concept of the producer, the story of the script writer, the vision of the director, the interpretation of the actor, the eye of the camera, the manipulation of the editing aesthetics and the color imaginations of the designers. It also includes the response or the

8TH INAUGURAL LECTURE

feedback from the audience. He notes that it is a collaboration of all these to achieve uniform and united meaning or messages through which the target audiences must feel gratified and entertained at the same time, that makes a good film. To him, it is film language that affords the film the uniqueness of its communicative abilities.

CASE STUDIES

I present, here, two literary scripts: One is Amoboni (1994) and the other is Otidi (1996). They are examples of traditional narratives which I consciously adapted to film.

THE ORAL NARRATIVE OF AMOBONI: Amoboni is a historical drama that has resided in the oral traditions of the Igala people over time. It is derived from the history and oral narrative of the Igala people. The oral story of Amoboni is the story of the late Attah Ameh Oboni, the monarch who ruled the Igala people until 1956. As a traditionalist he believed strongly in the religion and existential worldview of the Igala, which had been handed to him from generation to generation, and the notions of the cosmic circle i.e. of the living, the dead and yet unborn. The conflict in the story arises from allegations of human sacrifice leveled against him by his opponents, and in apparent connivance or support by the British administration who considered him a heathen and a pagan. The story is told with awesome description of his exploits as a traditionalist who believed in the religion and powers of his ancestors. It is told with full images of myth and mysticism surrounding the Attah. He is said to possess so much magical powers that there was virtually nothing he could not achieve. He could make

land to flow over water, get bees to sting his antagonist and so powerful he could walk into the camp of his enemies unnoticed and disarm a whole village. And Ameh Oboni loves his people and his tradition so well that he will rather die than allow his traditions to be trampled upon. This firm belief led him to a clash with the Whiteman who wanted to stop him from practicing the traditions of his ancestors. In the course of the crisis between him and the Whiteman, he orders bees to sting the Whiteman and all the other chiefs who have gathered to attend a meeting. Mr. Muffet, the Whiteman, is enraged and plans to deal with Ameh Oboni. The Whiteman's plan is to dethrone him and send him on exile but before the white man can get at him, he commits suicide. In the end he dies as an incumbent and is buried in the royal cemetery like his forbears rather than be dethroned and disgraced.

THE ORAL NARRATIVE OF OTIDI: Otidi is a story that is derived from the folklore of the Igala people. There are many versions of the Otidi oral narrative text, but the most popular and the one adopted here is the version by Joseph Abu a traditional folklorist. As folklore, it is told in the evenings with people sitting around the fire, with the people and the folklorist participating in the rendition. The people also participate in the performance through songs and dances. The story is the story of a young man who was described as the most handsome man in the whole world. He and Metuwu have sworn on oath that they will marry. But Otidi travels out to meet the traditional obligation for initiation to manhood before he can marry. Before he returns the king marries Metuwu against her wish. Otidi returns and vows that he will take her back. At Idah he is able to see her through the king's wives who also fall

in love with him. Soon after Metuwu is pregnant, there is sickness in the Palace. The king threatens to kill Otidi and his parents but the poet tells him to listen to an accused before judgment. The king discovers that Metuwu and Otidi were sworn to marry before he came in. He releases her to him and the people rejoice.

FILMIC ADAPTATION: In terms of the filmic narrative, the sequencing of the storylines by and large followed the structure of the oral narrative but this had to be re-created into a screen play which formed the cinematic structure. Though the cinematic interpretation was more elaborate and realistic, the cinematic structure largely runs as in the narrative sequences and more or less follows the textual plot. But because of the unique advantage of the camera, it was possible to achieve close shots of visual elements like the masquerade, the beads, kola nuts and other artistic materials with the potential to create stronger impact and meaning. Camera shots and editing tricks also allowed for the creation of sound and light effects. More essentially the myth and mystery only imagined in the oral narrative and script became realizable on film. For instance the Attah could disappear from a car using dissolves; he could order bees to sting people and virtually achieved his magical purposes with the aid of film technique. This also no doubt increased the awe around him and phenomenally re-enforced the myth surrounding his ancestral and spiritual powers. This is a significant feature of the exaggeration and pastiche driven surrealism of postmodern popular art.

In terms of space, the filmic adaptation was able to compress events that

sprang over half a decade years and captured in over ten pages of print, into two hours of a compelling and moving story. Because of the potential for panning and tilting, and the malleability of the camera, it was able to capture the various movements inherent in traditional African living.

Though the poetry of the Igala language added to the thematic depth, the film language was nonetheless strong and visually descriptive. The arrangement of the image patterns is typically non-linear. This is a structural disposition of the narrative idiom. In Amoboni, for instance, in the first image set, we see the people involved in the traditional Ocho festival; they are involved in the religious rites and rituals, accompanied by drumming, dancing and singing. The camera shots alternately and simultaneously cut to another location and image set, where Achi and the other collaborators are spying on the festival. This image polarity instantly establishes the conflict that runs through the film. Though the conflict base is also established at this time in the oral and screen play, it is nonetheless more dramatically enforced by the visual contrast of the filmic image. From here the viewer is instantly prepared and introduced to the chain of confrontation and conflict that follows. This conflict in the image set is sustained in the 2nd to 7th image sets. Similarly the contiguity of image sets makes the images vitiate and transit to and between the palace of the Attah and the house of Mr. Muffet. This non-linear arrangement of the image sequence adds to the narrativity of the image pattern and also assists in establishing the changes and dynamism of the dramatic action which also builds up the suspense and conflict substantially. Polarity of the image patterns also ..

build up the visual conflicts of the film text. For instance, in the third image set the conflict peaks when Muffet visits Amoboni and they see eyeball to eyeball, the battle line is drawn and the viewer can only expect a tragic collision. This polarity of image style is a constant pattern of the image sets - in the third image set at the palace for instance, Achi and Amoboni are established on the same image set. Achi is rude to him and refuses to show respect. Also Muffet who later appears on the same set, questions Amoboni for practising the ritual traditions of his people; the contrast of race and ideological beliefs between the two also defines the magnitude of the conflict between these two distinctly.

Similarly, the image patterns in Otidi also reflect the non-linear feature of the narrative structure; the images move from one location to the other in a non-linear frame. In the first image set to the sixth for instance all the image sets differ in terms of location and are contiguous, but the polarity of the image patterns critically build the conflict essence of the narrative plot. The conflict is established in the 5th image set. The conflict peaks in the 9th and 10th image set when Metuwu's pregnancy is revealed and Otidi and the Onu meet eyeball to eyeball.

The conflict base is also established in all the image sets of the film structure, through image contiguity. The first image set, for instance, presents Otidi and his parents; they desire that he should marry but he says he can't marry until he is initiated to manhood. In the third image set all the girls say they love Otidi but it is only one of them he can marry. This is also repeated in the 7th image set where all the Onu's wives also admire him but he is interested only in Metuwu .The combination of image patterns in a narrative is clearly more important than its dependent narrative image.

Apart from the cinematic language, the film language also uses the conversational mode of the folktale. In Amoboni it is the praise singer; in Otidi, it is the narrator through the use of proverbs, idioms.

Let us examine the use of some traditional materials or histrionics in the films and see how they build up or construct the image structure of the films. Clearly, all art forms communicate in one way or another, often encoding their messages and meanings in oblique, partial, and fragmented ways. In the case of video-film they communicate through music, dance, style, dress and behavior of performers as well as dialogue and the direction of the cameraman and producers.

Thematically, the two films reflect the communal essence and feature of traditional African drama. Thematic didactics is a hallmark of traditional African narrative. The narratives must end with a message. Among the Igalas, a story must end with 'jagadakpojialo' meaning to resolve and end the story, which is usually buttressed with a moral message. This is type of traditional denouement where all pending matters are resolved in the tale. The tragedy of Amoboni is by all means the tragedy of the Igala people as a community; his character is defined by the imperativeness of his office, which assumes credibility from his socio-political authority and responsibility to the people and their affairs. Speaking on the essence of this moral order Amoboni notes,

> **Amoboni:** My dear Muffet, why do you poke your
> nose into issues that you do not understand,
> may know if a communal Cyclic ritual which
> gives life and breath to society is sacrilege….

> the people know the essence of the ritual and
> they do not only accept it but also identify with it.
> I am sure none of my kinsmen here has
> complained about this ritual, it is a communal
> act of progenation and procreation

The overriding principle of societal harmony is predominant in the video play. Amoboni portrays the nature of intrigue, conspiracy and betrayal as elements of the human nature; it explores the consequences of a clash of cultures as reflected in the conflict between Mr. Muffet and Amoboni. Importantly, the play typifies the dimensions of tragedy in the African cosmos, where the fortunes of the community are tied to the fate of the archetypal leader or community. The thematic consideration in Otidi also reflects that of societal harmony. It is easy that the life of the society is woven to the principles of the moral code and moral order, such that the king is responsible to the gods, the way he is responsible to the community. That is why the king can show deference to his subject, by conceding his wife back to him. Therefore the king exerts and enjoys authority to the extent that he acknowledges the gods watchful interest in his own conduct and how he exercises his authority over his subjects. The overriding issue is the morality of the king's power and its control over the people, especially to the extent that he can instill responsibility in terms of justice and morality, for the benefit of the entire community. Both Amoboni and Otidi acknowledge that man, subjects and kings operate under the watchful metaphysics of the gods and that the gods require of them a moral responsibility, which is a fundamental feature of traditional African dramatic themes. The ancestors, the living and yet

unborn exist to make up the cosmic super structure, which is premised on responsibility and justice, and this is crucial to the worldview of the African. Both films offer functional purpose for the development of society through the documentation or re-enactment of ethical and moral anecdotes that will uplift society. See schema below.

AMOBONI—JUSTICE, COMMUNITY, PEOPLE, KING, SUBJECTS ----OTIDI

Character and Characterisation: Archetypal characters especially Kingship is elemental to the construction of character in both Otidi and Amoboni. In Amoboni, the king is the principal character and the narrative could be said to be about him. This is so because the king plays very crucial roles in the spiritual, social and political life of the African society. It is perhaps difficult to treat the subject of societal order and morality and not talk about the king. In Otidi, the king is the antagonist and the drama is very much about his moral choices, as they are of Otidi's passionate exploits; with the credibility of his position, depending largely on his responsibility to the people and the watchful interest of the gods. The people revere the kings and equate them even to the gods.

> **Priest** - Gabaidu as it has been with your forebears so shall it be. The one who seeks your downfall is himself down, ,because he fights the gods. As you take this sacrifice may the blood of the lamb cleanse our land of all pestilence.

In Otidi, Idechu speaks of the Onu thus:

Idechu - Good people of Ogodu, I have heard all you said and I am glad. Let me quickly say that the blind man does not see an aggressive waterfall, can hear its crushing sound; the king Jachi is not the kind that will tolerate the exhibitions of youth or brazen ignorance, note that he has no rival and cannot tolerate any rivalry.

The above speeches from both films underscore the awe and respect with which the kings were regarded; it also underlines the magnitude of their powers. The priests also play very important roles in traditional African drama; they are usually the link between the people and the king and sometimes between the people and the gods. They play spiritual roles that create social harmony in society. In Amoboni, he is called Atebo or Oyoga. The screen play begins with the priest communing with the gods,

Priest- Gabaidu as it has been with your forebears, so shall it be the one who seeks your downfall, is himself down because he fights the gods. As you take sacrifice may the blood of the lamb cleanse our land of all pestilence may it rekindle our force and strength of purpose, may it make that ethereal link between us and before and future same.

Another important and traditional character in traditional African drama is the story-teller, narrator or poet. He is the one who through commentaries reveal the sequence of the storyline and helps in giving insights and explanations to riddles and complications in the storyline. In Amoboni, this character is presented in the diviner, Oyoga and in Otidi, we see the character in the poet Oma Abu. At the peak of the crisis between Muffet and Amoboni, it is the diviner that is able to comment on the perspectives of the conflict when he states,

> Oyoga - Gabaidu then like friends you are our common enemy And Gabaidu the Enefu is your collaborator…. I saw the Enefu on your throat with a strange epileptic desireto undo you. You will not give up.

In Otidi, it is Atebo who reveals the cause of the misery that befalls the palace.

> Atebo - Another man's fountains, another mans spring does not satisfy the other person. Your palace is sick and the sickness is right here. I mean inside this very place. To be more direct Jachi, from among your wives.

AMOBONI: ARCHETYPAL CHARACTER –ATTAH, ONU, OTIDI

The archetypal character represents the leadership of the community, they are also the representatives of the gods on earth, and therefore they

bear responsibility for communal good and well-being. They visually indicate the living and the ancestral in one breath.

Please see image patterns that show forms of association in both films below:

IMAGE PATTERNS THAT SHOW ASSOCIATION IN BOTH FILMS

(Kingship)	Power/Archetypes	(Leadership)
AMOBONI	MUFFET	Figures of world views
Masquerades		Costumes
	Source of story	
Folktale		History, Myth
	Communication	
Ornaments,		Kola, Beads/Materials
	Ritual Sacrifice	
Animals		Chicken
Goats etc		

LANGUAGE: Language is perhaps the greatest tool and communicative aesthetics of traditional African drama. The beauty of it lies in the repertoire of witty words and phrases, the dialogue, the proverbs and poetry, the chants and songs and other physical and metaphysical forms of communication. Language aids the delivery of meaning as it carries metaphors and imagery. A more effective way of

appealing to the perception of the audience is through the use of familiar images drawn from the environment, in this case images drawn from the Igala environment like farming, fishing, hunting and the various ceremonies associated with the people's social and religious existence.

Many African artists who have translated their works into English have explored and adapted traditional proverbs and idioms. In Andy Amenechi's "Concubine", the director explores the use of African songs, idioms, proverbs and chants. Also writers like Femi Osofisan, Wale Ogunyemi, Wole Soyinka and others have used indigenous language to great advantage. Let us therefore examine some excerpts of language usage in both Otidi and Amoboni.

> **Igagu** - very well my son. Out of the rocks come water,
> out of the palm tree, my son, comes palm wine.
> Out of the abundance of the palm of the
> soothsayer does he reveal the future

> **Metuwu** - don't bother mama, do not worry. I am used to
> milling you know, the child of the toad is not
> taught to croak, like its mother, it comes
> naturally. I am born into the mill.

Let us also see some examples in Amoboni. Here the script writer conveys the proverbs in both Igala and English. Where it is written in Igala the English translation follows. This readily facilitates the sub titling of the film for non-Igala audiences or viewers.

Praise singer -

> 'Ikelekuachiyaadowochobalaagba?' the rat does not
> meddle with the beards of a cat, if it does, is it not
> consumed ? 'olikekele a dago ofeugbakiacholubor?'
> an infant twine does not provide shade under an
> iroko tree. 'Ma pkaliokuta ateguuwo?' A man does
> not mount a mountain with a stone tied round his
> neck.

Praise singer -

> 'Ogbagadaogbawuunedokiyakechuawo.' It is the
> brave who attempts to slap the faeces of a child. The
> ash of a burnt forest shall remain the make-up of the
> baby monkey. The goat even if it runs a million miles
> shall never sweat.

Songs and dances as well as costume and make up are also used with beneficial effects; there is virtually no African traditional drama that does not adopt the use of songs, music and drama. Wole Soyinka (1976:6) corroborates this when he posits that it is unmusical to separate music from myth. It may well be said too that it is unmusical to separate music from African drama. Music is used to convey metaphorical meaning and can be used to indicate mood and action. In the music of traditional Africa the history and origins of a people could be told and the myth of origin reenacted. Music and songs also bear religious and ritual import.

In both Amoboni and Otidi, music is used intensively. The former begins with a song. A creeping "etube' gong sound heightened only by a ding of the gong, starts quiet inaudibly and grows to a crescendo

which gets exotic only to stop abruptly. This is followed by the chant 'ojogwata' 'amideju' by the women. This is followed by oleleoo, the chant "ojogwata" meaning the gods greet the Attah and the choral response "amideeju' may he live long implies the value of adoration of the Attah by the people. The song is traditional to the Igala and does symbolize the cosmic, spiritual and religious authority of the king; it reminds the people that as king he is spiritual as well as human. In the play, the songs are written in Igala and this may have been done with an Igala audience at heart. Many African writers prefer to leave the songs in the traditional language probably because songs like archetypes in any language have the potential to appeal to the people. Many of the proverbs are delivered in between songs and chants. In Amoboni, the praise-singer who does most of the chants and praise-singing punctuates most of his actions with songs this helps him to maximize the communication of his message. In Otidi, songs are also used extensively; the film begins with a song (set in a typical Igala village, the totality of the costume is Igala, religious, political and social - the Igala 'Alo' folk song is on. In traditional Africa, songs will normally mark the beginning of a story and a performance this is so because songs can readily arouse attention and interest, it creates from the beginning the necessary ingredient for communal participation. In Otidi, songs are rendered intermittently at intervals; this is a particular feature of folktales, as action, narrative and songs make the folk story interesting and instructive. Messages and meanings are delivered through songs. For instance in Otidi, just when the king is about to order the execution of Otidi, the poet burst into a song. 'Enekumakpabaki ma gbomunwu no' Meaning even a man sentenced to death should be given a right to

fair hearing. It is from the point of this lyrical interjection that the King gives the accused a right of fair hearing.

Let us also examine the use of costumes and makeup and other visual symbols. Costume and make up play very functional roles in the films. The costumes help to establish time and space as well as meaning and mood. The strongest advantage perhaps of visual symbols is in their ability to stretch in infinite manner meanings and perceptions. In Amoboni film we see the costumes of the Attah. He is clad in traditional materials, he wears feathers round his head as part of his head gear, this is indicative of Igala history and mythology that the kingship institution is derived from the tradition of hunters. He also wears beads round his wrist which is also symbolic of his role as custodian of the people's culture and tradition. He also carries a horsewhip which is indicative of his ritual authority over the religious, political and spiritual affairs of the people. On his chest is the face mask called 'ejubejuailo.'. Meaning the eye that scares the eye,. This indicates that the Attah is both man and spirit. The physical embellishments of the Attah especially in his costumes reflect the symbolism of the people's history and tradition. In the festival scene the young maids or virgins are clad in white costumes, this is indicative of the girls innocence of the virgin. White, among the Igala, symbolize innocence and purity very much the same way as in other traditions of Africa. It is also associated to the peace of the ancestral and reflects a clean spirituality. The priest -the town crier - is clad in ceremonial ritual attire as worn by the Igala-'achi', 'okpe' and 'ochachi' caps. These are traditional costumes of the Igala people. The 'Ochachi' cap is worn by the elderly and wise and commands respect among the Igala people.

Apart from the costume of the Attah in the film, other costumes are of ritualistic and thematic import. In the festival scene at Erane, where the people go to make sacrifice to their gods, the young maidens who lead the ritual procession are all dressed in white this is indicative of the innocence of the virgins this is also reflective of color visual symbolism in other parts of Africa. White, in Igala costume and tradition, is indicative of innocence or solemnity. That is way it is associated with virginity or purity. It is also associated to the peace of the ancestral and reflects a clean spirituality. That is why the corpse of the Attah in the last sequence is clad in white. The black color is the color of sorrow and sadness.

Visual Symbols: Visual symbols generally play a major role in interpretation in traditional histrionics. Let us examine the following and their significance or import in the two video–films.

Kolanut: Like costume, physically visual items like kola nuts also carry with them significances and meanings. Kola-nut is the ritual food of the gods, in any event featuring the Attah, who in any case is regarded as an ancestor, kola-nuts are present. This is indicative also of the presence of the gods. It is also used to seek the intervention of the gods, to make peace or consummate oaths and vows. It is used to appease the gods.

Livestock: Livestock are also reflective of deep significance in Igala tradition. At the festival scene, the Oyoga who is the chief priest sacrifices a live cock to the ancestors, the livestock, fowl and goat are a symbol of sacrifice and they signify the permanent contact between the

dead and the living, It also signifies the import of sacrifice in the daily existence and experience of the people. Livestock fundamentally reflects the religious world view of the people.

The Divination Beads: The Igala are a very religious people, they believe that there is a permanent relationship between the living the dead and yet unborn. This is very much so with most African societies. They also believe as stated earlier that the ancestors have a permanent watchful interest in the affairs of the living. The minds and interest of the ancestors can be easily ascertained through divination, it is therefore incumbent that the gods be consulted regularly especially on issues which seem unclear to the living. The divination beads is signifier of this ritual and believe, from the beginning of the film just as the Attah is introduced he is seen with his chief diviner the Oyoga and on the floor is a close up shot of the divination bead, the divination bead is a strong visual symbol of the peoples religious believes .

Masquerades and Mask: These are a strong symbol of traditional Igala believe patterns. The masquerades are a symbolic representation of the dead among the living. Commenting on masquerades among the Igala, Miachi cited in Idachaba (1995:19) notes that, among the Igala masquerades are held to be ancestors of the people coming out in grace and in love and sometimes in fury and anger but with purposeful corrective objectives aimed at purifying or re-ordering a disorganization created by the living. He further stated that:

Masquerade and masquerading form very strong elements of traditional festival, they not only indicate the presence of the ancestral world, but

their ability to dance and entertain make them an integral feature of the festival. There is virtually no Nigerian society that does not value the culture of masquerades.

In Amoboni video, masquerades can be visualized in the festival scenes, their presence alone signifies the cosmic nature of the Igala world view and an instant re-enactment of the peoples history myth and mythology.

Musical Instruments: In Igala culture and tradition music play very crucial roles in the religious, ritual perspective and also on the entertainment level. As stated by Soyinka (1976:40): "it is unmusical to separate Yoruba music from myth and poetry, the nature of Yoruba music is intensively the nature of its language and poetry ,highly charged ,symbolic".

Drums in Igala tradition usually herald the presence of masquerades and symbolize the occurrence of a ritual or festival, drumming is usually accompanied by fluting and the calabash 'echa' which also produces the rhythmic sound accompanying the drumming, as instruments of music, they signify the value of music in Igala traditional religion and world view. Closely linked to the drum is the metal gong ,the gong produces sound but its purpose is more for the very crucial essence of communication, the gong is signification of the medium of communication between the Attah and his people and also between the gods and the people ,in the video Amoboni the gong is used the announce the date of the festival ,it is used to herald the arrival of an Attah to a new town city or location, therefore the people are expectant of an information any time they see a gong.

Another object of visual import is the Bow and Arrow. The bow and arrow indicate hunting, though in Igala mythology it goes beyond mere hunting; it is a reflection of the origins of the kingship institution, Igala myths state that the first Attah Ayegba Omaidoko was a hunter and hunting is a noble royal tradition, The bow and arrow used at the hunting festival, the Ocho indicates in concrete symbolic terms the re-enactment of that myth.

In Otidi, we see lots of idioms and ornaments that reflect traditional fashion and behavior of the people. Alewo and her friends make their hair in traditional patterns. Igagu, Otidi's father is at the furnace, girls carrying water pots on their heads, the boys carrying machete for hunting etc - all these create a mental and archetypal picture of Africa in the minds of the reader or viewer and they can identify and relate to it quite easily. This no doubt facilitates interpretation and understanding of the thematic and perceptional essence of the texts.

Like Amoboni, the Otidi video is replete with traditional symbols of archetypal significance. The setting is established by a long shot which is followed by a close up of a thatched hut, symbolizing the spatial and temporal elements in play and enunciating the environmental realities of the traditional rural society. As we are introduced to the story sequence or plot, we see material symbols of Igala culture and tradition .Otidi's father is working at a furnace and we see the fire and stick symbolizing his occupation as a blacksmith, which immediately takes the viewer's mind back in space to traditional African nay Igala traditional society. It is worthy to note too that in contemporary Nigeria

these technologies are getting extinct, thus the video-film therefore becomes a mode for the documentation of these traditions.

Later on, we see Otidi's father using the hoe which also symbolizes the farming occupation in the same way that bows and arrow indicate hunting. Otidi's mother on her part is working at the compound where we see her use mortar to make palm-oil, she serves her husband water in a calabash from and earthen ware pot all indicative of traditional society. Color symbolism is also reflected in Otidi, when Otidi, the protagonist goes for initiation the floor is painted white, and white chalk is rubbed on his body .White signifies ancestral presence and is regarded as the ritual mark. It symbolizes the omnipresence of the ancestors among the living, red beads worn or adorned by the women is reflective of beauty. Costuming in Otidi is reflective of the origins of the people. The women are clad in the woolen cloth called 'achi'. They simply tie the 'achi' round their waist or just round the groins as skimpy pant just enough to cover nudity. The costumes are indicative of the time of the folklore - apparently a time before modernity.

Masquerades are visible in Otidi the same way we visualize them in Amoboni and for same symbolic and didactic purposes as they indicate the presence of the ancestral over the activities of the living. Again in Otidi, musical instruments are visible. The poet who is more or less the narrator or folk teller tells the story in lyrical songs which is accompanied by the sound of the gong and the bell. This also signifies the elemental essence of music in the African narrative. Kola nut is used in very much the same way as in Amoboni to ritualize and symbolize

the interrelationship between men and men or women as in a marriage. And between men and the gods, it is offered to the ancestors at moments of ritual sacrifice or when a need is requested of them. Kolanut largely signifies the bonding of a relationship either of the physical or the spiritual. As in Amoboni, the king is clad in his costume but with a feather headgear signifying the mythology of the royal hunter in Igala culture and tradition.

It is important to observe the following - that though traditional histrionics are by their constructs indigenous and popular, they seem to assume wider circulation and appreciation through the very penetrative and highly circulating video format. Amoboni and Otidi as history and folklore existed in the fables, stories and narratives of the people but their popularity grew in leaps and bounds after they were adapted into video formats. Not only did the visual realism enhance popularity, it also proved that commercial gains could be derived from the popular cultures and traditions of the people.

OF ORAL NARRATIVES ADAPTATION AND CONVERGENCE

The adaptation of traditional histrionics to the video medium obviously enhances meaning and perception among viewers. As stated earlier, traditional African theatre and drama practitioners facilitated the new video industry in Nigeria. In fact, the Nigerian video film is built on the rich traditions of Nigerian culture; as most story lines from these films draw heavily from traditional African myths and legends as well as way of life. The folktales, folklore, history and myth have consistently provided the source for many of the Nigerian video film content. This

has been the case even at the advent of the indigenous film culture in Nigeria. The Hubert Ogundes, the Ola Baloguns, the Duro Ladipos and a host of other earlier film makers have relied heavily on traditional sources to the extent that they could all be described as African cultural ambassadors. It is also true that in contemporary home video productions, historical and mythical materials have continued to provide the material sources. Thus, cultural parameters have become very fundamental in giving the industry a thrust, such that even where the issues and subject matter in the films are not traditional, the core values and foundations are often based on cultural indices and paradigms; that way the contents are made to be constructive in philosophy and intellectual thrust.

This lecture recognizes however that a lot more needs to be done to adopt the intellectual dimension of African histrionics, noting the need for the video medium to tap from the depths of African aesthetics as contained in oral narrative histrionics.

The Nigerian government must evolve a media content policy, one that takes into account the vast opportunities offered by new media platforms for diverse contents. The policy must take cognizance of artistic and press freedoms, opportunities for the maximization of media content –economic and other potentials for Nigeria. It must also focus on the social and moral ramifications on the development of adolescent and even adult minds. The policy must also promote local technologies for local media content production. In all the policy thrust must be on how media content can promote national development in the 21st century.

8TH
INAUGURAL
LECTURE

POTENTIALS FOR CONVERGED CONTENT IN NIGERIA

Current Data on the Media Industry in Nigeria conducted by Mediator UK (2016:10) reports that Nigeria has the following:

- Highest number of TV/VCR penetration in Africa of 26 million TVH
- Most active media/broadcast sector with over 700 TV Radio stations and radio stations
- "Nollywood": The 3rd largest movie producing nation after India and Hollywood.
- The Nigerian entertainment market is deep.
- With 55 per cent of Nigeria's 192 million population being accounted by youths-
- The majority of Nigerians currently access only FTA, and this is likely to continue.
- Pay TV projected to hit 25% of TVHH by 2017
- Increase TV offering with more diversity & Role of DTT Pay TV platforms.
- Current quality of TV offering is below expectation; eg. Insignificant local children/youth or family oriented programming.
- Current Advertising market not able to support increased FTA TV offerings alone.
- Promote Regional TV/Local TV content

- TV offering also not adequately reflect wide diversity of communities in Nigeria.
- Over 700 Tv channels on Pay Tv and over 400 radio stations across the country.

Three immediate challenges of the Nigerian Media Industry include:

1. Access to data, storage and server costs are the most prominent financial barriers for most content creators. Given the large scale of these platforms,

2. Original content is also a significant challenge. In the age of streaming services, intellectual property ownership for independent producers is another serious challenge. It is crucial for content creators to own the intellectual property of their content. Specifically, from an African perspective, we need to own and access the back end of our stories.

3. Cost-effective access to content is the most challenging hurdle for most consumers, much like content creators' data issues. It's a similar challenge for consumers – hence SABC and YouTube are still leading in consumption rates. People shouldn't have to struggle to access the content. The best strategy would be a collective effort from various industry players, government and corporate sponsors to lower the cost of data and educating consumers on how to consume regulated content online. For example, YouTube, a Google product, has such high storage levels globally. You are able to watch content from the lowest resolution in standard definition to the highest quality

resolution. It is able to accommodate mobile phone users who use entry-level mobile devices to watch online content, all the way to users with high spec smart phones that can handle 4K video. They have this extraordinary algorithm and system where inclusivity is key.

The Value of Convergence and the Social Media

The Internet: Perhaps the most manifest application of media convergence is the use of the cell phone - where users all over the world are auto connected to sound, word, visuals and data at the same time with astounding ability for real time interactions. Broadcasters are increasingly integrating their contents with social media and web media sites. To approach this pragmatically, broadcasters need to change their mindset to tune and understand the nuances and intricacies of the uses of social media - some of which also bother on regulations.

In Nigeria, the social media is increasingly becoming an asset to broadcasters; many broadcasters obtain sources of information from the social media. Many stations are also engaged in internet broadcast through streaming. But this platform offers a lot of regulatory challenges in that social media sources are not usually verifiable and they are always lacking in the observance of the rules of decent broadcasting and credibility.

As noted earlier, the principal technological platform is the tool called Internet and the medium is the broadband. Broadband is wide bandwidth data transmission which transports multiple signals and

traffic types. The medium can be coaxial cable, optical fiber, radio or twisted pair.

In the context of Internet Access, broadband is used to mean any high-speed Internet access that is always on and faster than dial up access, dial up accessories over traditional analogue or Integrated Services Digital Network (ISDN), Public Switched Telephone Networks (PSTN) services.

Industry Journal IT Telecom and Digest (2016:13) states that as far back as a decade ago, nearly 88 million Nigerians possess access to the handset and to the Internet. It reports that from a miserable 400,000 lines in 2001, subscriptions have grown to over 148 million lines. With Internet Access facilitated by the maximization of the broad band spectrum, many more Nigerians are now able to access a plethora of media choices and multiple contents.

However, by 2017 as reported by several Nigerian newspapers, the number of internet users in Nigeria's telecommunications networks increased to 91.6 million quoting indicators from the Nigerian Communications Commission (NCC). Presently, Nigeria has smart phone uses and internet subscribers well above 150 million. With this massive leap in internet and therefore social media usage, the question then is what is the infrastructural state of the Internet in Nigeria and indeed the African continent?

Africa has the lowest number of Internet connections in the world - only 22 percent of the continent has access. It also has the largest potential for progress. The African Union, with support from the World Bank

Group, has set the goal of connecting every individual, business, and government on the continent by the year 2030.

The most popular social media platforms.

- Platform Users
- Facebook 27 million
- YouTube 24 million
- Instagram 10 million
- Twitter 9.3 million

Popular African News and Entertainment Platforms Delivering Content:

Bounce News – Nigeria: Bounce is your personal news service - as you read, it personalizes your feed by learning what you like and recommending everyday stories that matter to YOU. Bounce lets you own your experience by choosing your interests. So you'll get important breaking news, big political matters, as well as must-know sport, entertainment, music, fashion & health stories that are relevant to you. All these stories are from the best Nigerian and international news sources, and all in one place.

Jokko Text – Senegal: Jokko Text is the new online music service that allows fans to make money by sharing their favorite music from upcoming artists then adding and selling them by SMS. Jokko Text is available in 50 countries; transactions may be made by credit card anywhere in the world.

Vodacom Music - South Africa: Vodacom music is the latest innovation in music entertainment brought to you by Vodacom. You now have access to millions of songs and albums to download whenever you want in your own time and listen to at your leisure.

Vodacom Games - South Africa: With Vodacom games mobile entertainment has never been so simple: no registration, no credit card and free to browse. With Vodacom Games you can download all the games you want for your smart phone or tablet, get access to thousands of the hottest games, download and/or play as much as you can and. And Vodacom live is free to browse and games are free to download.

Sportsie – Nigeria: Sportsie is a premium destination for sports fans covering the games of football and cricket. It includes live scores, commentary, news, video highlights, and social news from players to wives and girlfriends (WAGs). It also includes real-time predictions and fantasy games which fans can play with friends and other fans and be part

MTN, AIRTEL, GLO and IROKO TV are fast becoming major platforms for content development and distribution in Nigeria.

Virtual Reality - New Frontier in Media Technology: Virtual reality (VR) is another emerging format and platform for media broadcast. VR is a three-dimensional virtual world which can be explored and interacted with by a person. Using a head-mounted device to display video content, the user can manipulate objects or perform a series of actions. Additional sensory inputs, such as touch, sound or smells can

be used to contribute to the overall immersive experience theatre experience and arguably the first VR device. This has an amazing impact on the viewers experience and can be used to maximize viewership aesthetics. This technology is quite new and not much in use by Nigerian broadcasters who still spend tons of money to report events and actualities from locations which virtual reality can easily accomplish from a central location. However, while VR may be a highly titillating personal experience, it still cannot replace real live or even recorded events.

Fibre Optics: This is the technology of the future, says Dominique Glauser (2015), CEO, Fischer Connectors. Following the increase in content quality and availability and since lots of telecom network equipment already uses fibre optic interfaces for data transfer; the next natural thing is for the social media to go fibre optics. Fibre optic is the technology of the future, offering opportunities to increase capacity, streamline supply chains and simplify content production and delivery. However, broadcasters face the challenge of finding the right solution in terms of costs and maintenance, since the average cost of content creation is dropping due to an every broader public getting involved in producing online content.

Satellite Communication: This aspect of media communication has a long and healthy future argues Jan Molter (2015), managing director, Hiltron. A curious aspect of modern life is the appearance of ever stranger forms of transport. Perhaps the strangest this year was the ingenious creation of a free-flying hover board fixed with satellite

imaging devices that recently carried its inventor a distance of 275 meters before pilot and craft subsided gently into a Quebec lake. However, satellite communication systems are themselves a form of transport, sending signals rather than passengers or cargo.

The IP Production Learning Curve: Now imagine a production workflow that allows you to maintain your best production talent in a central location, but receive camera feeds remotely from wherever the action is happening in real-time no matter the location. This is how several production companies work now as the demand for high quality video continues to rise. It is already happening and it will continue to drive demand for more efficiency on the broadcast side of the IP framework.

IP workflows will continue to democratize broadcasting, whether we like it or not. The advantages are too numerous and enormous to mention here and some that have not even been imagined yet, but think of an individual producer who today cannot dream of affording more than four camera inputs, having as many as he or she could possibly use – from anywhere in the world. Multiply that by every company in the world that knows it needs to create quality video to be successful and then you can see what one is referring to here.

Technology also has been an utterly official component in allowing the art of television to continually evolve and become more beautiful, impactful and immersive. At the heart of this journey to the internet era of television lie three technologies in particular.

The cloud technology is fuelling agility and dynamism across TV, and will be key to serving the constantly shifting and ever changing demands of the consumer. It is an industry imperative which will deliver a whole host of cross selling opportunities, social interactions and will change the way consumers discover, navigate and experience content.

It is noteworthy that VSAT (satellite) industry is also undergoing a radical transformation, both from a commercial and technical perspective. The current generation of service providers will be required to address an unprecedented range of applications while driving massive economies of scale. Having the right multiservice platform will be the key to success in this new VSAT paradigm.

Multi-Channel Platform Benefits

Consumers are now increasingly watching much more TV and Video content on tablets and smart phones, with broadcasters looking to make their linear and on-demand services available to all devices in cost-effective ways.

Repurposing broadcast content, to make it available on various browsers and applications across multiple devices has become highly complex and it's a significant additional cost to produce multiple feeds.

Unlike satellite, terrestrial and cable networks offering fixed, stable distribution costs regardless of the number of viewers, the costs of content distribution network (CDNs) over mobile and fixed broadband networks are increasing rapidly as user numbers and viewed minutes rise.

Personalized content and targeted advertising are commercially important and there's real need to be able to knit together varied audio and video components into underlying broadcast or broadband streams.

Secondly, transport technologies based on IP can now offer equally efficient delivery of linear TV and video content, with a range of features especially well suited to the needs of users with mobile and broadband-connected devices. For new entrants to the market, IP-based technology over mobile and fixed broadband networks can offer a compelling solution to their distribution needs, despite many legacy receivers remaining unconnected to the IP world.

Nigeria ICT Policy

To adequately provide for the era of Convergence, the 2004 Draft Communication Policy (2004:6) in Nigeria provides that a modern policy on information must address Information and Communication Technologies (ICTs), including all technical means for processing and communicating information which could be in the form of data, voice and video. The application of digital technologies, transmitting techniques, communication equipment, media communication as well as techniques for sharing and processing information and communication, will enable Nigeria to participate in a rapidly changing world in which work and other activities have increasingly been transformed by access to varied digital technologies and new methods of information and communication. It is significant that this new policy thrust takes cognizance of the era of technological convergence.

Similarly, the white paper on transition from analogue to digital broadcasting in Nigeria, states in paragraph 2.0 that Government notes the recommendation that efforts should be accelerated on the consideration of issues relating to convergence with a view to taking a final decision as soon as possible in the interest of the industry and national economy.

The objective of ICT according to the document is to:

- make Information and Communication Technologies available, accessible and affordable to all;
- foster interactive communication among Nigerians;
- facilitate public consultant in the development and delivery of policies, programmes services and initiatives
- facilitate the active participation of all citizens in the global information society; taking cognizance of the policy implications of technological convergence
- encourage the development of indigenous content and participation in the World Wide Web (www);
- Assist and support e-government, e-learning and other e-applications initiatives.

Implementation Strategies:

A national portal shall be established as a gateway and central point of access to the nation and its government. This portal shall provide links to government agencies' websites. Registered Civil Society

Organizations and Non-Governmental Organizations, NGOs, shall also be encouraged to establish their presence on this site;

Community information centers, tele-centers, cybercafés and internet kiosks shall be encouraged in rural and under- served communities across the nation;

Government agencies shall set up website guidelines for their agencies to ensure consistency in branding and high surfing quality;

There shall be consistency in information disseminated by government across all channels of communication, with every ministry providing basic information on its key programmes and activities on a regular basis for posting on the website;

Agencies/bodies involved in ICT and media activities shall collaborate and explore avenues for synergy;

Internet accessibility shall be provided for all public servants, as well as those working in other organizations, institutions and establishments;

There shall be a national data base for the collation, storage and updates of major historical events and information about the nation;

All barriers to the ownership of multi-media organizations shall be removed, prospective operators, content providers and emerging media platforms shall be encouraged through incentives;

Government shall establish legal frameworks for the management of ICT in the mass media industry; especially emerging media, which, will include, but are not limited to: digital rights management; guarantee of

individual's privacy and protection from the misuse of privileged and confidential information;

An ICT framework shall be established to set new standards and operational guidelines, to enable mass media professionals and organizations acquire the required competencies and knowledge.

There shall be periodic reviews in line with global trends and good practices as and when necessary to maximize the benefits of ICT in national development.

Converged Narratives

Perhaps a vital question to ask at this stage is: what offerings are available from converged media for adapted narratives? There is increasing benefit of converged technology for advancement of content.

1. Advantages of the economics of content distribution. With converged technology there is wider distribution and inter platform exposure.

2. Increased capacity for aesthetic attainment-through Video and audio recreations - like in advertising and small contents as contained in Airtel rain maker, Mama wey cook good soup, Nedu, officer woo, Broda Shagi, etc

3. But the disruptiveness imposed by convergence remains a major point of interest. As the Director- General of the NBC I have witnessed the disruptiveness of converged polices and even technology.

In the year 2019, I was first appointed a member of the Presidential Committee on the Reform of the Broadcast Industry; I was later appointed the Chairman of the implementation Committee on recommendations after it was approved by Mr. President.

At the policy level, the reforms met resistance from a section of the board who not being knowledgeable of the dynamics of broadcasting, viewed the new provisions which included the regulation of the social media with suspicion. Similarly, some operators of the industry also thought the new provisions as a strategy to emasculate their freedoms. This fear has no doubt been festered more by the continued insistence or threat that the social media must be regulated or controlled at all cost.

Converged Positions: The Regulators and The Politicians

On the flip side however, it is however a fact that media convergence can also offer negative out –puts, thereby raising critical ethical and professional questions.. There is what I will want to identify as Media Rudeness consequent to the Convergences of the Media. Some have described it as intrusion. Rudeness is the lack of respect for other people and their feelings. Synonyms for it include: cheeky, insolent, disrespectful, impertinent, impolite and discourteous; it is something that affects a situation or a people's life in a way that they do not want. Recently I monitored a radio programme where the anchor talked about cyber flashing-a situation where men or women throw or flaunt their nudity at potential or prospective customers some time to the embarrassment of the receiver. Truthfully media convergence has brought so much freedom and flexibility of expression that almost all

governments are beginning to evolve policies and strategies that can curb its excesses. Remember the twitter controversy: it is consequent to the evolving effects of the social media consequent to media convergence. I recall that as DG NBC I wrote a memo then to all broadcasters more or less appealing but actually directing them not to patronize the social media platform Twitter. Why? The ubiquitous social media has removed the speech of the Nigerian President from its platform whist allowing the leader of the Biafra agitation to freely lampoon the President and the government of Nigeria. It took almost a year for the matter to be resolved and Twitter was more or less compelled to certain agreements principally to register in Nigeria, to allow some community standards in ensuring that it does not carry harmful media content against Nigeria.

As acting DG of the NBC I supervised a major effort to create fresh regulations on the use of content on converged platforms when we promulgated some amendments to the 6th edition of the Code - the new amendments provided the following:

The following are the amendments to the Code (2006: P) and NBC Act.

(a) Online/Web Broadcasting:

1. A new Section 2.0.3 to read thus:

   "All persons who wish to operate web/online broadcasting services in the Nigerian territory shall be registered with the Commission"

2. A new Section 2.12.7 to read thus:

   " All web/online platform owners (IPS) shall bear liability for every content on their platform"

3. All programme contents shall conform to the Provisions in the Code on programming standards, especially on the provisions on Hate Speech and Fake News.

4. Where a service provider or platform provider breaches the provisions above it shall be liable to provision of the Code for sanctions, including a takedown order from the Commission, a block or shut down order.

(b) Hate Speech: Amendment to Sanctions

Section 15.5.1: ....

>   (i) Light .... N200,000.00 – N500,000.00
>
>   (ii) Heavy....... N500,000.00 – N4,999,000.00
>
>   (iii) Severe...... N5,000,000.00 and above

(c) Furthermore, Section 15.2.2 was amended to read:

The Sanctions for Class B are:

(a) Written warning to remedy/rectify a breach within a reasonable time frame, failing which a penalty shall be imposed;

(b) Failure to comply with the Provision of "a" above shall attract a reduction of daily broadcast hours for a given period. The recommencement of full broadcast hours shall be subject to a heavy penalty for public and commercial broadcasters and light penalty for Community broadcasters".

(d) International Broadcast Signals:

A new Section 2.12.8:

"International Broadcasters transmitting signals into the Nigerian territory shall take cognizance of the Nigerian Broadcasting laws and international principle of reciprocity".

Unconventional Reportage

- In contemporary times, the impact of modern technology has significantly enabled citizen's contributions to journalism, beneficial to broadcasting. In this genre of citizens' reportage such as "User Generated Content", UGC, provides instantaneous Eye-Witness account.

- A Broadcaster shall be mindful of materials that may embarrass individuals or organizations or cause disaffection, incite to panic or rift in the society in the deployment of User Generated Content.

- A Broadcaster shall ensure that materials sent in by user generated sources are clearly labeled.

- A Broadcaster shall ensure that materials from user generated sources meet all provisions of The Code.

- A Broadcaster shall be mindful of materials that may embarrass individuals or organizations or cause disaffection, incite to panic or rift in the society in the deployment of User Generated Content.

- A Broadcaster shall ensure that materials sent in by user generated sources are clearly labeled.

- A Broadcaster shall ensure that materials from user generated sources meet all provisions of The Code.

It will obviously seem from all the above that government is scared about the impacts of the converged social media-is the fear unfounded? As DG NBC I had the uphill task of putting this regulation to test-The Endsars campaign brought to the fore some of the direct consequences of User –Generated Content facilitated by converged media-protestors, activists , youths almost everybody become reporters at the Lekki Toll gate, the most prominent among them was the famous DJ Switch who broadcast clips indicating that there was a massacre, she claimed that soldiers shut at armless and harmless youths – Nigerians believed her, people got enraged and destroyed property worth millions, policemen were killed. To halt the continued reportage of this largely unverified and unsubstantiated reportage the Commission under had to fine three airing stations –Channels TV, AIT and Arise TV 5,000,000,000 Naira fine in line with the regulations in section 15.1 .(C) above. Sections of the society especially the media criticized the regulator claiming infringement of press freedom, but government felt the breach was capable of leading to breakdown of law and order and even expected a stiffer penalty.

CONCLUSION

Converged media has come to stay with humanity, so are the disruptiveness, the rudeness and the innovativeness that come with it. Conventional processes and rules for adaptation have been jettisoned .The big opportunity provided by converged media is in the capacity for adaptiveness. Makers of mediated content, producers and makers of technology, mediated product consumers and indeed those who

formulate media policies must seek continued adaptive means for the maximization of converged media.

The Igala film industry I started in 1995 has today assumed global reckoning thanks to the enigma of converged media. In December 2021, I attended the launch of an app called IGOTV which is essentially founded to distribute Igala films across the world. It will be distributed Over the Top. It will be distributed terrestrially that is the power of media convergence granted by technology and the internet.

No doubt cultures are converging, identities are converging; race differences are converging; businesses and economies are converging. It is time for a converged humanity, propelled by tolerance, adaptiveness, intrusions but accommodativeness.

That to me is new reality, the new norm as they say now and we as scholars, administrators, policy makers, must continue to interrogate its impacts and potentials for posterity.

THANK YOU.

REFERENCES

Adeyeye, B., et al. (2010) "Social Media as Tools for Disseminating Agricultural Information to Farmers in Plateau State, Nigeria." Journal of Communication and Media Research Vol.2. No. 2

Agber, Kwaghkondo (2007) "Scripting the Nigerian Home Video Film" , a presented at Post Graduate Seminar , Department of Theatre Arts, University of Abuja. November 2007.

Bir,i Emmanuel. (2010) "Perception and Usage Pattern of Social Media By Students of Higher Institutions of Learning in Delta State Nigeria." Journal of Communication and Media Research. Vol.3.No. 2

Bumgarner, Katz, Blumler and Gurevitch cited in Adeyeye et al (2010:13).

Egbe, Edison (1979) "The language of films, its application to the Nigerian cultural environment" in Alfred Opubor and Onuora Nnueli, The Development and Growth of the Film Industry in Nigeria. National Council of Arts and Culture. New York. P. 89

Glauser, Dominique (2015) "Improving Broadcast Experience." The IBC Daily, NNew Bay Media, TVB Europe, LondoN. September 13, 2005.

Ibesimi F.N. (2006) "Goethe in Theatre and Films: Faust and other works Among Creative Artiste.' A paper presented at

8TH INAUGURAL LECTURE

SONTA, University of Nigeria Nsuka,11th July 2006. P. 39-40

Idachaba, Armstrong (1998) Amoboni and the Colonial Conspiracy. Igala Academy, Lagos. P. 4-8

Idachaba, Armstrong (2011) Adapting Traditional African Histrionics for Video-Film. Lambert Publishing, USA. P. 10-12

Idachaba, Armstrong (2015) "National Mass Communication Policy (2004)." Media Policy and Regulation in Nigeria. Enugu

Idachaba, Armstrong (2017) The Digitization of Broadcasting in Nigeria.: Policy and Implementation. Black Belt Consult, Enugu. P. 8)

Igbaoko, P, and Louisa, J. (2010) "Determinants of Internet Use in A Rural Nigerian Journal." Journal of Communication and Media Research. Vol.3 No. 2. P. 12

Johson, cited in Adeyeye et al (2010:13)

Mancq, Jacques (2015) "Moving Towards OTT." The IBC Daily, New Bay Media, TVB Europe, London. September 12th

Mediator (2016) "Base Line Study of Nigeria's Creative Industry." NBC PUBLICATION, Abuja P. 10

Miachi cited in Idachaba (1995:19)

Molter, Jan (2015) "More than Another Form of Transport." The IBC Daily, New Bay Media, TVB Europe, London. September 13th

Nigeria Broadcasting Code (2020) Addendum to the 6th edition. A publication of NBC. Abuja. P. 8

Obed, Herve (2015) "Keys to Multi-Channel Platform Business Growth." The IBC Daily, New Bay Media, TVB Europe, London. September 13th

Olugbodi (2006) "Communicating film: Beyond Sentences and Gesticulation." Beyond the Screen. Motion Picture Industry. Jos. Nigeria Film Institute. P. 27-35

Opubor, Alfred (2004) "Technology and Democracy in Africa: Convergence, Concentration and Control." Paper presented at International Conference for Africa Broadcasters, AFRICAST, Sheraton Hotel. Abuja. October 2004.

Shaka, Femi. (2007) "In any good movie, the camera should tell the story." Vanguard Newspaper, Sept 16, 2007. P. 39-40.

Soyinka, Wole (1976)

The Holy Bible (2017) "Acts of Apostle 3.1-3." King James Version. Thomas Nelson, USA. P. 1603

Wikipedia (2019) "Convergence." Accessed in May 2019

Wimmer and Dominick cited in Adeyeye et al (2010:12)

8TH INAUGURAL LECTURE

Bio Data:

PROFESSOR ADUKU ARMSTRONG IDACHABA

rofessor Aduku Armstrong Idachaba was appointed as a full Professor of Mass Communication in the year 2013. He started his academic career as a teacher at the Kogi State Ministry of Education before joining the Kogi State College of Education Ankpa as Lecturer. He rose to become Head of English Department and later Theatre Arts before joining the National Broadcasting Commission, where he served in various capacity as Director Broadcast Monitoring, Director of Research and planning and later Ag. Director-General.

Idachaba served as lecturer at University of Abuja, Bingham University Abuja, Nasarawa State University Keffi, Veritas University Abuja and the Institute of Journalism Abuja.

He is currently back to Enugu as Professor of Mass Communication Godfrey Okoye University Enugu. Professor Idachaba holds PhD in Media Studies. He has to his credit over 50 international and local publications; he has presented papers at over 50 conferences national and international, he is also producer of several films. Idachaba worked severally as Artiste/producer at the NTA, feature writer at the Voice Newspapers.

Professor Idachaba is an Alumnus of Harvard Kennedy Business School, George Town University Washington DC, USA.

Notes

8TH INAUGURAL LECTURE