Political Economy, New Media, and Nigerian Popular Cultures

Political Economy, New Media, and Nigerian Popular Cultures

Edited by

Benjamin Olumuyiwa Popoola
and Israel Ayinla Fadipe

Cambridge
Scholars
Publishing

Political Economy, New Media, and Nigerian Popular Cultures

Edited by Benjamin Olumuyiwa Popoola and Israel Ayinla Fadipe

This book first published 2025

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

TABLE OF CONTENTS

Section E: Nigerian Popular Cultures, Political Economy, New Media and Yahoo-Yahoo Syndrome

ACKNOWLEDGEMENTS

FOREWORD

Studies on the political economy of popular cultures are never static but ever-evolving and continuous enquiries into the scholarship of peoples and their cultures. In the age of this invasive level of new media technologies, and the peoples' unquenchable thirst for the phenomena, the need to constantly gauge and evaluate the impacts on how people evolve popular cultures and how they are in turn affected by the dictates of its political economy is significant and germane to studying and advancing humanity. *Political Economy, New Media and Nigerian Popular Cultures* book has come to fill part of the gap in scholarship. As scholars of popular cultures and political economy, there is a need to constantly assess how Nigerian peoples produce cultures that influence them and the creation processes of these cultures. With 27 chapters and 38 contributors, this book has attempted to determine Nigerian popular culture in the light of the political economy of the media and new media emergence. I have had the pleasure of going through the manuscript, and have been intrigued by the issues and cases treated as they relate to Nigerian popular cultural practices and the political economy of the media. Apart from the fact it was put together by seasoned editors, the list of contributors is mouth-watering as it contains media scholars and practitioners in various and notable Nigerian private and public institutions and the diaspora.

One of the broad issues used to interrogate Nigerian popular cultures and political economy challenges the gendered nature of the Nigerian media industry as it relates to news production, distribution and consumption in terms of women's standpoints. Then, there is an issue on how Nigerian popular cultures are being used to propagate Western media imperialism in films, and foreign media organisations' (such as BBC) news production as it affects the socio-economic development of African states, news production's commercialisation and colonial legacy of media industry. Another sub-theme also considers religion and religious sentiment as one of the Nigerian popular cultural movements. The interest and effects of Nigerian Pentecostalism are contrasted with the construction of popular consciousness through the analysis and endorsement of African countries' national anthems in sustaining democratic developments. Moreover, in alignment with Nigerian youth (popular) cultures, political economic

principles are used to interrogate social media impact, celebrity fandom and worship, Afrobeats influence, digital divide and online streaming platforms (also known as over-the-top (OTT) platforms).

To say that 'Yahoo Yahoo' or get-rich-quick syndrome has become part of Nigerian popular cultural manifestation is quite saddening but a precarious reality. This is viewed through the eye of the Kanayo O. Kanayo meme or motif usually utilised in Nollywood films, which serves as a misinterpretation of films' roles, and through digital storytelling of fraud narratives and societal gradual 'acceptance' of this menace. Also, political economy implications of sport-betting as a popular culture, and its effects on national values are articulated in the book. Nollywood's significance in Nigeria's cultural reorientation has been brought to the limelight through the legality and prohibition of Hausa Islamic satellite stations used in northern Nigeria through divergent views that greet the usage. In contrast, Tunde Kelani's film, *Dazzling Mirage*, looked at the health advocacy role of Nollywood concerning sickle cell disease and its traumatic outcomes in society. Moreover, the book shows how socio-political movements have become an avenue for 'dialogue' between the governed and the governments to settle differences in recent history in the country, especially regarding revenue sharing, economic and political marginalization, resource control and fiscal federalism.

Rhetoric is an invention that is very useful in democratic space. Political rhetoric has become a common feature in Nigeria, and has often been delivered through vested interests' lenses and should come under scrutiny. In this book, examples of the Fourth Republic presidential speeches used to tackle corruption crises and campaigns for elections are given with attendant effects on the Nigerian populace. At the grassroots level of governance, the role of local and rhetorical communication/media tools for engendering civil rights and liberties, and accountability of democratic leadership is examined. In its last chapter, the book exposes Nigeria's inherited broadcasting philosophy as arguably responsible for misapplying the broadcasting system as a tool of political domination and control by successive Nigerian leaders.

In all, this book has been able to do justice to its broad aim of treating current issues related to Nigerian popular cultural practices given the political economy of the media and the advent of the new media or social media. Therefore, I recommend it for reading and use by professionals in academic institutions and the media and communication industry. Equally, students

of communication, journalism, media studies, African studies, among others, will find the book useful for academic enlightenment and uplift.

References

Prof Osakue S. OMOERA, *Ph.D., FIMIM, fta, M.Sonta, M.ACSPN, M.AMCRON*

Dean, Faculty of Humanities, Federal University Otuoke, Bayelsa State, Nigeria

Professor (Adjunct), Dept. of Mass Communication, National Open University of Nigeria, Abuja

Regional Editor (Nigeria), Africa Update, Central Connecticut State University, USA

Editor, Nigerian Theatre Journal (NTJ), Society of Nigeria Theatre Artists (SONTA), Nigeria

Editor/International Editorial Board, The Journal of Society and Media, UNESA, Indonesia

Editor, International Journal of Current Research in the Humanities (IJCRH), UCC, Ghana

Consulting Editor, National Theatre Monograph Series (NATMOS), Lagos, Nigeria

Editor, Theatre Scholarship Dialogue Series (TSDS), SONTA, Nigeria

Editor, Ofuruma: Journal of the Humanities, Federal University Otuoke, Bayelsa State, Nigeria

Editor, EJOTMAS: Ekpoma Journal of Theatre and Media Arts, AAUE, Nigeria (2015-2021)

Editor, Journal of Arts and Communities (JoAC), Intellect, United Kingdom

Editor, Eboloo: Journal of Society, Environment and Development, SPGS-FUO, Bayelsa, Nigeria

Scopus ID: 56052398700; ORCiD: https://orcid.org/0000-0003-1086-7874

Web of Science ResearcherID R-7440-2019; AD Scientific Index ID 96625

CHAPTER ONE

POLITICAL ECONOMY, NEW MEDIA, AND NIGERIA POPULAR CULTURES: AN INTRODUCTION

MUYIWA POPOOLA, PHD
PROFESSOR, DEPARTMENT OF JOURNALISM AND MEDIA STUDIES, AJAYI CROWTHER UNIVERSITY, OYO, NIGERIA
AND ISRAEL A. FADIPE, PHD
DEPARTMENT OF MASS COMMUNICATION AND MEDIA STUDIES, AUGUSTINE UNIVERSITY ILARA-EPE, LAGOS, NIGERIA

Political economy, new media and popular cultures are tripartite concepts that have become suffused by reason of their intersecting and largely complementary design. In today's world of diversity, political economy, across national frontiers, is being reconstructed and deconstructed in the light of popular cultures. In a rapidly evolving world of technology, mass media and political survival, there is a new wave of political, socio-economic and cultural shifts engendered by the drive to amass and control the means of production and distribution of wealth. This interest has necessitated normalization of anti-societal values and de-normalization of socio-culturally entrenched ethics and regulations. Interestingly, these apparent aberrations of societal values are now what in part define popular cultures – modernized ways of living that challenge the existing customs and amplify contemporary or modified customs. One major sponsor or trigger of this modernized lifestyle is the commodification of the new media through the high premium placed on its virtual community and its vibrant youthful population.

Since the inception of mediated communication, there is a whole gamut of shift from the traditional media to the current phase of the new media, also

branded as the age of information revolution. One outstanding role of the new media is the widening of the knowledge among nations and individuals who might be digitally savvy or not versed. Typical of the new media are their networkability, denseness, compressibility, interactivity and impartiality, although the art of impartiality is relatively arguable. Many nations, given their unique cultural, political, religious and linguistic pluralities, are rich in large and massive population that boosts their social media presence and amplifies voices which would never have been heard. This reality is an apparent social media number game that inadvertently creates a toxically frenzied competition among content creators who have construed "deviation from the norm" as the hallmark of the popular culture of creativity, fame and influence. It is on this premise that social media influencing has turned a lucrative venture, and thus attracts an influx of content creators who seek to increase their followers through signification and priming of issues and trends.

Political Economy of Communication (PEC) is one important concept that has been clearly described and explored in studies, such as Mattelart & Sigelaub, 1979; Murdoch & Wasko, 2007; Wasko, 2014; Murdoch &Golding, 1991, 2016; and Popoola, 2019. Within the fertile field of Cultural Studies, PEC is viewed in the realistic context that takes the mass media as being primarily 'industrial and commercial organizations which produce and distribute commodities (Murdoch and Golden, 2016; Popoola, 2019). Therefore, a foremost interest of PEC is in studying communication and media as products or commodities from capitalist industries.

Really, in different parts of the world, PEC has become very prominent in communication and media studies. It has steadily become a crucial conceptual approach to understanding the increasing growth and extensive expansion of media and information industries around the world. For example, the Political Economy Section of the *International Association for Media and Communication Research* (IAMCR) has witnessed a dramatic growth over the last ten years, attracting many scholars from around the world. Despite this main focus, PEC is also heavily concerned with other aspects of media and communication, such as media ownership and journalism, as against the argument of some mainstream researchers. To be sure, the wide scope of study covered by PEC include various themes, various forms of media, cultural effects on communication, among others, all of which have been investigated by PEC scholars. Consequently, as new studies are oriented towards PEC by new scholars, much broader issues and themes have continued to be included in the elastic and interdisciplinary

scope of PEC. Some general themes that are now fundamental to the PEC approach are worth identifying.

With the fact that the general process of marketization has increased rapidly around the globe in the last few decades, communication and information have correspondingly become crucial components of the market and economic equation. More than that, it has also developed as a significant independent industry. Many countries have national and international private media institutions which function alongside the public ones, thereby ensuring additional marketing opportunities for growing transnational media and entertainment industries. In addition, new communication and information systems, generally known as the new Media, enhanced through the Internet, are developing as commercialized space, open to public access and having limited censorship. This commercialization process – including the growth of advertising and public relations – is being fuelled by an ever-expanding consumer culture which has prompted the use of the term 'cultural capitalism' as an apt descriptor for the current period and development (Murdock & Wasko, 2007).

Some scholarly works on PEC have focused on the transformation of mass communication/media into marketable commodities that are produced and circulated by profit-seeking organizations in capitalist economies, a situation referred to as 'media as business'. This trend that Murdock and Golding identified in 1974 has truly expanded and intensified, not only within traditional media industries, but also across industrial establishments and newly converged businesses. Consequently, analysis of media systems and operations as business concerns has involved different interesting concepts, which include: commodification/commercialization, diversification/synergy, horizontal/vertical integration, concentration, among others:

(i) Commodification/Commercialization

Media and communication resources have increasingly become commodities, in terms of products and services that can be sold to buyers or consumers by profit-seeking establishments. In addition, more media outputs are filled with commercial messages, and many media outlets are becoming increasingly privatized.

(ii) Diversification/Synergy

As media companies expand due to modernized creative thoughts, novel business ideas that lead to diversification and commercial

gains have also emerged in the media industry. Also, while media industries are normally comprised of varied related companies, the industries today are predominantly typified by huge media-entertainment conglomerates which focus on a lot of diversified activities. This situation brings along unprecedented advantages as the large and diversified conglomerates thus have the potential for more effective marketing of their media products. This desirable synergy has also resulted in the reduction of business risks and the maximization of commercial profits.

(iii) Horizontal/Vertical Integration

As media corporations grow larger and become more profitable, they also often have added companies that are in their related line of business; thus, actualizing horizontal development. Noticeable development also occurs vertically as media companies have not only increased their range of businesses, with new technologies available for distribution and with deregulated markets, but they have also added companies either in the same supply chain or at different production stages.

(iv) Concentration

One major issue pertaining to the media business is the competition level at various markets. While competitive market system is an intrinsic feature of capitalism, there is the high tendency for markets to become concentrated or congested due to some factors, such as the availability of capital and the desire for media outlet owners to fulfil their desires. Concentration is especially a significant cause for concern as it can be a determinant of objectivity and professionalism. Such objectivity and observance of professional ethics are very essential in the contexts where the provision of news and public information is expedient for informed citizenship and where the provision of diversified entertainment is instrumental to personal and socio-cultural development. Such is the situation of the United States and of other market contexts for blockbuster films and other forms of entertainment. Although in the US a few conglomerates dominate the media industries, PEC can challenge the notion of capitalist competitive marketplace by documenting the actual competition level (or lack of it). Political economists have also shown keen interest in examining the consequences of such media concentration. For example, much attention has been paid to the influence of

concentration on the quality and availability of news, as well as the 'blockbuster complex' and the homogenization of content in media and cultural industries.

Constant changes in the dynamics of societal governance require constant interrogations of the dynamics that exalt control over different groups that constitute the society. The dynamics usually manifest in events that emanate from cultural and knowledge productions which are encapsulated in popular cultures. Looking at this from the prism of the African continent, Aiseng, Fadipe and Mpofu (2024:1) submit that 'African popular culture has become a platform for representing and constructing identities, representing social histories, and being a public sphere for marginal social groups.' Every African society or nation certainly reflects the dynamics, identities, histories and marginal groups that rely on a social construction of events that has become its emblem.

However, 'political economy, new media and Nigerian popular cultures' are examined in this book, not in generic terms, but precisely in the Nigerian setting. This focus is an attempt to fill the apparent knowledge gap in a very important and contemporary scholarly area, through heuristically-provocative insights and perspectives about the nexus of the three building blocks: Political Economy, New Media and Popular Culture, in Nigeria.

Considering the historical development of the Nigerian society, from the precolonial period and colonial era, through to the amalgamation of southern and northern parts of the country in 1914, to post-independence up till now, the collective Nigerian media have been a significant pillar in the shaping of the society. The Nigerian media have been the cultural industry, as any institution that can inform, educate and entertain people. Also, such as institution has a lot of influence in how we are socialized which helps us to create our cultures that now drive how we live our lives (Fadipe & Amenaghawon, 2024). With the potency of the new media and technological advancements, the dynamics surrounding the Nigerian media industry require constant interrogations in relation to popular cultures as it has helped create and propagate Nigerian society. Equally, there is need for interrogation of media effects, and media audience's appropriation of these cultures for different purposes in society. Moreover, investigation of the new media role and Nigerian popular cultures interface, in terms of the dynamics of political economy in Nigeria, has gained grounds in some discourses on political economy and Nigerian popular cultures (Popoola, 2018). On the other hand, popular cultures describe people's lifestyles, and encapsulate youths' expression of social consciousness within any society.

They possess mass accessibility and appeal. Some scholars have ascribed the emergence of popular cultures to capitalists' machination to control the public (Kolo & Yağbasan, 2020), for their selfish gains. Beyond this, it may have constituted an avenue through which the masses protest against constituted authorities politically, socially, economically and culturally. Thus, it cannot just be assumed that popular cultures serve the elite class alone. What can be asserted, however, is that the elite, through the control of media apparatuses, can shape people's opinions about certain salient issues in society, and people themselves can react to it in different manners. This reality illuminates the relationship of political economy, new media and Nigerian popular cultures.

Furthermore, the Nigerian media industry with the introduction of information and communication technologies, social networking sites and the internet (Adegoke, Ajetunmobi and Adebiyi, 2024), has energized popular cultures that revolve around movies (Nollywood, Hollywood, Bollywood, among others), music (Afro-hip hop, American music), sports (football, European leagues), fandom, celebrity worship, religious movements, Pentecostalism, nationalistic identities, online streaming platforms, 'yahoo-yahoo' (cyber-crime) cultures, money ritualism and so on. It is germane to understand how political economy theory of the media has been used to shape these listed popular cultures in the country and what uses and gratifications people seek from them, how people symbolically interacted with them and how they socially learn from these popular cultures. As a matter of fact, using cogent and relevant case studies, 37 seasoned and emerging Nigerian scholars have explored the intersection of political economy theory, popular cultures and new media, using postulations from relevant media theories and methodologies. Divided into 8 parts, the book comprises 27 chapters.

PART A: Nigerian Popular Cultures, Political Economy and Gender Studies

Chapter Two, the sole paper in this part, by **Bukola Christiana Ajala, Lillian Shoroye and Felix Akinola Atunbi**, looks at the Nigerian popular cultures and political economy of the media through the lens of gender scholarship, considering the notion that the media including the popular cultures usually are seen as biased against women in male-dominated society. It decries that the production, distribution and consumption of media products such as news, features and movies are concentrated in the hands of capitalist men who recanted women's stories as dictated by

prevailing hegemonic structures in society. It argues that women narratives were oftentimes skewed in favor of popular culture and existing power relations within a patriarchal society which has considerably impacted gender discourse. Using framing theory and social construction theory, it explores how more nuanced stories about the lived experience of the female gender are reflected in the film, *Fifty;* a 2015 production of Mo Abudu. The discourse shows the tremendous potential of popular culture in modifying people's perceptions regarding certain belief systems, such that the narrative on women representation in Nigerian films is gradually becoming more balanced with the digitization of popular culture.

PART B: Nigerian Popular Cultures, Political Economy and Media Imperialism

In Chapter Three, **Ihuoma Okorie** examines how hegemony is inscribed through the process of film representation to reveal its operation in *Shanty Town* using Antonio Gramsci's concept of hegemony. She discovered that hegemony is used to gain power through indoctrinating ideology in which the role of coercive elements is utilized to maintain power and authority by the dominant class which leaves the subaltern isolated, oppressed and exploited. Her reasoning is premised on the fact that a set of practices and beliefs that are dominant in a society at a given point have a way of influencing the attitudes and behavior of people. She discovered that hegemony is used to oppress and exploit the subaltern through proselytizing principles, particularly through intimidation and bullying. **Ganiu Bamgbose and Temitope Michael Ajayi,** in Chapter Four, analyzed the humour strategies used in the BBC Yoruba news reports on match scores with a view to accounting for how the construction of humour draws on shared sociocultural knowledge and how the constructed humour creates cultural awareness for readers, using incongruity theory of humour and Sperber and Wilson's relevance theory. Their chapter reveals the use of animal imagery, religious intertext, postproverbial elements and physical assault/medical deformity as the humour resources deployed in the score's reports. Specifically, their study found that the humour strategies used in the headlines of BBC Yoruba news reports were manipulating shared cultural knowledge, comparing, contrasting and extending corresponding concepts, joking with shared cultural beliefs and distorting collective knowledge of people, social events and situations. Though humour is seen as an instrument of social and cultural awareness in football discourse, its use also hints at a subtle display of imperial bent of the BBC broadcast.

Chapter Five by **Oni, M.K. and Okeya-Olayinka, A. O.** examines the various ways through which Yoruba broadcast programming is carried out to ensure good returns on investment in the face of neoliberal tendencies and adhering to public broadcasting and NBC codes operating a campus radio, Crowther 88.5 FM. It found initial scrutiny of programs before acceptance for viability in terms of attracting sponsorship and advertisers' interest, ensuring that presenters who are able and willing to pay for air time have additional measures put in place to guarantee the station's financial or economic buoyancy. The study concludes that Yoruba programming, when deliberately done in radio stations to attract audiences large enough to provide earnings for sustenance and profit making, is usually successful for that purpose for which it is carried out. It also recommended a scrutiny of all Yoruba programmes by the appropriate authorities at every radio station to ensure that that political-economic advantage does not elude the station. **Núrénì Àrèmú Bakennę and Olorunshola Adenekan** in Chapter Six looked at the history of print culture of Yoruba language newspapers through the eyes of selected Nigerian journalists working for Yorùbá language newspapers - both hard copies and online. They found that funding, declining readership and competition from traditional and social media severely affect Yoruba language newspapers, though they have been able to carve out a market niche despite major challenges. Thus, they suggest that to survive in the quickly evolving and technologically advanced world, indigenous language newspapers must digitally rethink their industries.

PART C: Nigerian Popular Cultures, Political Economy and Religion

In Chapter Seven, **Olúségun Peter Òké** considers Nigerian Pentecostal churches as popular cultures. He contends that the spiritual renewal emanated from the Pentecostal churches has positively impacted the country in all ramifications, especially the mainline churches that laid the foundation of Christianity on Nigerian soil. Using historical method, he discovered that Pentecostal movements in Nigeria have, over the years, advanced the course of Christianity with their creative liturgical ideas. Particularly, it shows that Pentecostal groups in Africa have exerted a beneficial influence and have sparked transformations in contemporary Christianity and the overall approach to worship. It is clearly revealing in their practice, content and context; style of worship, flexibility, adaptation, music, African worldview, dress code, language and international operation have gained them popularity among several groups of Africans, particularly Nigerian youth and women. However, he suggests that excesses of some Pentecostal

churches need to be put in check to ensure sanity in the movement. Close to religious feelings is the emotion and national consciousness that African national anthems can generate among their citizens. Therefore, **Ojo Akinleye Ayinuola** in Chapter Eight investigated the discursive constructions of popular culture consciousness foregrounded in the national anthems of African states to determine regional similarities and differences in discursive strategies. He found that African nations seek for solidarity through the construction and representation of nation as a supra family, which is lexicalized through kinship terms and lexical metaphors. He concludes that linguistic representation of popular culture consciousness helps to create sustainable democratic developments.

PART D: Nigerian Popular Cultures, Political Economy New Media and Youth Culture

Imoh Sunday Obot in Chapter Nine submits that the advent of the new media has opened up new vistas in the Nigerian creative landscape resulting in new self-regenerating and sustaining opportunities for young Nigerians to rise above the scotching rise in unemployment and underemployment irrespective of locality, education, influence and capabilities. Based on Technological Determinism and Social Learning theories, his chapter investigates the conjugal bond between new media, youth and the creative space for the establishment of a holistic policy framework for guidance because of the perceived fear of a seemingly reckless passion and exuberances displayed in recent times. It also examines the prospects and challenges of the new media in respect of youth in the Nigerian creative landscape. **Olutobi Akingbade** in Chapter Ten examines the political economy of digital media and celebrity fandom and worship in Nigeria, underscoring the continuous transformation and relevance of digital and social media platforms and technologies across popular cultures in Nigeria in the African continent and the developing world. He also explored how Nigerian celebrities, conceptualized as sociocultural agents and influencers, leverage the affordances of digital and social media platforms to foster deeper levels of intimacy with their fans and expand their followership. He concludes that these phenomena have further foregrounded celebrities' ubiquity, symbolic power and pivotal role in shaping and reshaping popular cultures and discourses regarding knowledge, norms, attitudes, motivations, cognitions and behaviors in the realms of commerce, marketing, politics, democratic citizenship and social life. In Chapter Eleven, **Adeolu O. Ogunsanya** looks at the influence of the Afrobeat music genre on Nigerian popular music culture which is very evident in Lagbaja's creative efforts.

He focuses on the ingenuity exhibited by the (masked) musician, Lagbaja, to deconstruct the historical continuity of the Alarinjo theatre as he makes use of both costumes and masks based upon these Yoruba *eegun* ancestral festivalesque spectacles. He notes that the Nigerian contemporary popular music artist has creatively transformed the indigenous artistic idea from his cultural background, and deploys it as a dynamic social product which suits the musical tastes of his fans and admirers within the urban popular culture scene.

Ayanfeoluwa Oluwatosin Oyewo and Oluwatosin Bilqis Ogunnariwo, in Chapter Twelve, explore the complex interplay between the digital divide and online streaming accessibility, investigating crucial factors such as rates of internet penetration, cost of devices and data plans, socio-economic disparities and degrees of digital competence. Though there is a growing trend of online streaming platforms that has radically transformed the way audiences consume media content, access is not equal worldwide due to differences in levels of technological literacy, socio-economic contexts and availability of technological infrastructure. Thus, they conclude that the digital divide phenomenon is an increasingly important concern in a world that is becoming more and more interconnected, affecting how people can access information, education and entertainment. In Chapter Thirteen, **Francis Amenaghawon** analyzed selected songs of Mohbad, a Nigerian artist who has gained even more global recognition after his demise, with views, streaming and features on online platforms, including YouTube, and billboards. Against the contention that Nigerian Afrobeats artists promote gender stereotypes, drug abuse, objectification of women and political agenda in their songs, the researcher examines selected songs of Mohbad to identify the issues raised in the songs. Similarly, **Olukemi Bolade Adesina and Olumuyiwa Paul Olayinka** in Chapter Fourteen explore the discourse construct and expressions of identity in the musical work of the Nigerian singer-songwriter, Bukola Elemide (aka Asa), looking at the formation of identity and conceptualization of self in the production of asymmetrical power relation. They note that Asa's songs communicate individualized expressions of identity in familiar cultural contexts. The songs also create shared knowledge of experiences, traditional values and asseveration, experiential realities, allusions and evidential sentiments expressed through evocation of traditional mores, tactics and metaphors. Rounding off this sub-theme, **Jadesola Babalola**, in Chapter Fifteen, explains the interconnection between mass and new media, and Nigerian popular cultures. He contends that the arrival of the new media has provided newer opportunities and potentials for a change in the narratives of public information processes and citizen participation through interactive and

participatory approaches. Unlike mass media that is seen as a one-way communication, new media is regarded as a two-way communication that helps create and propagate Nigerian popular cultures.

PART E: Nigerian Popular Cultures, Political Economy, New Media and 'Yahoo-Yahoo' Syndrome

In Chapter Sixteen, **Peter Ogbemudia Michael and Adebisi Ogunmusire** consider the far-reaching effects of get-rich-quick memes on youth culture to offer practical solutions. Social media memes have become one of the creative ways for individuals to communicate and relate with the realities around them. Even though memes are mainly graphical representations of people, movies, symbols or pictures of a popular or an important figure, they are known to carry intentional messages and information in humourous fashion, bearing witty expressions or comical quotes. Recently, memes have emerged as part of cultural evolution that is currently defining current trends, attitudes and social developments in today's contemporary society, especially on the internet. In Nigeria, the Kanayo O. Kanayo meme is fast becoming the internet sensation largely because of the personality and character played by the popular artist in Nollywood movies, which depicted him as a ritualist in some iconic home videos. The memes bearing Kanayo's scenes and roles are currently populated online to edify get-rich-quick sentiments, which is a direct contrast from the lessons the actor intended for the public. The symbolic misrepresentation of Kanayo's movie role in various memes have reached a worrisome height.

Chapter Seventeen by **Emmanuel Olukunle Olumuji and Samuel Olaniran** explores the phenomenal transformation of advanced free fraud into narrative forms embedded within modern popular cultures on social media platforms in Nigeria. The chapter delves into the intricate interplay between fraudulent practices and the evolution of storytelling within the digital landscape. By examining the convergence of advanced fee fraud and narrative construction, the chapter sheds light on how these narratives are propagated, disseminated and consumed by various online communities. It also uncovers the underlying motivations, societal implications and cultural significance of these narratives. Through analysis of social media content and discourse, this chapter contributes to a deeper understanding of the dynamic relationship between online fraud, storytelling and the contemporary cultural fabric of Nigeria in the digital age. In Chapter Eighteen, **Toyosi Owolabi** contends the advent of internet technology and the democratization of international communication borders through the

new media that has popularized sport betting and popular culture and by extension, turned them into giant industries that contribute billions of Naira towards Nigeria's economic growth. However, despite the economic benefits inherent in the government's political and economic decisions, the study identifies the social implications of sport betting and popular culture on national values and culture. He encourages the government to regulate sport-betting practice as the social implications of such action on our socio-cultural and religious values outweigh the economic benefits. **Esther Jatto and Serifat Fasola** in Chapter Nineteen explores the challenges and opportunities associated with intellectual property rights (IPR) in Nigeria, mainly focusing on copyrights, patents, trademarks, and other intangible assets. Their paper draws on a thematic analysis of the interplay of the impact of digital technology on copyright scope, the commercialization of popular culture, and the political economy of Nigerian popular culture. Institutional and social contract theories underpin the paper, providing valuable insights into the adaptation of legal systems, industries, and organizations to the evolving IP landscape. The paper examines how Nigeria's distinctive political and economic factors influence cultural production, distribution, and consumption. It also investigates the impact of the new media landscape, characterized by social media, streaming services, and digital downloads, on the production and consumption of Nigerian popular culture.

PART F: Nigerian Popular Cultures, Political Economy and Nollywood

In Chapter Twenty, **Ibrahim Uba Yusuf** examines Hausa Islamic satellite stations usage of popular culture, which is based on the divergent views about the Islamic prohibition and legality of popular culture. Specifically, the chapter investigated popular culture in selected Hausa Islamic satellite media organizations, the airtime allotment of pop culture in the selected media and the rationale for the usage of pop culture in Hausa Islamic satellite stations. It found that the popular culture was used in the selected Hausa satellite media such as *Africa TV3, Al-Faydah, Sunnah TV and Wisal Hausa* differs. Popular cultures in the Sunni owned media organizations like *Africa TV3* have no instrumentals and women as artists; while that of the Darika-led media contains instrumentals and uses popular culture with women in them. Thus, it concludes that that because of the ideological differences among the various Islamic movements in the northern part of Nigeria, the production and usage of popular culture in the selected Hausa Islamic satellite stations differs significantly. **Stephen Ese Kekeghe and**

Hilary Akuburhuwan in Chapter Twenty-One investigate the portrayal of Sickle Cell Disease and its traumatic outcomes in Tunde Kelani's film, *Dazzling Mirage*. The film art is a form of popular culture that captures different aspects of the human condition, including health issues. It has been observed that Nigerian movies, formally known as Nollywood films, communicate different medical themes like illnesses, diseases and therapeutic processes, which attest to their utilitarian significance. The film was subjected to a close critical reading, paying attention to characters and episodes used to foreground it. The analysis benefitted from Stephen Kekeghe's Pathotextualism (2020), which interrogates the representation of illnesses and diseases (pathology) in literature and popular arts (texts), to demonstrate the symbiotic relationship between the humanities and medicine.

PART G: Nigerian Popular Cultures, Political Economy and Socio-political Movements

Nicholas Idris Erameh and Moses Ameh in Chapter Twenty-Two observe that Nigeria's return to democratic rule was heralded by issues bordering on revenue sharing, economic and political marginalization, resource control and fiscal federalism. The inability of the Nigerian state to effectively deal with this core grievances led to political agitations, ethnic tensions and even formation of separatist movements to press home their demands. Considering that studies abound on the activities of the separatist movements and media reportage, only a few have approached the discourse within the context of the political economy of media reporting of separatist movements. Thus, this chapter provides critical insights on the nexus between media and the political economy of media reporting of separatist movements in a comparative perspective. In Chapter Twenty-Three, **Ikemefuna Okudolor** utilizes political economy of communication (PEC) data reverberating the new media communication to examine the impact of some popular cultures in Nigeria's oil resource control conundrum. He highlights three popular cultures prevalent in Nigeria's oil resource control. The first is harassment-*cum*-picketing of oil multinationals by individuals popularly called "deve boys", which derives from the individuals' "omo-otor" or "omo-onile" mindset which translates in English as "son of the soil". The second is the unconstitutional picketing of the operations of multinationals by oil-producing communities to demand better corporate social responsibility (CSR). The third is the habitual recourse to pretentious oil sector policymaking reforms by Nigeria's Federal Government as a strategy for alleviating oil-producing communities' citizens.

PART H: Nigerian Popular Cultures, Popular Economy and Political Rhetoric

Omobolanle S. Fasola and Esther Jatto in Chapter Twenty-Four explore the critical role libraries play in Nigeria in safeguarding these identities through the utilization of new media archives. By analysing the strategies employed by various libraries to curate, digitize, and disseminate cultural artifacts and historical records, this research highlights the dynamic interplay between traditional archival practices and contemporary digital technologies. The study examines the place of libraries and archiving, new media technologies and their impact on archiving practices in preserving the ethnic and nationalistic identity of Nigeria; analyses the challenges associated with using new media archives for knowledge preservation, and proffers recommendations for the effective use of new media for knowledge preservation. In Chapter Twenty-Five **Tokunbo Oguntuga** probes the crisis rhetoric of three Nigerian presidents on corruption from 1999-2015. Anchored on the narrative paradigm and situational crisis communication theories, the objectives of this enquiry are to find out the crisis rhetorical strategies each president employed, the extent to which the strategies employed are similar and appropriateness of the strategies employed. The chapter found that the 3 presidents employed similar crisis response strategies in tackling corruption although at varying degrees. A major characteristic of the Nigerian presidency covered under this study reveals that it was adversarial in its crisis response. In addition, there was mostly a conflict in the words and actions of the Nigerian presidency in its fight against corruption. What the presidents say does not align with what they do, leading to a lack of narrative coherence and fidelity. In Chapter Twenty-Six, **Oluwaseyi Adebayo, Israel Fadipe and Muyiwa Popoola,** examine the role of grassroot media and popular cultures in Ogbomoso land, Oyo State, Nigeria, in improving democracy and grassroots governance mechanisms. Specifically, it identifies grassroot media and popular cultures that have been deployed over the years to preserve democratic principles and engendering participatory governance. Also, it interrogates grassroots governance and democratic issues that have emanated from the grassroot media outlets in Ogbomoso, considering how the role of grassroots media has been influenced by political economy of the media. In contrast to traditional representative democracy, grassroots democracy expands civil rights and liberties and holds democratic leaders more accountable at the local level. Lastly, **Muyiwa Popoola & Cornelius Ojo,** in Chapter Twenty-Seven, argue that inherited broadcasting philosophy has been responsible for the misapplication of the broadcasting system as a tool of political

domination and control by the successive Nigerian leaders. The authors further aver that lack of conscious effort to come up with a robust national communication philosophy that understands the impact of the inherited colonial broadcasting system leads to this situation. In appraising the role of the broadcast media in relation to political broadcasting since 1999, this paper dissected the history and evolution of broadcasting in Nigeria, arguing that the broadcasting system (radio and television) passed on to Nigeria's independent leaders in 1960 by the colonial leaders were tools of political oppression and colonial expansion.

References

Adegoke, A.T., Ajetunmobi, U.O. and Adebiyi, R.A. (2024). The Political Economy of New Media in Nigeria's Fourth Republic: Insights from #Nigeria TwitterBan. In K., Aiseng, I.A. Fadipe and P. Mpofu (Eds.), *Political Economy of Contemporary African Popular Culture: The Political Interplay*, (1-12) London: Lexington Books.

Aiseng, K., Fadipe, I.A. and Mpofu, P. (2024). The Interplay between Politics and African Popular Cultures. In K., Aiseng, I.A. Fadipe and P. Mpofu (Eds.), *Political Economy of Contemporary African Popular Culture: The Political Interplay*, (223-238) London: Lexington Books.

Fadipe, I.A. and Amenaghawon, F. (2024). Twenty Years Odyssey of Media, Democracy and Development in Nigeria (1999-2019). In A.O. Sulaiman, *25 Years of Democracy and Development in Nigeria: Reflections on Progress and Challenges*, pp. 237-259.

Kolo & Yağbasan, (2020). Popular Culture in Nigeria: The Case Study of Nigerian Music Industry. 124-140.

Mattelart, A. and Siegelaub, S. (1979), *Communication and Class Struggle, Vol. I: Capitalism, Imperialism*, New York: International General.

Murdock, G. and Golding, P. (2016) "Political Economy and Media Production: A Reply to Dwyer", in *Media, Culture and Society* SAGE Journals Online ISSN: 1460-3675 retrieved from: https//doi.org/10.1177/0163443716655094.

Murdock, G. and Golding, P. (1991), 'Culture, communication, and political economy', in J. Curran and M. Gurevitch (eds), *Mass Media and Society*, London: Edward Arnold, pp. 15–32.

Murdock, G. and Wasko, J. (2007), *Media in the age of Marketization*, Cresskill NJ: Hampton.

Popoola, M (2019). Political Economy of Media Operations in Nigeria: An Introduction. In M. Popoola and O.E. Oboh, *Political Economy of Media*

Operations in Nigeria: Essays in Honour of HRH Oba Michael Bolorunduro Asaju (1-3), Ajayi Crowther University Press, Oyo.

Wasko, J. (2014), "The Study of the Political Economy of the Media in the Twenty-first Century", in *International Journal of Media and Cultural Politics* Vol 10 No 3.