

Radio Programming and Code-Mixing In Southeastern Nigeria

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Abstract

This study evaluated the audience's listenership to radio programs in code-mixed and code-switched languages in Southeastern Nigeria. It chose survey as the research method, and focused on rural dwellers in two Southeastern Nigeria States of Enugu and Imo. Using the Australia Statistical Sampling Technique, a total sample size of 200 was determined. The cluster multi-stage sampling was used to select the participants. Findings revealed that the respondents were immensely exposed to the programs, and that the programs have enhanced the respondents' knowledge and application of development messages (health, agriculture, politics, civic responsibility, tolerance and peaceful co-existence, commerce and industry, justice and fundamental human rights, etc) in Southeastern Nigeria.

Keywords: *Radio, Programming, Code-Mixing, Code-Switching, Development Messages*

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I. Introduction

Programming has always been the undeniable focal point of things in radio broadcasting right from its novelty in the twenties and thirties to the present era of deregulation, where broadcast stations now depend solely on the efficacy of their programs not only to survive the pressure of competitions but also to finance their establishments and operations. Radio broadcasters across the world have, accordingly, devised many programming patterns and formats of the medium to maintain an amazing power of not only reaching the whole world simultaneously but also penetrating the rural communities to perform such functions as persuasion, education and information in such a way that other mass media can hardly do.

Specifically, since the 1990s liberal reforms, market-based media including radio have cashed in on the opportunities offered by the emerging pluralistic media landscape to displace non-market forms of media organizations in such a way that Nwamuo (2014) describes as having the government at a distance, and thus depicting 'advanced liberalism'. There is therefore little wonder why in some countries like North Korea where the local media are under strict censorship, the people strive to access foreign radio stations to get information concerning things that happen outside their immediate and closed societies, and choice radio stations are determined by the degree of their appeal to the audience.

The effectiveness of every radio program can be evaluated through its ability to provide vital information that can assist its audiences to appreciate their circumstances, and respond positively to issues that require action (Olusola, 2002). The response of the receiver is conditioned by the predispositions and knowledge which the information brings and the ability to apply acquired skills from the messages in tackling life's complexities within a society. It also shows how instructional programs, as the substance of radio broadcasting, can lead to social change and development (Owuamalam, 2007). According to him, it is when radio programs are designed for, and targeted at a specific rural audience, with a particular message, that target-audience centric broadcasting emerges. The reason is that radio is an audio medium with a visual impact, and the signification of meaning on radio is clarified through the visual intensification of experience in the mental realm, arising from the interpretation, and the meaning of used words. As a synergy, radio portrays a mental picture of expressed ideas, which describes the visuals perceived in "the mind's eye" (Owuamalam, *ibid*). This implies that the creation of mental picture of images is an imperative for radio, especially in the absence of any screen experience in the physical sense, like in television and film. It is the same approach that the creation of stereotypes and people's attitude to models in the cultural setting also follows, particularly as it concerns concepts and presentation in radio program production.

As a production principle, radio broadcasting explores and exploits both the demographic and psychographic characteristics of its audience in designing and presenting program in order to achieve success in both its message delivery and anticipated response. One of such characteristics, according to Feinmann (2019), is language. The assignment of meanings to codes in order to achieve a common frame of reference defines language (Konkwo, 2007). Akwanya (2002) defines language to represent "those artificially created arbitrary

sets of symbols and syntaxes which man is usually forced to depend on, when he communicates” (p. 6). Language establishes a universality of meaning for communicants who share the same cultural or technical codes within a specific entity. In all human communication, the essential objective is to elicit understanding, illuminate complexities and create harmony. A successful communication is one in which the recipient understands the communicator in the same sense or context in which the communicator intends to be understood (Ojebode, 2012). He explains that it is the ability of the recipient to decode the linguistic signs and symbols (whether verbally or non-verbally) in the way the communicator intends them to be decoded when he encodes them. Semiotics, Yuxia (2013) explains, is the science of linguistic signs that is concerned fundamentally with the ordering, analysis and explanation of these linguistic signs and symbols. The essential objective of all human communication is to elicit understanding, illuminate complexities and create harmony. A successful communication is one in which the recipient understands the communicator in the same sense or context in which the communicator intends to be understood (Ojebode, 2012). He explains that it is the ability of the recipient to decode the linguistic signs and symbols (whether verbally or non-verbally) in the way the communicator intends them to be decoded when he encodes them. Thus, the description of the content and theme of radio programs is a function of what language inputs into signs and symbols used in their production, and this explains why efforts are made in broadcast program production to deploy the appropriate language as a factor without which development communication on radio will neither be facilitated nor successful. This is in tandem with the fact that when one communicates, he intends, among other things, to influence the behavior of the recipient of the message. Mehdi, Ling & John (2018) note that the person does so by trying to establish commonness with someone hence, the need to establish this commonness lies in the fact that human beings as a distinct group of living things desire to share information, an idea or an attitude.

The capability of language to achieve the objective for which it is used lies in its correct selection and usage. Ogden and Richard (2013) explain how language works by developing a “triangle of meaning” that comprises three points, namely “thought, word and thing” (p. 7). According to them, the triangle indicates that the word is not the thing and that there is no direct relationship or connection between the two. It means that when we use words, it is necessary to remind ourselves that the only relationships between the words we use and the things they represent are those that exist in our thought. Konkwo (2013) informs that the existence of an image (a physical object of some type) does not establish meaning in itself, because it is quite possible for two persons looking at the same object to give it different meanings. He further points out that no one else will respond to a stimulus (such as a word or thing) exactly as another person does because the meaning of anything is inside each person who experiences it. To underscore the point, Mehdi, et al (2018) inform that every successful communicator has a duty to understand the relationships that exist between words and people’s thoughts and reactions. One other connotation of this is that there is always a perceptible level of understanding and, or rapport that exists among those who are familiar with a particular language.

This also implies that non-users of a language usually find it a bit mysterious and or threatening. Konkwo (ibid) illustrates this point with a story of an incident that occurred in Vienna in 1979 in which Turkish guest workers in an Austrian metal-producing factory physically attacked their Phillipino co-workers, because they had suspected that the Phillipinos spoke about them derisively whenever they (the Phillipinos) got together to converse. He observes that lack of understanding of the languages used by these two groups was found to be the main cause of the fracas. This problem of incomprehension of language and the problems arising from it, he equally notes, is not only manifest in foreign languages or among those who do not speak them. Complex and grandiloquent expressions and jargons peculiar to certain professional or occupational groups or sub-cultures are sometimes hardly comprehensible to those outside those professions, ethnic groups or sub-cultures, even though all of them may belong, geo-politically, to one society or country. Every language is made up of a large number of symbols, which correspond to certain contents that reside in the consciousness of those who belong to the community that speaks that language. Therefore, as part of the liberal reforms of the 90s, there was particularly a critical view that radio with its features, including the pervasive attribute of breaking the barriers of illiteracy and language, is the appropriate mass medium for broadcasting. The argument maintains that when it comes to radio broadcasting, the appropriate language in which programs should be produced is local language. Prominent among the scholars who hold this view is Blankson (2005) who asserts that while western and Asian countries have relied on their own languages for broadcasting, sub-Sahara African countries continue to rely on Euro-imperial languages (English or French) for broadcasting even though the majority of their population does not comprehend these languages. It is heartwarming to note that many Nigerian radio stations have since, in compliance with this understanding, not only begun to present some of their programs in local languages but have also introduced the new dimension of code-mixing languages.

Since recent times, Nigerian radio programming has certainly witnessed an unprecedented application of code-mixing (a sociolinguistic phenomenon which is a byproduct of bilingualism) in the communication of development support initiatives in such areas as health, education, politics, population, activities, sports, population activities, entertainment, advertising, public relations and for general enlightenment and

mobilization, and has also been broadcasting the programs at such prime times as half-past-six in the morning, three in the afternoon and six in the evening, and they do so with the support of some media practitioners. The situation has arguably provoked some development scholarship concerns. Generally, Ilboudo (2013) observes that the need to “consider today, the role and use of radio, after many years of existence, raises a question of its place in the new African media landscape, especially in the radio environment marked by deregulation and the end of broadcast monopolies. His position simply calls for an evaluation of all the impacts of the strategies at the disposal of the radio including that of its use of code-mixing and code-switching in the mediation and communication of ideas or messages to wide, heterogeneous and temporally-spatially scattered audiences. In line with Ilboudo Jean-Pierre’s view, Okunna (2002) informs that communication is incomplete without evaluation through which feedback from the audience can be achieved. Nwodu (2007) further remarks that evaluation is an indispensable component of all development communication. He explains evaluation as a critical assessment of the validity, reliability and viability of what is to be done, what is being done and what was done for improvement. This is the more necessary as National Broadcasting Corporation (2006) insists that all Nigerian radio stations must review their programs, at least, quarterly. The implication on programming, generally, is that there should always be a postmortem analysis of what has been done about radio programs, including those in code-mixing to find out the areas, which need sustenance, reinforcement and modification. This forms an aspect of the knowledge gap that the study attempts to fill.

Statement of the Problem

Relevant literature indicates that what remains to be done about code-mixing programming is to evaluate the audience response to its messages. This is because it is difficult, especially without empirical evidence, to determine the level of listenership to the programs, understanding and application of the messages of the programs among the audience. Again, the absence of such empirical evidence might sever the continued production and presentation of the programming technique, and therefore engender a conflict that revolves around the programming format, which if left unchecked could degenerate into a complex programming concern.

The study, therefore, evaluated the audience’s listenership to radio programs in code-mixed and code-switched languages in Southeastern Nigeria

Research Objectives

It is the objective of this study to:

1. Ascertain if the people of Southeastern, Nigeria are exposed to the radio code-mixed programs.
2. Find out if the people of Southeastern, Nigeria understand the code-mixed programs.
3. Determine if the radio code-mixed programs convey basic need messages.
4. Find out if the people of Southeastern, Nigeria participate in the radio code-mixed programs.

Theoretical Framework

The study was anchored on communication accommodation theory (CAT), developed by a professor of communication at the University of California, Santa Barbara, Howard Giles. According to him, the theory seeks to explain the cognitive reasons for code-switching and other changes in speech, as a person either emphasizes or minimizes the social differences between himself and the other person(s) in conversation. In line with his position, speakers seek approval in a social situation that they are likely to converge their speech with that of the other speaker. This can include, but is not limited to, the language of choice, accent, dialect, and para-linguistic features used in the conversation. In contrast to convergence, speakers might also engage in divergent speech, in which an individual person emphasizes the social distance between himself and other speakers by using speech with linguistic features characteristic of his own group.

As it relates to the study, the theory helped to investigate how the audiences of code-mixed radio programs seek identity and approval in radio program production and presentation that converges their language with those of the other speakers.

The Concept of Radio Programming

Programming occupies a central place in radio broadcasting, and as such, it is often seen as the ‘life wire’ and the ‘image-maker’ of radio stations. As noted elsewhere in this paper, the present deregulation of broadcasting has given birth to concepts of privatization and commercialization, to the extent that the desire to make money is paramount in broadcast organizations. It is because of this development, according to Ugande (2005), that the role of broadcast programming becomes increasingly crucial. For instance, radio stations, which hitherto depended solely on the government for finance, and thus, enjoyed the sole monopoly of the audience, now face the dual problem of striving hard to making money and competing with private broadcast stations for audience listenership. This implies that the major way out of this difficulty is

successful programming, which attracts to a radio station, a large number of advertisers and audience, who contribute greatly to the financial strength of the station. The audience, according to Gabriel Ugande, depends on the programs produced by the broadcast media and the broadcast media, in turn, depend on the audience for their survival. He maintains that the audience factor is as crucial to broadcasting as programming, because the primary purpose of programming in the broadcast media is to attract and hold the wavering attention of the audience to the medium, and that in broadcasting, a program's success is measured in terms of its listenership and viewership, or both (audience), such that the more the audience stays tuned, the more successful a program is judged.

The importance of audience in programming cannot be emphasized because the audience makes television and radio to become attractive to advertisers seeking mass circulation, and only through the income obtained from these advertisers are commercial station program operations financed. The production, technical and sales staff of network and local stations work to little avail, if they have no effective programming leadership. The implication of the assertion above is that the program builder has to present programs that will hold the wavering attention of a great number of listeners or viewers, since the income of his or her station depends upon it. The reason is that if the reverse occurs, and programming is done haphazardly, it will lead to loss of audience and the simultaneous loss in revenue generation that can lead to the death of the station (Okunna, 2002). The centrality of programming derives from the fact that it (programming) plays a dual role between the broadcaster who views it as a means of income, and the public who sees it as a means of public service-entertainment.

Programming is always productive of broadcast programs, which according to Ugande (2005), are an individual performance designed for a particular or targeted audience, and is slated for a particular time in the broadcast media. He goes further to define programming, on the other hand, as the determination of what programs to put on the air and at what points in the programs schedule. In this sense, programming can be understood as a process that involves the task of choosing programs and scheduling them in meaningful order, and evaluating their degree of success or failure. It entails searching and selecting materials for a predetermined target audience and market. It therefore implies that all radio broadcast programs including those in code-mixed languages have objectives, and deal specifically with determining how their objectives have been met (or not met) after due broadcasts.

The broadcast media exert a lot of influence on members of society. They are known to be able to contribute positively to societal development through their programs. Many a writer on communication and national development has ascribed particular strength to broadcast media in this regard. For instance, considering the great amount of influence the media have on society, the Nigeria Broadcasting Code of 2006 spelt out the motif of broadcast media production in Nigeria to include social, cultural, economic, political and technical objectives. Radio stations in Southeastern Nigeria have over the years judiciously broadcast code mixed programs alongside other programs to achieve those enunciated objectives.

The Concept of Code-Mixing

Code-mixing in broadcast programming is the mixing of two or more languages or language varieties by an announcer or a presenter in the course of presenting a broadcast program. It is often interchangeably used with code-switching especially in the context of strict language studies of syntax, morphology and other formal aspects of language. Some scholars assume more specific definitions of code-mixing, but these specific definitions may be different in different subfields of linguistics, education theory, communication, etc (Hult, 2014, Peter, 2004). Apart from boosting the use of local language as a symbol of identification, code-mixing strengthens the element of universality in broadcast programs because of the diverse audience it appeals to. It is therefore a common experience to listen to radio programs in code-mixed languages on many radio stations. The languages often code-mixed or code-switched on Nigerian radio are local, pidgin and foreign languages. According to Macswan (2000), code-mixing is similar to the use or creation of pidgins but while a pidgin is created across groups that do not share a common language, code-mixing may occur within a multilingual setting where speakers share more than one language. He argues that code-mixing is the placing or mixing of various linguistic units (affixes, words, phrases, clauses) from two different grammatical systems within the same sentence and speech context, while code-switching is the placing or mixing of units (words, phrases, sentences) from two codes within the same speech context. The structural difference between code-switching and code-mixing is the position of the altered elements. As a result, for code-switching, the modification of the codes occurs intersententially, while for code-mixing, it occurs intrasententially. Some other scholars maintain that the term code-switching emphasizes a multilingual speaker's movement from one grammatical system to another, while the term code-mixing suggests a hybrid form, drawing from distinct grammars. In other words, code-mixing emphasizes the formal aspects of language structures or linguistic competence, while code-switching emphasizes linguistic performance. While many linguists have worked to describe the difference between code-switching and borrowing of words or phrases, the term code-mixing may be used to encompass

both types of language behavior (Krostrity, 2000; Cantony, 2009). Thus, In line with this understanding, and in the assumptions of this paper, code-mixing and code-switching shall be used as a distinction without a difference.

There are several reasons to mix or switch codes in broadcast production/presentation and other conversations. In the first place, people generally switch codes during discourse about a particular topic, since it requires specific language, and varieties related to a particular topic may be better able to convey or communicate issues surrounding it. Secondly, a presenter has to switch codes while quoting another person. Again, while expressing gratitude or solidarity, a presenter may speak in ways that express his feelings, and as well alter his speech when listeners have trouble understanding how they previously communicated a thought or idea. The same is obtainable for speakers who do not know of (or do not remember) the appropriate words to use in their native language. Furthermore, people may alter their language to express group identification as it is the case when introducing members of a particular group to others, and while asking someone to do something, code-switching works to mark emphasis or provide inspiration. Finally, when people use some technical terms or words written in another language, code-mixing is required to translate those words that might distort the exact meaning and value of the word or term. In this case, code-switching occurs to 'corrupt' interpretations and translations.

Code-Mixed Programming Southeastern Nigeria

Code-mixed programming is one of the drive-times (day-partings) of public, private and community radio stations in Southeastern Nigeria. As a multi segmented prime time drive that features programs in code-mixed languages, particularly Igbo and English, it accommodates a variety of issues like music, personality interview, social life of the high and low level class, etc. It is a mixed bag, meant to spice up a week while its variety of program formats has made it assume the status of all-time-favorite-programming session. The broadcast format segments the period of broadcasting on the station with messages in code-mixing of indigenous languages with foreign ones. It has been found to carry effective messages to the target audiences.

Generally, effectiveness of messages means creating an understanding atmosphere in which the target audience would accept the demand of the messages and act accordingly (Akpunonu, 1999). In this sense, effectiveness of code-mixed language programming can be ensured if it is anchored by a presenter, who resides among the target rural community, while the reactions or feedbacks can as well come from the city dwellers of the target community. Certainly, not only that most rural dwellers would require reinforcements from their fellow rural dwellers to change their attitude, both city and village residents of one community have emotional attachment to a program produced to reflect their indigenous language, especially when the program tackles their local issues as its substance.

The radio stations in Southeastern, Nigeria, by the virtue of their code-mixed language programming, has proved to be a veritable channel of providing access to communication for a large number of people (both literate and non-literate) in the rural and urban communities of their coverage areas, perhaps because the programming technique uses effective formats for promoting development and they include news, group discussion, lecture or straight talk, interview, testimonial, entertainment, magazine, jingles, spot announcements and poetry (Ojebode, 2012). The news format is the easiest to produce. It has another advantage of greater audience because the credibility given to news is high. Group discussion presents a debate on a controversial development issue, and adds spontaneity and informality to the broadcast but the disadvantage is that discussants may become intractable in the heat of argument. If the audience is not used to the studio atmosphere, it may be mike-shy, halting and unable to respond correctly to the studio managers' cues. The lecture format brings the voice of the expert, who after the preliminary introduction to the studio, is left to talk to the people on a chosen subject. The main disadvantage of lecture format is the tendency by the expert to adopt the rigidity of the formal school setting, and as an expert, he is always elitist, and often fails to reflect an understanding of the listeners' peculiar situations (for instance, their level of literacy and economic capacity), in his recommendations. Interview involves bringing an expert in a development subject to the studio, while the moderator assumes the position of an inquisitive learner, asking such questions which are expected to interest the audience. This provides an opportunity for thorough teaching as a lot depends on the interviewee's ability to project himself, and the ingenuity of the moderator in asking probing questions. Entertainment as a merger of other formats based on the assumption that radio listeners are ready to learn and are interested in the issue being discussed. This implies that entertainment format as a package aims apparently at entertaining people through drama, music, comedy skits and folk songs and this is interspersed with development messages and short discussions. It is, therefore, understandable, why development messages, such as UNICEF-sponsored health programs in Nigeria are produced as dramas and broadcast as entertainment.

Magazine is a combination of so many elements such as stories, drama serials, discussion, interviews, testimonials, music, and so on, though at times, this could be boring, especially when the magazine focuses on a single topic. Jingles are very brief but educative broadcasts, meant to pass across very specific messages within

the fewest possible number of seconds, and may come as fillers in-between programs or as timely and relevant insertions in an on-going program. As a matter of fact, jingles are repeatedly broadcast for years, and if possible, without the risk of creating boredom because the listener easily and unconsciously memorizes them. They are also short and entertaining, but the weaknesses include the exclusion of vital pieces of information, and the inclusion of irrelevant ones. Jingles take several forms such as songs, drama and dialogue, monologue, or poetry. Spot announcements are like jingles in length, but they are less entertaining, because they are always inserted into an ongoing program as, most times, their meaningfulness depends on that particular program at a given point in time. For instance, a spot announcement on immunization venues can be inserted into an interview on safe motherhood. Again, a particular spot announcement cannot be used for as long a time as jingles, partly because the information, it contains, keeps changing and partly because it is not all the time that a spot announcement is relevant to the program being broadcast. Finally, poetry is another code-mixed program format, used especially on the station very early in the morning to convey mostly matters of character development and morality.

Different types of code-mixing have been observed to be used by the presenter of the program. There is 'intersentential' switching, which occurs outside the sentence or the clause level (i.e. at sentence or clause boundaries). It is sometimes called 'extrasentential' switching. In Igbo-English switching, for instance, a presenter could say, '*A nom n' ulo. What happened?*' ('*I am in the house. What happened?*'). Intra-sentential switching occurs *within* a sentence or a clause. Therefore, in the same Igbo-English switching one could say, '*Imachakwa how far. (You really know how far)*' There is also tag-switching, which refers to the switching of either a tag phrase or a word, or both, from one language to another. It is common in intra-sentential switches. In Igbo-English switching one could say, '*Ka m mechalu obere ihe, you know*'. ('*Let me do one small thing like that, you know*'). Again, there is intra-word switching, which occurs within a word itself, such as at a morpheme boundary. In Igbo-English switching one could say, '*Nwa ma wetin dey nokwa in the building*'. ('*A girl who understands is in the studio*').

These programs produced in code switched languages, as discerned from their synopses, address the basic needs of the audience. They convey development messages that are intricately interwoven with basic needs. This is in addition to the fact that the advantage of the radio over other media lies in its relative simplicity, cheapness and ubiquity without dependence on electricity supply. It is therefore, believed that radio, especially with its language flexibility, fundamentally occupies a strategic position in the process of communication for development especially in the third world. This is in line with the view of Okunna (2002) that development communication has to do with mobilization of a people to have a positive change in their living conditions. Thus, through radio, people are provided with adequate knowledge and information so that they are persuaded, through sound reasoning, to change in a predetermined direction.

II. Methodology

The research method for the study was survey, while interview was the instrument used for data collection in order to accommodate the illiterate respondents. Therefore, a comprehensive interview schedule that consisted of both open and close-ended questions related to the objective of the study, was designed. The questions elicited information on the audience exposure to, understanding of and the credibility they attach to the messages of the programs.

The study was conducted in two Southeastern states of Nigeria namely Enugu and Imo. While the states are geographically located in the center of Southeastern Nigeria, they occupy a total land space of 12,690 km². The choice of the two states for this study was due to several reasons, one of which is that they are an archetypal representation of the diverse social, economic, cultural, religious, rural and urban settings found in the Southeastern states of Nigeria. Again, there are over 10 public and private radio stations in their state capitals (Enugu and Owerri), all of which have special drive-times for code-mixed programs in their programming. Therefore, both the metropolitan cities and the rural communities of the states are all within the coverage areas of the stations.

In Imo State, Mbaize with the population of six hundred and eleven thousand, two hundred and four (611,204) and Okigwe, which has a population of one hundred and thirty two thousand and two hundred and thirty seven (132,237) were selected for the study, while in Enugu State, Udi with a population of three hundred and seventy thousand and two (370,002) and Nike that has thirty nine thousand, three hundred seventy two (39,302) as its population, were equally selected. Therefore, the population of the study is one million, one hundred and fifty two thousand and sven hundred and forty five (1152745).

With the aid of the Australia Statistical Calculator, a total of 200 respondents were selected. The administration of the instrument was done judgmentally to conform to some control measures, including the need to accommodate only respondents from the states who actively listen to the programs.

Measurement of Variables

Respondents provided information specifically on their exposure to, participation in, understanding of and the credibility they attach to the messages of the programs. Specifically, the following variables were measured as follow:

Table 1: Distribution of Variables

Variables	Response Categories
Exposure to the Programs	Regular, Occasionally, Never
Participation in the Programs	Yes, No
Understanding of the Programs	Clearly, Not Clearly, Undecided
Credibility Attached to the Programs	Greatly, Not Greatly, Undecided

S/No	Interview Schedule	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
1	I am properly exposed to radio code-mixed programs.	144(72%)	28(14%)	6(3%)	14(7%)	8(4%)
2	I understand radio code-mixed programs.	64(32%)	108(54%)	8(4%)	18(9%)	2(1%)
3	Radio code-mixed programs convey basic need messages.	60(30%)	100(50%)	10(5%)	23(11.5%)	7(3.5%)
4	I participate in the radio code-mixed programs.	50(25%)	90(45%)	32(16%)	18(9%)	10(5%)
5	I accord credibility to the radio code-mixed programs.	88(44%)	71(35.5%)	17(8.5%)	20(10%)	4(2%)

Presentation of the Core Research Findings

Exposure to the Programs

Seventy-two percent of the respondents (144) strongly agreed; fourteen percent (28) agreed but not strongly, three percent (6) are undecided, seven percent (14) disagreed but not strongly while four percent (8) disagreed strongly.

Understanding the Programs

On the respondents' understanding of the radio code-mixed programs, thirty-two percent (64) agreed strongly that they understand them; fifty-four percent (108) did not agree strongly, four percent (8) were undecided, nine percent (18) disagreed strongly while only one percent (2) strongly disagreed on the assertion.

3.3 Basic Need Messages of the Programs

On whether the programs convey basic need messages, thirty percent (60) strongly agreed, fifty percent (100) did not strongly agree, five percent (10) are undecided; eleven-point five percent (23) disagreed while only three-point five percent (7) disagreed strongly that the programs do not convey basic messages.

Participation in Radio Code-Mixed Programs

The data revealed that twenty-five percent (50) strongly agreed, forty-five percent (90) agreed but not strongly, sixteen percent (32) are undecided, nine percent (18) disagreed, while one percent (2) strongly disagreed.

Credibility of Radio Code-Mixed Programs

In line with the data generated on the level of credibility being accorded to radio code-mixed programs, forty-four percent (88) agreed strongly that they accord high credibility to them; thirty-five percent (71) agreed; eight-point five percent (17) are undecided, ten percent (20) simply disagreed while two percent (4) disagreed strongly.

III. Discussions

From the foregoing, it is discernable that there is an intersection between programming strategies and basic necessities for the majority of the people. This finding is consistent with those of the study conducted by Roger (2009), who predicted audience exposure to television in today's media environment with the focus on an empirical integration of active-audience and structural theories. His findings indicated that seven statistically significant factors—ritualistic motivations, use of the internet, audience availability, the cost of multi-channel service, age, instrumental motivations, and gender combined to explain the variance in audience exposure to television. Thus, this depicts a new approach to development that emphasizes a full integration of human, economic, socio-political, cultural and environmental dimensions, often referred to as a holistic approach to development (Oyero, 2002).

Specifically, findings of the study have revealed a high level of audiences' exposure to radio code-mixed programs and a corresponding high level of audiences' knowledge and application of the messages of the programs. This is consistent with the findings of an earlier study, which indicates that the audiences of radio

stations prefer the majority of the programs produced and presented in indigenous languages. Similarly, this finding is in consonance with that of Osakwe (2010) on “Broadcast Media in Family Planning Matters in Rural Nigeria: The Ebelle Scenario. His findings revealed that the broadcast media, through certain programs, had conveyed important information on family planning to the rural dweller.

However, findings of this study contrast with those of the study conducted by Abiodun Salawu in Zimbabwe in 2014, which held that the rural audience was not exposed to radio programs produced or presented in indigenous languages. A possible explanation to this difference could be due to literacy level of the rural communities of Zimbabwe, and the programming patterns of the radio stations in that country. Again, communication policies differ among the countries of the world, and a country’s communication policy is a function of the communication need of its people. In Nigeria, the basic-need approach is paramount.

In Nigeria Broadcasting Code, there is specification for local content that would address the basic need of the people. One other factor that may explain this variation in the outcome of this study may be due to the demographic data of the respondents (NBC, 2006).

IV. Conclusion

The study has assessed the level of audience’s response to radio programs in code-mixed languages in Southeastern Nigeria, as a contribution to effective, appropriate and acceptable development communication campaign strategy. The results confirm the viability of the broadcast programs in code-mixed languages, especially in channel competition and diversity.

The argument is not even, as some communication scholars insist, that Africa’s broadcast stations have become avenues for corroding their languages and cultures, but that radio programs in code-mixed languages effectively communicate rural development messages, and as well, help in the identification of Nigeria’s native languages and cultural talents. For instance, radio programs in code-mixed languages, as the findings have revealed, have the capability of integrating the rural audiences into the mainstream of public agenda. It follows that media policy makers cannot overlook the potential Nigerian indigenous languages, as cultural expressions and means of identity formation. It is more so in this an era of people-centered development.

V. Recommendations

Deriving from this study, the following recommendations are presented:

- i. There is need to increase the number of radio programs in code-mixed languages on Nigerian radio. This is because they effectively communicate information to the target audiences.
- ii. Broadcasting at all levels should strive to emphasize accessibility and understanding on the side of the audiences. This can only be achieved if the audiences’ characteristics, such as language, are taken cognizance of.
- iii. Broadcasting in Nigeria should adhere strictly to provisions of the Nigeria Broadcasting Code. For instance, the code informs that there should be seventy percent local content of the entire programming of a station. This should be understood to include local language as a content requirement.

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