

Visual News Patterns and the Boko Haram Insurgence in Nigerian Newspapers

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Abstract

Visuals, also known as news photographs, are communication channels which constitute critical components in news dissemination in the print genre. Visuals are used in communicating issues of serious implications like the Boko Haram insurgence in Nigeria. However, while studies have examined textual news coverage of the Boko Haram, studies analyzing visual coverage are lacking. The present study examines visuals in the coverage of the Boko Haram insurgence. The content analysis research method was used to analyse news photographs of four national newspapers. Categories were based on related visual analysis literature. The visual contents of the newspapers were analysed using quantitative approach. Data and findings were discussed in relation to their implications for political communication in a multi-ethnic society like Nigeria.

Keywords: Visuals, Frames, Newspaper Coverage, Boko Haram, Political Communication, News photographs, visual techniques.

1.0 Introduction

News photographs play an integral role in the study of communication. They are useful in understanding how the media frame reality. However, despite the increasing number of framing studies, the tenets of framing theory have been applied mainly to analyzing texts (Rodriquez & Dimitrova, 2011; Fahmy & Wanta 2007; Fahmy, 2004). Consequently, studies on visual news and frames are scanty, it is not clear if any has examined the Boko haram insurgence. Available data (Akpan and Ekwueme, 2012, Poopola, 2012) show that textual analysis of the Boko haram has been predominant in the literature, including studies examining the textual framing perspective (Odoemelam, 2013). A significant outcome of this gap is that, the question of how events are framed through visuals (Photographs, sketches, and drawings) that stand alone or visuals that accompany text has remained unanswered by research efforts (Bell, 2001). Therefore, there is need to bridge this gap considering the critical role visual communication may play in enhancing or blurring readers/audience perception of the news content or even in overriding the meaning of textual messages (Messaris & Abraham, 2001; Wischman, 1987; Paivio, 1986). One major phenomenon in Nigeria that requires scholarly attention with regard to understanding the role of visuals in its communication is the Boko haram insurgence.

The devastating effect of Boko Haram attack has forced several government ministries, parastatals, and corporate establishments to step up security measures in an attempt to protect lives and properties (Ekwueme & Akpan 2012:42; Okoro & Odoemelam, 2013). However, the group's activities have defiled religious, ethnic, economic and political explanations. Despite the media's eagerness to play their role and provide information to the masses on the reason behind the insurgence, people are still in the dark due to the secrecy with which Boko Haram carry out their war. At best, the media are left with assumptions and speculations. This has resulted in many theories advanced by the media as the cause of the insurgence. In so doing, the media construct their own reality of the Boko Haram phenomenon. As Okoro and Odoemelam (2013) posit, recent concerns in Nigeria over the main reason behind the Boko Haram insurgence require empirical research to explain how media frame the Boko haram activities.

1.1.1 Visual Communication and Framing Studies

Images, which constitute the gamut of visual communication, are very profound ways of examining how the media represented or reported a particular issue of public concern. But as Odoemelam et al (2013) found, studies on visual frames are lacking among media scholars in Nigeria. The reason for this may be found in Rodriquez and Dimitrova's (2011) argument which posits that one of the main reasons why there are relatively few studies that employ visual framing compared to textual framing is that there is a great deal of confusion as to how visual communication are supposed to be identified. However, as literature show, some of the methods of identification of visual communication have been addressed by scholars (Rodriquez and Dimitrova, 2011; Borah & Bulla, 2007; Patridge, 2005; Griffin, 2004; Griffin and Lee, 2005). Borah & Bulla (2007) and Patridge (2005) proposed 'Theme', as a means of identification. While Griffin (2004) and Griffin & Lee (2005) proposed 'Ideological'

position of the visual as an identification criterion. On the other hand, Rodriguez and Dimitrova (2011) analysed the four levels of visual frames; which include: (1) Visuals as denotative systems (2) Visuals as connotative system (3) Visuals as ideological systems. Within these levels of visual frames, visual contents could be analysed. Several studies have used these representations to examine visual categories like, poverty, power interplay, emotion, sexual appeal, devastation, terrorism, religion, ethnicity etc (Okoro et al, 2013; Odoemelam, 2013; Borah and Bulla, 2005). In another study, Fahmy (2007) did an analysis of images in US newspapers on hurricane Katrina and found that the frames represented more of emotionally distraught African-Americans from Louisiana than was shown in Wire services. Also, to determine a comparative visual coverage of the Ocean Tsunami in two Indian newspapers, *Hindu* and *Times of India*, Borah and Bulla (2005) found that the *Hindu* focused on “naked savagery and human loss”, while the *Times of India*, focused on “Sadness and dignity of survivors”. Other frames found in their study were, devastation, grief, relief work, politics, etc.

Further, Entman (1991) used a combination of textual and visual framing and contrasted news frames to explain two similar military incidents –the soviet downing of a Korean air line passenger plane in 1983 and the gunning down of an Iran Air flight by US navy ship in 1988. The study analysed two sides of *Times* and *Newsweek* magazines along with editions of the CBS evening news for the same time period. The study found that by choice of graphics and adjectives, news stories of the soviet downing of Korean jet was framed as “moral outrage” while the news stories on the US downing of an Iranian plane was framed as “technical error”. In their critique of such visual frames of serious events, Rodriguez and Dimitrova (2011) observed that “Such frames disparaged a very serious conflict and hindered the public the ability to understand the real cost of war”. In their examination of photographic news coverage of 9/11 by Griffin and Lee (2002) in US news magazines, the pictures buttressed President Bush’s views regarding terrorism as effectively masking the resulting intervention. From the above analyses, it is clear that the frontiers of cognitive assimilation of reality were defined by the frames used in the visual communication processes.

1.1.2 Theoretical Constructs

The theories of social responsibility and media framing contain useful concepts that are relevant to a discourse on visual analysis of frames in media coverage of Boko Haram insurgency in Nigeria. According to the social responsibility theory, the media are expected to perform their social responsibility and watchdog roles by drawing attention to the challenges posed by Boko Haram as well as show the consequences (political, social, economic, religious) of the insurgency. To do this, the media reconstruct the reality in particular perspectives, which lead to how the audience/readers perceive the phenomenon and the unfolding events (Odoemelam et al 2012). This reconstruction process is known as framing—a theory with deep root in how the media construct and reconstruct reality (Gitlin 1980; Odoemelam, 2012).

The concept of framing is better understood from the perspectives as espoused by Shihab (2009:349): framing, “examines the selection and salience of certain aspects of an issue by exploring images, stereotypes, metaphors, actors, and messages. The structured messages framed by the media, as Reese (2001) pointed out, carry impact on human cognitive processing. Both scholars (Shihab, 2009; Reese, 2001) observe that audiences derive meaning of a textual description in the process of interaction between visual schemata and text (Also, see: Odoemelam, 2013).

Comparative methods have been used to examine how the News, frame terrorism in newspapers across different continents (Papacharissi and Oliveira, 2008). Also, considerable amount of research is devoted to how visual media cover instability and terrorist bombings. For instance, Dooley and Coleman (2002) studied Reuter’s coverage of the September “terrorist attack in America”. They investigated temporal patterns of influence to determine frames, themes, and patterns in the coverage. They found evidence of a stimulus response model, in which a triggering event, such as an attack, led to institutional military and or political response and subsequent sense-making of the societal impact of the terrorist act. The task of this paper is not dissimilar to Dooley and Coleman’s (2002) study. For instance, Federal government’s reactions and responses to the Boko Haram incessant bombing of churches, government public buildings, destruction of lives and properties as well as threats is similar to Dooley and Coleman’s findings.

Qualitative approaches have also been adopted in content analyzing crises situations in Nigeria (Eti, 2012; Okoro et al, 2013). Eti found that newspaper framing of conflict behaviours were influenced by ethno-political factors, foreign policy implications, and the height of drama of the situation (Eti, in Okoro & Odoemelam, 2013). The difference in both studies is in the units studied. While Eti examined textual units, this present study examines visual units.

1.1.3 Problem Statement and Purpose of the Study

The situation posed by the Boko haram in Nigeria has various implications which include political, economic, social and religious. This has prompted research attention on how the media present and interpret the issue. One of the emerging perspectives in this research continuum is the question of how news photographs (visuals) contribute to the understanding of the insurgency. Wogu and Odoemelam (2014) have observed that visuals constitute one of the most important communication variables. According to Coleman (2010) visuals provide an

important new direction for theory building and future research on media coverage. Despite the critical role visuals play in influencing how audience perceive media representation of issues especially issues of critical implications like the Boko Haram insurgency, little research has been carried out in that regard. A significant outcome of this gap is that, the question of how the Boko haram insurgency is represented through images (Photographs, sketches, and drawings) that stand alone or accompany text has remained unanswered by research efforts.

There is need to close this gap especially since prior studies have established that visual communication play important role in enhancing or blurring readers/audience perception of the news content or even in overriding the meaning of textual messages (Messaris & Abraham, 2001; Wischman, 1987; Paivio, 1986). This forms the locus of the present study. In doing so, we hope to provide rich theoretical insight on how news photographs contribute in the interpretation of the situation posed by Boko haram.

The purpose of the present study is to examine how news photographs covered and represented the activities of the Boko haram in Nigeria. Specifically, the study has the following objectives:

- i. Ascertain the patterns of visual coverage of the Boko Haram activities in Nigerian newspapers.
- ii. Determine the dominant frame used in the visual coverage of the Boko Haram insurgency.
- iii. To determine which of the visual frames were prevalent in the news coverage of Boko Haram.
- iv. Examine the level of variations in visual techniques applied in framing Boko Haram.

The following questions were formulated to guide the study:

- i. What were the patterns of visual coverage of the Boko Haram activities in Nigerian newspapers?
- ii. What was the dominant frame used in the visual coverage of the Boko Haram insurgency?
- iii. Which of the frames were prevalent in the news coverage of Boko Haram?
- iv. To what extent were variations in visuals techniques applied in framing Boko Haram.

1.2 Materials and Methods

The research design for this study is the Content analysis method. The Nwanna's (1981) sample size formula was used in the selection process (Odoemelum, 2012) . The formula is:

$$n = \frac{NV(P)}{100}$$

Where:

n= sample size

NV=Population value

P=Expected frequency value = (10%)

$$\text{Therefore } n = \frac{1460 * 10}{100}$$

$$n=146$$

n=146 (Actual sample size).

1.2.1 Selection of Materials

To ensure that each of the selected papers for the study had equal numbers of representation, the quota sampling technique was used to assign 36 issues or editions to each of the selected papers. Also, to ensure that each element had a probable chance of being selected, the simple random technique was used (Ohaja, 2003). To allow for equal participation and selection of the entire element in the study, the researchers divided the editions into 12 months (January2012-December 2012). The simple random technique was used in selecting the particular days of reportage out of the sample of 144 (n=144). With the assistance of the of two research assistants, each month within the window period was subjected to a simple randomization process. This was done by writing out the dates of the editions for each newspaper on plain sheet of papers, these were folded and put in a container and reshuffled. After reshuffling, one paper was picked at a time without replacement until 36 editions of folded papers had been picked for each container. This process was done month by month in order to give all editions equal chance of being selected. With this, 3 editions were picked for each month. A total of 144 folded papers were picked representing the sample size (n=144).

1.2.2 Units of Analysis and Categories

The units of analysis in this study are the visual components of the news on Boko haram. In this study, visual component, in contrast to textual components, are conceptualized as photographic images in the news on Boko haram. Photo-based visual elements are categorized into two, which include still and motion images. This study concentrated on images captured by still cameras and presented in newspapers.

Selected variables formed the content categories or bench marks for measuring the visual coverage of Boko Haram in Nigerian Newspapers in the year 2012. Categories were based on prior measurements (Okoro et al, 2013). These measures were developed by Semetko and Valkenburg (2000); Iyengar (1991); De Vreese (2005); Bell (2001) and Rodriguez & Dimitrova (2011). Various scholars have adopted one or more of these

categories or other categories in their studies of newspaper coverage (Galadima & Soola, 2012; Radu & Stefanita, 2012; Eti, 2012; Shihab, 2009; Papacharissi & Oliveira, 2008). For instance, Galadima and Soola (2012:1-7) in their study, *the press and group identity in Nigeria: A study of newspaper framing of the 2003 & 2007 presidential elections*, adopted some of these categories to examine the pattern of newspaper coverage of the presidential elections. Also, Odoemelam, et al (2012) adopted these categories in their study of how editorial frames on security issues in Nigerian news influence development objectives.

The code sheet served as the instrument for gathering information on the visual frames in the news coverage of the Boko Haram activities, and also the code guide as an instructional or training/resource material for the coders. The code sheet and the code guide were designed to aid the ascribing of numerical figures to manifest contents on the code sheets (Please see Appendix page for the code book and code guide). The services of two trained coders were employed in the data collection or coding process.

To ensure reliability in the coding process and the data obtained from such a process, careful training of coders was done. The intention was to realize a more reliable analysis as was suggested by Wimmer and Dominick (2012:167). The training ensured that the coders were thoroughly familiar with the study's mechanics and peculiarities and to this end, lengthy training hours were held in which sample content were examined and coded.

1.2.3 Inter-coder-Reliability

The inter-coder reliability for the visual content was calculated using Holsti's formula.

$$\frac{2(40)}{50+50}$$

$$= \frac{80}{100}$$

Reliability = 0.80

2.0 Results and Analysis

Research Question One: What were the patterns of news photo coverage of the Boko Haram activities in Nigerian newspapers?

Tables 1 and 2 were used to present the result. Table one below shows that there were a total of 297 news photographs used for the coverage of the Boko Haram in the year 2012. Out of this, the *Guardian* had 94 (31.6%), while the *Vanguard* had 86 (28.9%). The *ThisDay* paper had 44 (14%), while the *Daily Sun* had 73 (24.5%). The above data shows that the *Daily Sun* paper used more news photos than the other news papers. This shows that *the Guardian* newspaper made use of news photos than the other papers in the coverage of Boko Haram. The least was *ThisDay* newspaper 44 (14%).

Table 1: Distribution of Boko Haram Photo News in the Newspapers

NEWSPAPERS	NEW PHOTOS	PERCENTAGE
Guardian	94	31.6
Vanguard	86	28.9
Thisday	44	14
Sun	73	24.5
TOTAL	297	100

Table 2 shows that, out of a total of 26, representing (9%) Response frames identified in the news photo coverage of the Boko haram, the guardian had 7, representing 26%. The Vanguard had 5(19.2%). *ThisDay* had 6, representing 23 percent, while *Daily Sun* had 8 (31%). Out of the 253 (85%) identified Human interest frame, *the Guardian* had 81, representing 3 percent; while *the Vanguard* had 76 (30%). *ThisDay* newspaper had thirty four, representing 13 percent; while *the Daily Sun* had 61 (24%). The table also shows that, there were a total of six, representing two percent Religious frames identified in the Photo coverage by the newspapers. Out of this, the *Guardian* had 2, representing 33 percent; while the *Vanguard* had 1 (16%). *ThisDay* had no religious frame in the news coverage. *Daily Sun* had 3, representing 50 percent. A total of 8 (3%) Economic news photo frames 3, (38%) were found in the *Guardian*, 4, (50%) were used by the Vanguard. ThisDay newspapers had 1, representing 13 percent, while *Daily Sun* did not use any. In the political frame, only 4 were identified. *The Guardian* 1 (25%). The *Vanguard* did not use any, while the *ThisDay* and the *Daily Sun* had 2 (50%) and 1 (25%) respectively. Only 1, representing 0.3% Powerlessness frame was identified and this was found in *the Daily Sun*. As the table also show, the following frames, Conspiracy, Attribution of responsibility, labeling and the Ethnic frames were lacking in the visual discourse of the insurgency.

Table 2: Patterns of frames in the visual coverage

NEWSPAPERS	NEWS PHOTO CATEGORIES (FRAMES)										
	RESP	HUMAN	RELIGION	ECO	POL	POW	CON	AR	LAB	ETH	TOTAL
Guardian	7	81	2	3	1	0	0	0	0	0	94
Vanguard	5	76	1	4	0	0	0	0	0	0	86
Thisday	6	34	0	1	2	1	0	0	0	0	44
Sun	8	61	3	0	1	0	0	0	0	0	73
TOTAL	26	253	6	8	4	1	0	0	0	0	297
Percentage	(9%)	(85%)	(2%)	(3%)	(1%)	(0.3%)	(0%)	(0%)	(0%)	(0%)	(100%)

Research Question Two: What was the dominant frame used in the coverage of the Boko Haram?

The table 3 below shows that, out of the frequency of 297 frames in the photo news coverage, the Human interest frame had the highest frequency of 253, representing 85 percent of the frames used photo frames. This shows that the Human interest frame was the dominant frame in the photo news coverage of the Boko Haram. The Powerlessness frame was the least used, which was, 1 (0.3%)

Table 3: Dominant visual frame on Boko Haram

CATEGORIES	RESP	HUMAN	RELIGION	ECO	POL	POW	CON	AR	LAB	ETH	TOTAL
Frequency	26	253	6	8	4	1	0	0	0	0	297
Total	26	253	6	8	4	1	0	0	0	0	297
Percentage	(9%)	(85%)	(2%)	(3%)	(1%)	(0.3%)	(0%)	(0%)	(0%)	(0%)	(100%)

Research Question Three: Which of the frames were prevalent in the news coverage of Boko Haram in 2012.

As table 4 below shows, out of the 10 categories or frames used as benchmark for photo news coverage of the Boko Haram crises in the year 2012, only 2, representing 20 percent were prevalent in the coverage. The table further shows that, the Conspiracy, Attribution of Responsibility, Labeling and Ethnic frames, were not used in the photo news coverage by the newspapers.

Table 4: Prevalent visual frame on Boko haram

FRAMES	Res	Hu	Rel	Econ	Pol	Pow	Cons	AR	Lab	Eth	TOTAL
Guardian	17 (29.8)	2(3.5)	4 (7.0)	6 (10.5)	5 (8.7)	0 ()	2 (3.2)	5 (8.7)	13 (22.8)	3 (5.2)	57 (26.3)
Vanguard	16 (38.0)	3 (7.1)	5 (11.9)	3 (7.1)	5 (11.9)	4 (9.5)	1 (2.3)	2 (4.7)	1 (2.3)	2 (4.7)	42 (19.4)
Thisday	18 (34.6)	5 (9.6)	2 (3.8)	6 (11.5)	5 (9.6)	5 (9.6)	1 (1.9)	1 (1.9)	9 (17.3)	0 ()	52 (24.0)
Daily Sun	6 (9.2)	10 (15.3)	18 (27.6)	0 ()	2 (3.0)	4 (6.1)	0 ()	1 (1.5)	5 (7.6)	19 (29.3)	65 (30.0)
TOTAL	57	20	29	15	17	13	4	9	28	24	216

Research Question Four: To what extent were variations in visual techniques applied in framing Boko Haram

As table 5 below shows, *the Guardian* presented the Boko Haram news photos in sizes 3-5” (Inches) 43 times representing (14.4%), while those rendered in sizes 6-12” (Inches), were 45 representing (15.1%). The Vanguard presented 3-5” 27 times, representing nine percent and 6-12” 39 times, representing 13.1 percent. ThisDay newspaper on the other hand, rendered 3-5 news photos 31 times, representing 10.4 percent, while 6-12” were 24 times representing 8%. The *Daily Sun* had 3-5” 22 times, representing 7.4% while 6-12” was 51 times, representing 17.1%. This shows that the Sun had a higher frequency in the use of 6-12” inches, while *the Guardian* had a higher frequency in the use of 3-5”.

For tonality, the *Daily Sun* the highest frequency in the use of coloured photos in portraying the Boko Haram, 70, representing 24% was used, while *the Guardian* had the highest frequency in the use of grey or Black and white, 5, representing 1.6%.

For composition, the *ThisDay* newspaper had the highest frequency in presenting the Boko Haram issue. It used portraits 7 times, representing 2.3%, while the *Guardian* had the highest frequency in the use of Landscape in presenting the news. Fahmy (2007) has argued that, landscape visuals create higher depth of field because they would always result in wide-angled snap shots. Also 44 (15%) of the news photos were rendered using diverse colours.

For Space, the *Guardian* had the highest frequency in the use of close-up shots of the photo news events of the Boko Haram. Close-up shots had a frequency of 89, representing 30%, while it also had the highest frequency in the use of wide angled shots in presenting the Boko Haram insurgency. Data shows a frequency of 5, representing 2%.

Table 5: Variations in visual techniques applied in framing Boko Haram

	Photo Size “”		Tonality		Composition		Space	
	3-5”	6-12”	Coloured	B/W	Portrait	Landscape	Close up	W/A
Guardian	43	45	69	4	2	92	89	5
Vanguard	27	39	67	5	1	85	83	3
ThisDay	31	24	66	7	7	37	41	3
Sun	22	51	70	3	0	73	72	1
Total variable	138	159	279	18	10	287	285	12

3.0 Discussion of Findings

This study examined how visuals played out in the Nigerian newspapers’ discourse on Boko haram. Specifically it investigated how photo news framed the boko haram insurgence. Crises related frames formed the priori categories examined in the study because according to Odoemelam (2013), the type of frames examined in a media content analysis, is often times influenced by the event under investigation.

The study found marked differentials in the pattern of visual coverage by each of the newspapers. A probable explanation to the differences in coverage in these newspapers could be as a result of ownership and ideological influences (Rooney, 2012). As the study found, the Human Interest frame dominated the coverage on Boko haram. The reason for this outcome is not known. But a plausible answer may be that human interest stories result from the pains and sufferings of humanity and that the bombings, destruction of lives and properties that characterized the insurgents’ activities could only be described by a human interest angle of journalism. The structured messages framed by the media, as Reese (2001) pointed out, carry impact on human cognitive processing. Thus, we argue that human interest journalism appeal to reason and emotion and they more often elicit actions from those who are exposed to the communication. This view agrees with Rodriguez and Dimitrova’s (2011:50) position that, “visuals such as photographs seem closer to reality, but have the power to create stronger emotional and immediate cues”. Also there was 20% (percent) prevalence and an 80% (percent) non-prevalence in the use of the frames by the newspapers in their news photo coverage. To that effect, Conspiracy, Attribution of Responsibility, Labeling and Ethnic frames, were not used in the photo news coverage by the newspapers. While among those used, The Powerlessness frame was the least used. This pattern has implication for how the readers perceive the government with respect to government’s response to terrorism as represented by Boko haram’s activities. Another pattern that may have implication on how readers perceive Nigeria’s response to serious security issues is the study’s findings on *Response* frame. As the study show, the visuals did not portray the government in positive response. This finding contrasts our previous finding in which government was seen as responding adequately to the secret threat. (see Okoro & Odoemelam, 2013). The implication is that unlike textual reportage, visuals may differ in their representation or framing of crises issues.

The study also found that, in the modality or techniques used in visual representation of the reality of the Boko Haram insurgency, the newspapers adequately used four modals: composition, size, tonality and space. This finding is also in agreement with Messaris and Abraham’s (2001) study, which found that, photographic devices are used in framing; and that this involves the basic acts of selection, composition and cropping. In line with extant literature visual frame analysis would use devices like physical proximity, camera angle, depth of field, social distance and subject behaviour to reconstruct the reality of a disaster event (Rodriguez and Dimitrova, 2011), while textual frame will use rhetorical devices like metaphors, depictions and symbols.

4.0 Conclusions and Implications of the Study

Perhaps, due to ownership and ideological differences, coverage patterns of crises situations by newspapers in the same country that witness the same phenomenon, differ significantly. There were observed differences in the use of visuals in framing the news on Boko haram among the newspapers in Nigeria. Further, we conclude that in the use of visuals in presenting the news on Boko haram, Nigerian newspapers framed the insurgency within the context of human interest. This outcome reaffirms what was known in the literature that, news photos have the power to create stronger emotional and immediate cues. The observation that visuals as used by the newspapers did not portray the government in positive response, may imply that government was not seen as responding to the security threat. However, this inference may not be absolute. It is possible that in subsequent coverage by the newspapers, events may have reversed government’s attitude positively and such difference could be reflected in the coverage at such times. However, further studies are required to clarify this observation. Also, in presenting issues of importance, newspapers make use of various visual techniques that best captures the intention and objective of the communication.

A significant contribution of this study, not found in previous efforts, is the analysis of the input of

photographs in the framing process as it relates to the coverage of Boko Haram. Other studies had focused on textual data only.

5.0 Suggestion for future Studies

The current relevance of the Boko Haram crises in the political, religious, ethnic, social and economic life of Nigeria, and the limited number of visual analysis of the subject matter, provides sufficient justification for research to focus more on this area.

Also, it is recommended that further studies could be expanded to include more framing categories and other forms of media to provide a more comprehensive understanding of how the media covered an issue. This is more so, because most studies limit their analysis of manifest content to, frequency, prominence, depth and direction of coverage. Others have included 'ownership' as a category, to test the relationship between coverage and ownership. But this study notes that these categories do not exhaustively unveil the pattern of media coverage hence, the need for category expansion.

There is need for clarity (concept of what constitutes visual news) and methodological rigor in visual framing studies among media researchers in Nigeria. The study showed that this area has tremendous potentials, especially, since it provides a context to examine discourse from a visual perspective. These variables (conceptual clarity and methodological rigor) are factors that future research in this area should address.

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7.0 Note: An aspect of this study was published in 2013. The present paper and the previous publication are part of the lead author's PhD seminar in which the other authors made significant contributions.

APPENDIX 1

Categories

- 1. Response Frame:** This focuses on the approach adopted by the government in a crisis or security threat situation like the Boko Haram activities. This style of coverage puts government response on the spotlight of public scrutiny
- 2. Human Interest Frame:** This frame brings a human face or an emotional angle to the presentation of an event, issue, or problem.
- 3. Political Frame:** This frame emphasises escalation of political tension. It points at conflict of interest for power and scarce means among geo-political regions, party and groups.
- 4. Economic Consequences Frame:** This frame reports an event, problem, or issue in terms of the consequences it will have economically on an individual, group, institution, region, or country.
- 5. Religious Frame:** This frame reports a crisis situation by emphasizing the religious relationship to the issue. The cause-effect relationship within the context of religion is highlighted more in the coverage.
- 6. Labeling Frame:** This frame examines the appendage or name by which a groups' activity is described.
- 7. Attribution of Responsibility Frame:** This frame presents an issue or problem in such a way as to attribute responsibility for its cause or solution to either the government or to an individual or group.
- 8. Powerlessness Frame:** This frame portrays the government as being unable to handle the security issue in the country. It emphasizes government weaknesses and ineptitude in handling the situation.
- 9. Conspiracy Frame:** This frame plays up the conspiracy or a gang up theory. It points at a secret plan by a country, a region, an agency or a group of people to do something against Nigeria's interest.
- 10. Ethnicity Frame:** This frame plays up one ethnic group or the other as the target of the crisis or attack.

APPENDIX 2
INDICATORS OF THE CATEGORIES IN NEWS PHOTOGRAPHS

FRAMES	INDICATORS OF FRAMES FOR NEWS PHOTOGRAPHS
RESPONSE	Photo should show: Relief, Beefed Security, Deployment of security agents, Arrests, Military strikes.
HUMAN	Photo should show: Human Anguish, Deaths, Human sufferings, Roasted beings, Desolation.
POLITICAL	Photo should allude to: Geo-political economy, Regional conflict, Appointments.
ECONOMIC	Photo looks at: FDI loss, Destruction of properties, Abandonment and Depreciation.
RELIGIOUS	Photo should allude to Christianity, Islam or any other religion.
LABELING	Photo should point at: Islamic Jihadist, Terrorists, Islamic sect, Gunmen
RESPONSIBILITY	Photo should reflect Northern Hegemony, Federal government, Muslim hegemony, economic inequality
POWERLESSNESS	Photo should point at Defeat, Govt confusion, Govt. lack of military strength.
CONSPIRACY	Photo should allude to Foreign sponsor or foreign manipulation, Internal conspiracy
ETHNICITY	Pictures should depict Hausa, Igbo, Yoruba, other Ethnic groups.

APPENDIX 3
CODE GUIDE FOR NEWS PHOTO MODALITY

- 1. Coder ID:** Coder associated with the study will list their names
- 2. News Date:** Coders will identify an 8 digit date of the story in the space provided. For example June 24, 2012 would be: 06/24/2012.
- 5. Newspaper source:** Coders will select the story from the following list:
 1. *The Vanguard*
 2. *The Guardian*
 3. *The Sun*
 4. *ThisDay*.
- 6. Modality:** This includes all the visual techniques employed in covering the news event. They include:
 - a. **Photo Size:** This refers to the amount of space allotted to a particular picture frame. The coder will measure in inches (") with a ruler. The sizes range between 3-5" and 6-12" inches respectively.
 - b. **Tonality:** This refers to the colour matrix used in publishing the news photo. They range between Coloured and Black & White.
 - c. **Composition:** This refers to the camera angle or position adopted in taking a snap shot of the news event. It ranges from Portrait to Landscape.