

The Place of the 21st Century Audience in Media Content Production and Distribution in Nigeria

Richard Goodluck Imhoagene*

Abstract

Remarkable changes have been noticed in the way and manner the mass media and their audiences interact since the wake of the 21st century. New technologies and an evolving participatory culture have led to more members of the audience moving from a position of consumer to a position of producer. Hence, this study examined the Place of the 21st Century Audience in Media Content Production and Distribution in Nigeria. The study was anchored on the tenets of Diffusion of Innovation and Democratic Participant Media theories. Using the Survey Design, a 19-item questionnaire was used along with interviews to elicit data from 400 youth across Nigeria, who represent the six geopolitical zones, selected through proportionate stratified sampling technique. Data generated were analyzed and presented with the aid of frequency Tables and simple percentages. The findings indicate that 21st century audience members are active participants in media content production and distribution in Nigeria. It was also discovered that such participation has diverse effects on the operations of conventional media organisations in Nigeria. The study concluded that while it is important for more Nigerians to get involved in content production and distribution, there is need to apply caution on how these contents are distributed and consumed. Thus, it recommended that all stakeholders put heads together to apply policies that will ensure such counterpart involvement does not corrupt the public space.

Introduction

Ever since the invention of the printing press in the 15th century (Bellis, 2019), there has been a conscious effort to understand the components of a communication process. However, it wasn't until the early 20th century that models were developed to explain the communication experience. The submission in 1948 that mass communication is simply about "Who says What to Whom, through What Channel and with what Effect" (Lasswell, 1948) underscores one of the earliest attempts at understanding mass communication.

Westley and MacLean (1957) cited in McQuail (2005, p. 69) took a more formal approach. This served as an improvement on the Sender-Message-Channel-Receiver(s) model to include the events and voices in society. Over the years, and whatever way the subject is looked at, the audience has remained a crucial component of the communication process. Shannon and Weaver (1949) also comes to mind. In the years until the 1970s and 1980s, the media audience was largely regarded as passive, simply consuming media messages with little or no cognitive activity. At the time, it was practical to discuss media audiences in purely quantitative terms.

* Richard Goodluck Imhoagene, Media Practitioner and Consultant; Founder and Creative Lead, ROCA Media

There seems to be an unending competition by media organisations to attract media audiences even in Nigeria which this study focuses on. This is due to the reliance on advertising for media revenue. As Okusaga (2018) puts it, the game has changed, and the long-term survival of the media in Nigeria resides in the creation of various vents and access by media organisations for ever-demanding consumers who want programmes on their terms, in their personal space, and at any time of the day.

In the words of McQuail (2005, p. 57), the methods of research at the time tended only to reinforce a biased conceptual perspective that treated the audience as a mass market. All of that seems to have changed the last three decades. As improvements in technology continue to disrupt mass communication traditions, leading to an ever-evolving media landscape, there has been a drastic change in the audience experience. Several authors, including Blumler & Katz (1973), and Gurevitch (2000) have provided a theoretical position on the need to consider audience members as active, participatory and able to make decisions.

Established media systems which used to be secure in their markets behind significant barriers to entry, now find themselves facing significantly more competitive markets for consumers as those barriers erode and new media develop. Content is a crucial factor in the Nigerian mass communication space. The understanding is that if media audiences do not get the kind of messages they desire from a media organisation, they will turn to another. This is what the Uses and Gratifications theory explains.

This second main type of behavioural audience research was a reaction from the model of direct effects. Media use became central and the audience was viewed as a more or less active and motivated set of media users/consumers, who were in charge of their media experience, rather than passive victims. Research focused on the origin, nature and degree of motives for choice of media and media content. Audiences were also allowed to define their own behaviour. While media use is by definition somewhat inactive, it shows signs of activity by way of selectivity, motivated attention and critical response (McQuail, 2005; pgs. 403/406).

Today, in a media environment of increased interactivity, where media processes are no longer as traditional as they used to be (Okusaga, 2018), it is necessary to probe the role that audience members now play in today's media landscape. The rise of new media occasioned by the proliferation of the Internet in the 21st century has also led to a shift in the original paradigm. As Laaksonen (2015) and Onwuliri (2019) put it, new online media formats have enabled more audience participation in the production of media content, and this has given space for innovation and more cooperative media content production.

However, to limit the focus of this study to online media will be completely inadequate, as these changes have also affected seemingly mainstream media like newspaper, radio and television. Apart from the fact that most of these organisations now parade online versions, the changing behavior of media audiences is setting in a new paradigm. With a multiplicity of media choices, it is becoming increasingly important to pay attention to audience needs and even get their opinions and input when packaging media content (Kammer, 2013).

Many media organisations are changing their production and distribution routines- especially through social networks- because of the increasing opportunities for audience participation in more and better ways which are still not fully optimized by the media. It is important to understand how these media industries are reacting to the process and how audience participation is becoming not just a way to improve media products, but also a product in itself. Audience and media organisations are constantly exchanging their roles in this new media landscape (Noguera, Villi, Nyiro, De Blasio, and Bourdaa, 2013, p. 2)

In light of this seeming reality, there is still the belief in some quarters that audiences are primary products manufactured and sold by advertiser-supported media (Napoli, 2010). This has brought the democratizing promise of media content under serious scrutiny in recent years. The jury is still out to ascertain the true place of media audiences in media content production and distribution in light of 21st century catch phrases like *Convergence* (Jenkins, 2006), *Produser* (Bruns, 2008) and *Interactive Potential* (Finnemann, 2005). The recognition of media commercialization further casts a fog over the situation, as scholars continue the search for truth.

Since mass communication became a formal concept in the 15th century, the audience has remained an indispensable part of the communication process. In fact, scholars have opined that there can be no mass communication without an audience. As technologies continue to evolve, with digitization and convergence at the forefront, the processes and responsibilities of the media players continue to evolve as well. These changes have resulted in unprecedented role-taking and an interplay of responsibilities between the traditional sender and receiver in a simple communication process.

As a cumulative attempt, this study delves into the age-long investigation into media audiences to understand how they have metamorphosed over the years from mere content consumers to take on more active roles within the mass media framework. In light of the above, the study wishes to examine the Place of the 21st Century Audience in Media Content Production and Distribution in Nigeria.

Research Questions

1. What roles do members of the 21st century audience play in media content production and distribution in Nigeria?
2. In what specific ways do members of audience contribute to media content production and distribution in Nigeria?
3. How much influence do members of audience have on media content production and distribution in Nigeria?
4. How do these roles, if any, affect the mass communication process?

Theoretical Framework

The 21st century ushered in a number of changes within the media landscape, especially as it concerns the way audience members interact with media organisations, media channels and media messages. In fact, new media technologies have made it possible for members of the audience to play roles that were previously

preserved for trained media practitioners. By observation, one can deduce two broad categories of audience participation (roles) in media content production and distribution. These are “audience as deciding factor” and “audience as creator and distributor of content”.

One of the most applicable theories for this study is the Diffusion of Innovation theory propounded by Everett Rogers in 1962. It holds that overtime, an idea or product gains momentum and diffuses or spreads through a specific population or social system. The end result of this diffusion is that people, as part of a social system, adopt a new idea, behavior or product (Asemah et al, 2016). The idea is that people begin to take on new behaviours or do things they had previously not done as a result of new technologies or ideas.

Diffusion of Innovation theory touches on the heart of the study because the changes in audience behaviours witnessed today started as a result of the introduction of new communication technologies. The gradual acceptance, adoption and use of media technologies since the beginning of the 21st century illustrate the diffusion of a new media culture. It has been observed that even those who seemed skeptical during the early stages are beginning to better interact with and use the mass media for content production and distribution.

It is important to note that diffusion is a unique type of communication that deals with the spread of messages perceived as new ideas. In diffusion, perception is key. The members of a social system must perceive that the new idea or innovation adds something new or better to their livelihood. Rogers (2003) provides three factors that influence the adoption of innovation. They are; Relative Advantage, Compatibility, Complexity, Triability, and Observability. The fact that the so-called early adopters have used the new systems successfully has given rise to more people adopting new media technologies for content creation and distribution.

The Democratic Participant Media Theory is one of the six Normative theories of the press developed in the mid 20th century to understand how the media in different countries- taking on the social, economic and political colouration of their host society- operate. According to the Virtual University of Pakistan (2012) in Asemah, Nwammuo & Nkwam-Nwaoma (2016), democratic-participant media theory was proposed in recognition of new media developments and of increasing criticism of the dominance of the main mass media by private or public monopolies. It began in the 1960s when calls began to be heard for the rise of alternative media that will give more voice to grassroots; in order to express the needs of citizens.

It is a reactionary theory that seeks to contend with the elitist nature of the press by encouraging audience participation in small-scale, non-institutional, and committed media which operates horizontally. Although having a different context at the time of its proposition, it has taken new forms today with the advent of new media technologies. What used to be a clamour mainly for community media has today taken on a new dimension which sees individuals- regardless of educational qualification, stature or age- become content producers as a result of platforms available for such purposes.

As Asemah et al (2016) put it, the main assumption of this theory is that every individual and every part of the society- religious institutions like churches,

mosques and many others- should have access to the media so that they too can air their views about happenings in the society. This clearly supports this study in the sense that it suggests a situation where members of the public, who are originally members of the audience, become active participants in media content production and distribution.

Methodology

This research work adopted the survey design. The population of the study was 45 million, representing the total number of individuals within the demographic of the study, those within the age range of 16 and 35. The population data was derived from the Nigeria Bureau of Statistics (2017). A sample size of 400 was drawn from the population using the Taro Yamane formula. Out of that number, 390 (from tertiary institutions across the six geopolitical zones were administered questionnaire, while the remaining 10 were interviewed.

The study adopted both the proportionate stratified and purposive sampling techniques. Here, the sample was categorized into the six (6) geopolitical zones in Nigeria, from which a university was selected from each zone. The study then adopted the accidental/convenience sampling technique in order to elicit data from the required number of respondents from each university.

The other 10 respondents were drawn from three major media organisations purposively selected from three geopolitical zones by the researcher from the programmes (for broadcast) and editorial (for print) departments. Another instrument of data collection was used for this group. 10 respondents were selected purposively from three (3) media organisations across the country.

Table 1 shows the distribution of respondents according to universities and media organisations.

S/N	Geopolitical Zone	University	Sample Distribution
1	South West	University of Lagos	65
2	South South	University of Benin	65
3	South East	University of Nigeria, Nsukka	65
4	North West	Kaduna State University	65
5	North Central	University of Ilorin	65
6	North East	University of Maiduguri	65

		Total	390
S/N	Geopolitical Zone	Media Organisation	Sample Distribution
1	North Central	AIT, Abuja	2
2	South-South	Independent Radio, Benin	3
3	South West	ThisDay Newspaper, Lagos	5
		Total	10
		Grand Total	400

Analysis and Discussion

Based on the data collected, 188 (52%) of the respondents were males, while 172 (48%) were females. 288 (80%) were SSCE holders; 36 (10%) were holders of either ND, HND or NCE; 32 of them representing 8.9% were Bachelor degree holders, while 4 respondents (1.1%) were MA or MSc holders. None of the respondents had a Ph.D. 220 (61.1%) were Christians; 138 (38.3%) were Muslims; none was a traditional worshipper, while only 2 (0.6%) of them had other forms of beliefs.

Research Question 1

What roles do members of the 21st century audience play in media content production and distribution in Nigeria?

The data gathered showed that 202 respondents representing 56.1% engage in the production and distribution of media content; 143 (39.7%) of them indicated No, while 15 (4.2%) were undecided. Furthermore, 98 respondents, representing 27.2% said they engaged in news and information dissemination Very Often; 86 (23.8%) picked Often; 16 (4.4%) indicated they seldom engage in the act; while 140, representing 39% indicated they have never engaged in dissemination of news and information. 20 respondents (5.6%), however, were undecided. The above table shows a clear expression of respondents' active engagement in media content production. A combined 220 respondents (61%) have engaged in dissemination of news and information at one point or another.

In the same vein, when asked how frequently they were exposed to content produced and distributed by other members of the public, whether online or mainstream, 208 (57.8%) ticked Very Often; 82 (22.8%) ticked Often; 46 respondents or 12.8% indicated they seldom expose themselves to content

disseminated by other users; while 10 (2.8%) said they have never done so. 14 respondents (3.8%) were, however, undecided. Also, 186 (51.6%) indicated they were Very Familiar with the term “Citizen Journalism”, while 104 (28.9%) indicated Familiar. Also, 42 (11.7%) respondents said they were seldom familiar with the term while 14 (3.9%) said they were Not Familiar with Citizen Journalism. 14 respondents, representing 3.9% were undecided.

Research Question 2

In what specific ways do members of audience contribute to media content production and distribution in Nigeria?

Here, 76 (21%) of the respondents have contributed to the production of news and information through online blogs; 18 (5%) have done so through vlogs; 92 (25.5%) have used social media platforms; 14 (4%) have contributed through mass media online pages; while only 6 (1.7%) have done so through letters to the editor. A large number, 154 (42.8%) said they have never used any of the platforms to contribute to production of news and information. With regards to the issues that respondents contributed to in their participation in media production and distribution, 68 respondents (18.9%) chose News and Current Affairs; 92 (25.6%) picked Politics; 18 (5%) chose Sports; while 30 (8.3%) and 4 (1.1%) chose Entertainment and Fashion respectively as their areas of interest. Meanwhile, 148 respondents, representing 41.1% said they contributed to none of the aforementioned areas.

Research Question 3

How much influence do members of audience have on media content production and distribution in Nigeria?

With regards to influence, only 12 (3.3%) respondents say their content has been featured very often on conventional media platforms. 18 of them, representing 5% say their content has been featured often; 81 (22.6%) said they’re seldom featured; while 89 (24.7%) indicated their contents have never been featured on conventional media. Meanwhile, 160 (44.4%) were undecided. In light of extent of respondents’ content read, listened to and/or viewed by members of the public, the data reveals that 96 respondents (26.7%) indicated their content are consumed to a very large extent. 68 (18.8%) of the respondents chose large extent; 86 (23.9%) ticked low extent; while 10 (2.8%) indicated very low extent. Meanwhile, 100 respondents indicating 27.8% picked not at all.

Furthermore, 46 respondents (12.8%) said their online contents get likes, comments and/or spark off interaction very often; 81 (22.5%) ticked often; 81 (22.5%) said they seldom get such responses; while 40 (11.1%) said they have never gotten such reactions. In the same vein, 112 respondents or 31.1% were undecided. Similarly, 16 (4.4%) indicated their contents were shared by other audience members very often; 18 (5%) picked often; 78 (21.8%) said they seldom did; 88 (24.4%) indicated their contents had never been shared; while 160 respondents

representing 44.4% were undecided. Although 160 respondents could not give a definite answer, quite a number of respondents saw their online contents reach multiple users by way of multiple shares by members of audience.

Research Question 4

How do these roles, if any, affect the mass communication process?

Media organisations that have online versions tend to also use and share contents of online users. In the study, 48 (13.3%) said their contents were used very often, 104 (29%) indicated theirs were used often, 88 (24.4%) said their contents were seldom used or shared, while 80 (22.2%) indicated that their online contents had never been shared by mass media organisations. However, 40 (11.1%) respondents were undecided. This showed that contents produced by members of the audience also significantly influence the activities of online versions of conventional media.

In the same vein, 62 respondents, representing 17.2% said they trust contents produced and distributed by other members of public to a very large extent; 82 (22.8%) did so to a large extent; 146 (40.5%) indicated low extent while 32 (9%) said they trusted such contents to a very low extent. Meanwhile, 38 respondents or 10.5% didn't trust such contents at all. Largely, this trust plays a major role in how members of the public respond to conventional media. 112 (31.1%) respondents indicated that exposure to online contents limit their exposure to conventional media to a very large extent; 106 (29.4%) said it has limited their exposure to a large extent; 32 (9%) ticked low extent; 66 (18.3%) indicated very low extent; while 44 (12.2%) said not at all.

Consequently, 116 (32.2%) respondents indicated that audience participation in content production and distribution affects the operations of conventional media to a very large extent; 102 (28.3%) said it affects them to a large extent; 28 (7.8%) said it was only to a low extent; while 72 (20%) picked very low extent. Meanwhile, 42 respondents or 11.7% said it does not affect them at all. With regards to specifics, 48 respondents or 13.3% chose decreasing revenues for conventional media organisations; 92 (25.5%) said it led to loss of audience; 54 (15%) picked lack of reliability; 76 (21.1%) said it led to spread of unverified information; while 32 (9%) said it led to lack of professionalism. Meanwhile, 58 (16.1%) of the respondents indicated it led to a lack of trust.

Discussion

The study examined the place of 21st century audience in media content production and distribution in Nigeria. It established through secondary data analysis that new forms of sending and receiving media messages empowered by the Internet- and the rise of social media- have brought about a new dimension to the mass communication process, where audience members are no longer mere receivers of media messages but now assume more active roles. This theoretical assumption was subjected to survey research and the responses have been analysed in the previous section of this study.

The first research question found out what roles 21st century audience members play in media content production and distribution. Tables 4.4, 4.5, 4.6 and 4.7 clearly answered the question as they sought to find out if respondents were familiar with such roles and how they get involved. Table 4.4 showed that 202 (56.1%) respondents engaged in the production and distribution of media content as against the 143 (39.7%) who did not. In Table 4.5, the frequency of this engagement was measured with more than 184 (51%) indicating they engage in such activities frequently.

Furthermore, 336 (93.4%) expose themselves to media produced by other members of public while 332 (92.3%) of the respondents are familiar with citizen journalism. These responses are a clear indication that a majority of the respondents, and by extension, youths in Nigeria, are engaged in media content production and distribution. However, it is worthy of note that an even higher number (more than 93%) now rely on media produced by other members of public. This reflects the position of scholars who have posited on the changing dynamics of the media audience. This is in consonance with the responses of interviewees who said that audience members are getting more involved in producing content that they consume.

As Ohimai Amaize puts it, the 21st century has brought about a victory for citizen journalism, with new tools allowing audience members to participate actively in content generation and distribution. Similarly, Table 4.8 showed that 190 (53%) of the respondents engaged in citizen journalism with different levels of frequency. The study went further to break down what channels audience members use to disseminate (produce and distribute content). Table 4.9 showed that 76 (21%) used online blogs, while 92 (25.5%) use social media platforms; making these two channels the most used among respondents.

There were also respondents who used vlogs (5%) and mass media online pages (4%). Meanwhile, only about 6 (1.7%) of the respondents engaged in writing *Letters to Editors* of newspapers. This shows a high prevalence in using Internet facilities for audience participation in media content production and distribution as against mainstream media. As an interviewee, Agnes Obi suggests that the audience now have unlimited access to content creation, manipulation and even distribution. Obi added that the audience has become really participatory in recent times, especially with regards to feedback and on-air participation.

Table 4.10 further categorized respondents into the actual areas they engaged in content production and distribution, with politics taking the lion share of 92 (25.6%) of the respondents. Others engaged in news and current affairs (68 or 18.9%), sports (18 or 5%), and entertainment (30 or 8.3%), while 4 of them or 1.1% produced and distributed fashion contents. Studies from about a decade ago would show a preference towards sports and entertainment among youths. However, this study reveals another changing dynamic; there are more young people engaged in political conversations and issues of current affairs than there used to be. However, it does uphold the belief that young people prefer engagement with online media than mainstream media for several reasons.

Tables 4.12 and 4.13 showed how popular audience-produced content are among other members of audience, Table 4.15 is of more concern here. It showed how often media organisations used content produced and distributed by the respondents. 240 (66.7%) of respondents said their contents have been used with various levels of frequency by media organisations. The above also corroborates the responses from interviewees. For instance, the producers of Kakaaki Social on AIT and Ladies Night on ITV explained how contents from the public space formed part of their materials for their respective programmes. This shows a high level of dependence on content produced by members of public on the part of media organisations.

Another interviewee simply exclaimed that the media will cease to exist without the active participation of members of the public. He noted that the life of the media revolves around society, both for patronage and for content, and media organisations must take this into cognizance when they plan. The analysis also showed that audience members were convinced their participation in media content production and distribution affects the operations of conventional media. 318 (88.3%) of them indicated so with various levels of agreement.

These views are corroborated by Napoli (2015) who explains that media audiences have moved from the position of serving as customer in one market and product in another to take on new roles in the contemporary society. He posits that the conventional dynamic is complicated by the ways that digital, interactive media are increasingly providing audiences with the opportunity to also serve as content producers, capable of producing content of significant value to other media consumers and to advertisers. Also, Table 4.19 goes further to show how the action of audience members affect conventional media organisations. Many respondents alluded to loss of credibility on the part of conventional media organisations when they use content produced and shared by audience members.

Most of the interview responses also seem to warn that the challenge of abuse is a worry as it could lead to proliferation of fake news. Dorcas Egonu goes further to state that “the activities of some individuals who call themselves online media are worrisome, especially now that the society is quite concerned about fake news. Mainstream media have to be careful about what they lift from such platforms or we stand the risk of losing credibility”.

The above analysis gives credence to the fundamental question raised by Conner (2016) with regards to the emergence of the digital culture which blurs the line between experts and lay producers. This touches on the long-drawn debate bordering on accuracy, authenticity, truth and professionalism where producers of content are not trained to do so. Napoli adds that this is a clear indication that there has been a shift in the role of the audience within the last 20 years. The author states clearly how audience members are fast becoming more involved in content production and distribution to themselves and to advertisers.

The above is in consonance with the scope of this study which seems to suggest that there has been a change in the attitude of audience members in reacting with media channels and messages. Napoli concludes that the future of the mass media may yet spell even more surprises in the ways in which audience members

are involved. He foresees a future where increased interactivity will lead to a more volatile and engaging media space, and recommends some form of framework that will lead society into that dispensation.

Indeed, the emergence of such terms like “produsage” by scholars like Axel Bruns and other connotations of an active audience are a reality and the Internet and its tools such as social media are a major driver. If nothing else, this study proves that there is significant audience participation in media content production and distribution. Although the effects of this participation is a mixed bag, it is left for conventional media and other members of the public to know how and when to use such messages.

Summary, Conclusions, and Recommendations

This study has proven beyond reasonable doubt that members of the 21st century audience are actively involved in media content production and distribution in Nigeria. It has also proven that their involvement has both positive and negative consequences on the operations of conventional media. The study, therefore, concludes that media content production and distribution in Nigeria no longer solely rests on the shoulders of mainstream media organisations, as members of audience, especially between ages 16 and 35, are increasingly evolving within the media space.

More so, the study addresses the long-standing debate of whether audience members should truly be allowed to freely participate by investigating the kind of impact it has on the operations of conventional media. It concludes that such activities of youthful audience members do pose negative threats to the existence and credibility of conventional media practice in Nigeria unless caution is applied.

Many theorists believe that an active and participatory audience is key to social development and improved governance in any society. Still, as the study shows, a significant number of youths in Nigeria do not yet participate in this engagement. While audience participation does lead to increased engagement within the Nigerian public space, it is observed that, unchecked, it can have devastating consequences. Based on these findings, the study recommends the following;

1. More members of the Nigerian public should embrace the practice of contributing to media contents using the available online and mainstream tools.
2. Media organisations in Nigeria should apply caution and carry out fact-checking when using and disseminating content produced by audience members.
3. Members of the Nigerian public should also verify information produced and distributed by other members of audience.
4. Nigerian Policy makers should put in place control measures to checkmate the excesses of audience members engaged in content production and distribution.

References

Adogah, R. (2013). Newspaper Readership in the 21st Century. *Unpublished Research Paper. Department of Mass Communication, Auchi Polytechnic, Auchi.*

- Anyanwu, E. U., Ossai-Onah, V. O. & Iroeze, P. (2013). Use of Social Media Tools Among Nigerian Undergraduates in Three Selected Tertiary Institutions in Imo State, Nigeria. *Journal of Information and Knowledge Management*, Vol. 4 (2).
- Asemah, E. S., Nwammuo, A. N. & Nkwam-Uwaoma, O. A. (2016). *Theories and Models of Communication*. Jos: Jos University Press.
- Bates, B. J. (2008). *Consuming Choice: Audiences and Added Value in Media Products*. Knoxville, TN. *College of Communication & Information*; University of Tennessee.
- Blood, R. (2000). Weblogs: A History and Perspective. *Rebecca's Pocket*. <http://www.rebeccablood.net>. Online. Retrieved April 14, 2019 at 2:34pm.
- Bruns, A. (2008). *Blogs, Wikipedia, Second Life and Beyond: From Production to Produsage*. New York: Peter Lang.
- Bruns, A. & Burgess, J. (2012). Researching News Discussion on Twitter: New Methodologies. *The Future of Journalism (in) Journal of Journalism Studies*, 13 (5-6). Taylor & Francis Online.
- Cohen, H. (2011). *Social Media Definitions*. Heidi Cohen. <http://www.heidicohen.com>. Retrieved April 16, 2019 at 6:03pm.
- Conner, L. (2016). *Taking Back the Arts: 21st Century Audiences, Participatory Culture and the End of Passive Spectatorship*. <https://journals.openedition.org/orca/2773#abstract-2773-e>
- Dare, S. (2010). The Rise of Citizen Journalism in Nigeria- A Case Study of Sahara Reporters. *Reuters Institute Fellowship Paper*. University of Oxford.
- Finnemann, N. O. (2005). *The Cultural Grammar of the Internet*. In Jensen, K. B. (ed.) *Interface Culture – The World Wide Web as Political Resource and Aesthetic Form*. Frederiksberg: Samfundslitteratur.
- Friedman, H. H. & Friedman, L. W. (2008). *The New Media Technologies: Overview and Research Framework*. New York: City University Press.
- Gans, H. J. (1978). Some Additional Proposals. Review: *Journal of Communication*: 28(2): 100-105
- Gitlin, T. (1980). *The Whole World is Watching: Mass Media in the Making and Unmaking of the New Left*. California: University of California Press.
- Hermida, A. (2010). TwitteringtheNews: the Emergence of Ambient Journalism. *The Future of Journalism (in) Journal of Journalism Studies*, 4(3). Taylor & Francis Online.
- Hutchinson, J. (2015). The Impact of Social TV and Audience Participation on National Cultural Policy: Co-creating Television Comedy with #7DaysLater. *Communication, Politics & Culture*, Vol. 47(3), pp. 21-33.
- Imhoagene, R. G. (2015). *Newspaper Readership in the Age of New Media Among Staff of UNIBEN*. Unpublished Research Paper. Department of Theater Arts and Mass Communication. University of Benin, Benin City.
- Jensen, K. B. (2010). *Media Convergence: The Three Degrees of Network, Mass and Interpersonal Communication*. Oxon: Routledge.
- Kammer, A. (2013). Audience Participation in the Production of Online News: Towards a Typology. *Nordicom Review* (34), 113-126.
- Kimberlin, C. L. & Winterstein, A. G. (2009). *Validity and Reliability of Measurement Instruments used in Research*. *American Journal of Health-System Pharmacy*: 65(23): 2276-84
- McQuail, D. (2005). *Mass Communication Theories (5th Ed.)*. London: Sage.
- Napoli, P. M. (2001). The Audience Product and the New Media Environment: Implications for the Economics of Media Industries. *Journal of Media Management*, Vol. 3(2). Fordham University, New York.

- Okunna, S. (1999). *Introduction to Mass Communication*. Enugu: New Generation Books.
- Onwuliri, E. C. (2019). A Critique of Dulue Mbachu's "Changing Technologies and the Media". *International Journal of Social Science, Politics and Humanities*.
- Ritters, M. (2015). *The Impact of Citizen Journalism on the Public Sphere*. Online: <https://m.grin.com/document/289311>
- Rogers, E. M. (1986). *Communication Technology: The New Media in Society*. New York: Free Press.
- Roland, B. (2017). *Evolution of Broadcast Content Distribution*. Vienna: Springer International Publishing.
- Tierney, E., O'Rourke, C. & Fenton, J. E.(2015). *What is the Role of 'The Letter to the Editor'?* *Eur Arch Otorhinolaryngol*, 272(9), 2089–93.
- Tuchman, G. (1978). *Making News: A Study in the Construction of Reality*. New York: Free Press.
- Wimmer, R. D. & Dominick, J. R. (2006). *Mass Media Research: An Introduction* (9th ed.). Georgia: Thomas Wadsworth.