

Breaking the Spiral of Silence: Suggestions for Children Radio Content Development in Nigeria

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Abstract

This study investigates the extent of compliance of selected Nigeria radio stations to the United Nations Convention on the Rights of Child as it relates to the media. Qualitative analyses of programmes and Key Informant Interviews (KIIs) were conducted to find out the relative content of children programmes on the radio stations; and the extent to which children were involved in producing children media contents. Findings reveal that exclusively children-oriented programmes were very rare on the country's radio stations and the few available children programmes were done for children, not by them. The researchers recommend that the National Broadcasting Commission (NBC) should form a Children Radio Think Tank to enforce the minimum 10 per cent stipulated for children content on Nigerian broadcast media by the country's National Broadcasting Code. The managements of radio stations should creatively explore opportunities that abound in radio programming by children for children.

Key words: Spiral of Silence, Children, Radio Media, Contents

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Introduction

Article 15 of the United Nations Convention on the Rights of the Child states, among others, that:

The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, to the form of art, or through other media of the child's choice.

(Article 15, 1989)

The United Nations was compelled to invoke the Children Rights Conference by the United Nations in 1989 due to the terrible neglect children in the world media in terms of having a voice in world affairs, including their own (children) affairs. The international body was concerned that children were over-exposed to commercials; adults chose not to listen to children, hardly consulted them, and rarely worked with them in the production of media contents in broadcast and print media.

The situation was worst in African and developing countries as more children contents had been reported in the developed world, a typical example being the TV classic, *Sesame Street*. Two distinguished scholars on children media reported no appreciable improvement on the situation, three years after the Charter:

In twenty years of analyzing the research on children and television, there has never been a discussion on African children published in the U.S. academic portals....and recently a global study by MTV included 16 countries – none on the African continent.
(Osei-Hwere & Peroca, 2008 p.15)

Sprinkles of milestones have been reported in Ghana and South Africa in terms of creating the templates to not only give children voices via the media but also in ensuring that children were involved in defining what and how they liked to be portrayed.

In Nigeria, the National Broadcasting Corporation (NBC) makes it mandatory in Section 4.2.2.k that all radio and TV stations must have a minimum 10 per cent of programme contents reserved for and devoted to children. (NBC, 2022).

In Ghana, some modest gains have been recorded in providing children's media content. Providing children with access to quality media content is incorporated in Ghana's national media policy. Radio and TV stations are expected to produce programmes that protect children's rights and support their sound psychological and social development. (Osei-Hwere, 2008). In reality, however, not much progress has been made. There exists a big gap in knowledge and understanding and also in research on media education. (Akrofi-Quarcoo, 2008).

Folayan (2016) predicted that massive revolution in the Information Communication Technology (ICT) portends great danger to children in Nigeria. According to him:

Today's children are being fostered by the new media, more or less, rather than the family or society. They are a product of the media and they know only little of their culture as more and more families are gaining access to digital pay TV... These media give children and young adults limitless exposure to all sorts of program beamed from the satellite from around the world.

(Folayan, 2016: p.1)

Experts affirm that giving adequate voices to children through the world's mass media has been more of mere rhetoric, (Carlsson & Fellitzen, 1998; Hemer & Tufte, 2007; & Pecora, Osei-Hwere & Carlsson, 2008). Commenting on one of such reports, children media expert, Firdoze Bulbulia captured the situation as at a decade ago. In a preface to a major study on African children and African media, the African producer, content creator and advocate of children's media noted:

...my philosophy is that the African must take charge of their destiny and it is our responsibility to improve the media environment of the African child. It is important for us as Africans we have a responsibility to tell our own stories and to allow our children to become involved in their storytelling.

(Bulbulia, 2008, p.11)

The UN Charter on children's media rights is principally aimed at giving children voices. Nnoma-Addison, puts it succinctly:

Locally-produced content give children the opportunity to participate in the various stages of children's media production. They can contribute to content, help with technical aspects such as directing, sound control, camera work or perform as actors and talent for the programme. This access to media helps children appreciate how media production works and can have a positive impact on their interaction with media.

Nnoma-Addison (2008: p,183)

The present study aimed at tracking progress of compliance with the necessity to give adequate contents and freedom of expression to children through the radio broadcasting media in Nigeria, using six popular radio stations in two states in the country's South West. Nearly 31million Nigerians are under the age of five years. Further breakdown shows that about 70 per cent of the population are under 30 years. The country has the largest population of youth in the world, with a median age of 18.1 years. Forty-six per cent are under 15 years of age. (NPC, 2022).

Section 4.2.1 of the Nigerian Broadcasting Code (NBC) states as follows:

Children and young persons, in this context, are viewers and listeners below 18 years. This age group is particularly vulnerable to influence; it therefore needs protection from broadcast materials likely to lead it into anti-social behaviour.

(NBC, 2022:21)

The NBC goes further to list fourteen prohibited situations concerning children-related radio contents. What is noteworthy is that in the entire Nigeria Broadcasting Code makes no provision for initiation and production broadcast contents by children. The big challenge in enforcing the children media rights charter has gone beyond giving children time belt or air-time; it has got to letting children raise their own voices by initiating and producing their own contents – that is, moving from *protection to empowerment*. This study seeks to find out the extent of children-focused contents on selected Nigerian radio stations and how the contents are initiated and produced. The essence is to suggest ways through which children media rights can be enforced on Nigerian airwaves.

There are 625 licensed radio stations in Nigeria (Premiumtimes, 2021). Below are the respective locations of the functional radio stations state-by-state:

Federal Capital Territory – 26; Abia State – 12; Anambra State – 24; Adamawa State – 6; Akwa Ibom State -11; Bauchi State -6; Bayelsa State -6; Benue State -7; Cross River State -8; Delta State -15; Ebonyi State – 4; Edo State – 12; Ekiti State- 7; Enugu State -15; Gombe State -16; Jigawa – 19; Kaduna State – 25; Kano State -20; Katsina State -4; Kebbi State – 4; Kogi State – 8; Kwara State – 11; Lagos State – 36; Nasarawa State -9; Niger State – 7; Ogun State -22; Ondo State – 17; Osun State – 13; Oyo State – 38; Plateau State – 10; River State -1; Sokoto State – 5; Yobe State – 2; Zamfara State - 1

These stations include those owned by the Federal Government, State Governments and private organizations and institutions.

Four research questions guided this study:

1. What is the relative content of children programmes on the radio stations studied?
2. To what extent were children involved in producing children media contents on the stations studied?
3. What are the thematic issues in current children programmes on the radio stations investigated?
4. How can children gain more access and control be given to children on Nigeria's radio stations?

Literature Review

Theoretical framework

Rosengreen has conducted a comprehensive theoretical framework on the media transforms individuals and the society. (Rosengreen, 2000).

The so-called *uses and gratifications research* focuses on the individual use made of the mass media, while *effects research* focuses on the short- and long-term effects on the individual of his or her mass media use...In addition to these two traditions of research, five different explicit and rather specialized traditions of research have been busy describing and explaining the various processes by which mass media content reaches and affects individuals and groups of individuals. These five traditions and their time perspectives are: *Diffusion of news* (hours and days); *agenda-setting* (weeks and months); *spiral of silence* (months and years); *cultivation* (years and decades); and *public sphere* (Offentlichkeit).

(Rosengreen, 2000: p.144).

Rosengreen further posits that the media spreads ('diffuses') its contents to individual members of the population in a rapid process as the same media contents 'tell' members of the society to think about and discuss with family members and friends. He places the spiral of silence as a part of the agenda setting process, "telling us which views and opinions are the 'correct' or 'proper' ones to discuss with friends and family members because quite naturally, it is easier to voice 'correct' views and opinions than more questionable ones" (p.145). *Cultivation* is the process by which the common culture of society (its mainstream views about the world at large, society, human beings etc.) is 'cultivated' by the mass media, that is, implanted and strengthened within all or most members of the society. *Offentlichkeit* is about how the public sphere build on the general knowledge created by the afore-stated theoretical traditions.

Where do children fall in the foregoing analyses of media influence/impact/effect traditions? Have children been the docile group in the society who *only* consumes contents? Do children also generate contents or are part of group whose views are held in silence because they are not ‘correct’? To what extent have children, which constitute almost half of the entire population of Nigeria been ‘cultivating’ the culture of the minority population sub-groups?

The *Spiral of Silence theory*, propounded by Elisabeth Noelle-Neumann, states that an individual’s perception of the distribution of public opinion influences that individual’s willingness to express his or her own opinions, which in turn affects his or her perceptions, and ultimately willingness of others to express their opinions. (Noelle-Neumann, 1980). According to this theory, individuals will be more confident and outward with their opinion when they notice that their personal opinion is likely to be popularly accepted. On the other hand, if the individual notices that his or her opinion is unpopular with a group they will be more inclined to be reserved and remain silent. The perception of how others perceive that individual is more important to that individual than having his or her opinion to be heard. (Glynn, Hayes & Shanahan, 1997) When related to children and the media, *Spiral of Silence* theory suggests that the absence or paucity of media contents produced by children is not because the children do not have something to say. It is more because children have been stereotyped as not having important things to say (they are probably seen as too little to understand societal issues and challenges). Rather, the children prefer to keep their silence because they prefer to conform with the norm that their views are not important.

When people fear isolation or being separated, they tend to keep their attitudes to themselves. In this way, a group that is in the majority thinks it is in the minority. They act this way because they feel unsupported, fear isolation and rejection and would (as a result) prefer to keep within their shells. (Noelle-Neumann, 1991).

Related studies

The International Clearinghouse on Children, Youth and media, University of Gothenburg has done comprehensive studies on the media and African children. (Carlsson & Fellitzen, 1998; Ekstrom & Tufte, 2007; Rydin & Sjoberg, 2008;) These studies paint grim pictures of under-representation of children and young ones in terms of access and participation in media. But they also present tiny rays of hope. Ghana, for instance, has recorded modest successes with children programmes. The country began producing children programmes during the early 1970s – outstanding examples include “Children’s Own”, “Koliko”, “Youngest Scientists”, “Toddler’s Time” “Hobby Time”, “2nd Generation” and “Brilliant Science & Math Quick. In its qualitative study of these programmes, Osei-Hwere noted that the programmes were popular partly because they were appropriately classified along age groups. Competition from imported programmes which were of better quality and cheaper to produce, adversely affected the sustainance of the programmes. (Osei-Hwere, 2008).

Popular children programmes in Nigeria are found majorly on TV. Perhaps the most outstanding of such programmes was *Tales by Moonlight*, which ran from 1984 to 2010. The programme was created as a local version of America’s *Sesame Street*, but it was not patterned after the latter. *Tales by Moonlight* had a female presenter who narrated folktales to about one dozen kids in the setting of typical village scenario when kids sat around an elder to listen to folktales. The presenter drew out lessons of life from the tales. Sometimes, the stories are dramatized. The programme won many awards before it was rested. A reviewer noted regarding the impact of the programme: “although *Tales by Moonlight* has gone off air for more than a decade now, the children it raised are out in the world doing many incredible things and changing the world.” (<https://thenet.ng-takes-by-moonlight>, 2023).

Recent studies on radio programmes and children were generally on the impact or effectiveness of the programme. Examples include those by Ojiakor, Nkwam-Uwaoma, & Duru (2020), Emeka & Etunmu, (2021) and Ekwueme & Tolubi, 2017)

Ojiakor, Nkwam-Uwaoma, in the study in reference, which was on effectiveness of radio programmes in campaigns against child abuse in Imo State, Nigeria, found that the programme was very effective in influencing people’s behaviour against child abuse. The study also examined how the radio contributed to the campaign against children violence. Both studies recorded much higher listenership among adults than children, though the primary target of the programme were the adults. In their study, Ekwueme and Tolubi assessed the role of the radio in preventing infant mortality in North Central Nigeria. While these studies attest to the radio as a power mass communication and persuasive medium on children, the studies did not specifically examined the extent to which children listen or provide contents on radio,

A successful project by the United Nations Children Education Fund (UNICEF), was on using radio programmes to help keep children affected by insurgency in the Lake Chad Area of Nigeria to keep learning. The project, started

in 2017 offered an alternative platform for 200,000 children in the crises-prone areas (North East Nigeria and North West Cameroon) who were not able access schools due to religious insurgency. One hundred and forty-four episodes were produced on literacy and numeracy, life-saving and other child protection messages broadcast in French, English and Kanuri. The broadcasts are supported by community outreach efforts to ensure adults allow children to listen to existing radios and facilitate guided listening. The government and UNICEF engage radio listening groups in communities to help the children. (UNICEF (2023).

According to Tejkalova, Gheorghiev, Supa and Nainova, (2021), the critical issue concerning children and radio should be ‘who should listen to who’. To explore children’s media preferences and experiences with regards to the radio, the researchers conducted thirteen focus groups that incorporated creative techniques and stimuli at four elementary schools located in geographically and demographically different areas in the Czech Republic. They discovered that the radio was a part of children’s complex media experience. In some cases, the children linked listening to it with the time they spent with their parents and grandparents. They concluded that “children should be considered as partners and invited to participate in a creative dialogue with media content creators.” (Tejkalova, Gheorghiev, Supa and Nainova, 2021:p.154),

Method

To gather materials for this report, the authors adopted the ‘basic study design’. It is a framework of research done with the aim of improving, predicting or extending knowledge about a particular phenomenon. This study is essentially explorative – investigating qualitatively the extent to which Nigerian radio stations comply with best standards in radio broadcasting with regard to children programmes.

The researchers conducted a pre-field random interview with 25 managers of the radio stations randomly selected across the six geo-political zones, asking them “how many children programmes do you currently run on your radio station?” None of the 25 randomly picked stations indicated they had any children programmes on air.

To provide a more accurate primary data for the study, however, the researchers purposively selected four radio stations in Lagos State and two radio stations in Ekiti State and conducted a content analysis on their programmes in relation to other major programmes such as ‘news’. Lagos has the second largest concentration of radio stations in any state in Nigeria (33) and was selected to represent the radio hubs in the cities while Ekiti State (with 7 radio stations) was chosen to represent the sub-urban states with largest radio hubs in the rural and sub-urban areas of the country.

For Lagos State, the selected stations were:

1. Beat FM
2. Lagos Talks FM
3. Classic FM
4. Naija FM

For Ekiti State, the selected stations were:

1. Fresh FM Ado
2. Ekiti BSES FM

To give perspectives to findings, Directors of Programmes of the stations studied were interviewed as Key Informants, using the four research questions as frames.

Findings:

The researchers compared relative allotments of programmes by age groups, i.e. examined the numbers of programmes specifically devoted to particular age groups. As Table 1 shows, almost the entire programmes on the selected stations in Ado Ekiti were designed for general listening. *BSES FM* devoted eight programmes per week for “Children” and nine for “Youth” while *Fresh FM* has no programmes specifically meant for children. Out of 535 programmes aired every week by the two stations, only eight were meant for people aged 18 and below.

SN	STATION	ADULT	YOUTH	CHILDREN	GENERAL	TOTAL
1	BSES FM	8 (2.1%)	9 (2.3)	8 (2.1%)	336 (95.1%)	385 (100%)
2	FRESH FM	4 (2.7%)	1 (0.7%)	0 (0%)	145 (96.7)	150 (100%)

The situation among the four radio stations studied in Lagos is worse, as only one of the stations has a children programme on air. The only station that has a children programme (*Naija FM*) operates only one in seven days of programming. Thus, out of 471 programmes aired weekly, just one is exclusively devoted to children. But it is noteworthy that some of the stations specifically created programmes for “Youths” (listeners aged between 19 and 35 years). These are *Naija FM* (seven programmes); *Classic FM* (21 programmes) and *Beat FM* (eight programmes) per week. This is rather proportionately too low, given the special attention legally required in children programming. (Table 2).

S/N	STATION	ADULT	YOUTH	CHILDREN	GENERAL	TOTAL
1	Naija FM	6 (6.9%)	7 (8.1%)	1 (1.1%)	72 (83.7%)	86
2	Lagos Talk	5 (3.1%)	0 (0%)	0 (0%)	158 (96.9%)	163
3	Classic FM	12 (17.4%)	21 (30.4%)	0 (0%)	36 (52.2%)	69
4	Beat FM	4 (2.6%)	8 (5.2%)	0 (0%)	141 (92.2%)	153
Total		27 (30%)	36 (43.7%)	1 (1.1%)	407 (43.7%)	471

Tables 1 and 2 suggest that the radio stations classify almost their entire contents under “General Listenership”.

S/N	STATION	STATION	ADULT	YOUTH	CHILDREN	GENERAL	TOTAL
1.	BSES	Ado Ekiti	56 (14.5%)				385
2.	Fresh FM	Ado Ekiti	25 (16.7%)				150
3.	Naija FM	Lagos	22 (25.6%)				86
4.	Lagos Talk	Lagos	20 (12.2%)				163
5.	Classic FM	Lagos	25 (27.8%)				90
6.	Beat FM	Lagos	16 (10.5%)				153

Apart from “General” programmes, the radio stations consider “News” as very important. Even radio stations which are basically entertainment-oriented (such as Beat FM and Classic FM) give generous slots for “News” (Table 3).

None of the children programmes on air were produced or presented by the children. They were produced by adults for the children. Also, all the programmes designed for children were educational – underscoring the assumption that children are generally “learners”.

1.	Best Brain Builders	BSES FM	Sponsored Educational variety Programme for kids on air for 25 minutes on Saturday from 6:35am
2.	Kiddies Time	BSES FM	Variety Educational Programme for kids for 25 minutes from 2:05pm
3.	Tomorrows Leader	Naija FM	One hour teenagers Programme showcases drama, interview, quiz, discussion featuring children. It runs from 10:00am on Saturday
Notes: <ul style="list-style-type: none"> • <i>All three programmes are not presented by children</i> • <i>All three programmes are not designed by children</i> • <i>The timing of Best Brain Builders is fairly suitable for children</i> 			

Discussion

This exploratory research on extent of compliance with regulations on children radio programming in Nigeria reveal that radio stations in the country have not been giving voices to children, who constitute the majority segment of the population. Reason for this is probably also cultural, as most Nigerian ethnic groups generally place children as the group that should listen and learn, because they know very little. Children who talk when the elders are talking are considered rude or disrespectful. Therefore, parents are expected to think and speak for their children.

However, data generated from the field study reveal further reasons children programmes are abysmally low on Nigerian radio stations. One of the participants in the Key Informants Interviews (with Directors of Programmes of the stations studied, indicated that the management of the radio stations were more concerned with the economics and pecuniary benefits of children contents. She believes such programme would not attract sponsors. Many of the radio stations rely on independent content producer and sponsor of their contents. They therefore, pass the blame for lack of children programmes to the independent producers.

Some of the Directors of Programmes did not consider children as typical ‘radio audience’. They suggested that children prefer the television and video. Many of the radio stations rely on independent content producer and sponsors who buy space and bring in their contents. Two of the directors of programmes interviewed remarked that their managements did not have resources to produce children programmes. One of them put it thus:

Children programming require a high level of expertise. Not all broadcasters can produce children-focused contents. It requires patience, skills and commitment. Then, the children – where are you going to get them to produce recorded or live contents for a whole quarter or a year? These children wake-up as early as 5am and head to school. Many of them aren’t back by 5 pm because after school, they would stay back for ‘home lessons’. They get home tired and go to bed. The next day, the routine continues. When will they listen to radio? And after going through all the stress of coming up with contents, getting sponsors is another problem.

The study shows clearly that children access and participation in radio broadcasting in Nigeria is abysmally poor. When its findings are placed against the fact that children and the adolescent constitute more than half of the country’s total population, it means urgent measures need to be taken to overhaul the broadcast system to give more voice to children.

Analysis of the contents of the few children programmes being broadcast by the radio stations studied showed that they were not methodically conceptualized. They were far from the expectations of the UN Charter on Children’s Media Rights (Nnoma-Addison, 2008).

The African Children Television Charter (1997) provides a broad template for revamping radio broadcasting such that children move away from being the silent majority in the society, simply because it is assumed that children are vulnerable and cannot think for themselves.

1. Children should have programmes of high quality which are made specifically for them and we do not exploit them. These programmes in addition to entertainment, should allow children to develop, physically, mentally and socially to their fullest potential.
2. Children should hear, see and express themselves, their culture, their language and their life experiences, through programmes which affirm their sense of self, community and place.
3. Children programmes should promote an awareness and appreciation of other countries in parallel with a child's own emotional background.
4. Children's programmes should be aired in regular slots at times when children are available to view and or distributed via other widely accessible media or technologies
5. Children programmes should be wide-ranging in content but should not include gratuitous scenes of violence and sex.
6. Sufficient funds must be made available to these programmes to highest possible standards.
7. Production, distribution and funding organizations as well as the government should recognize both the importance and vulnerability of indigenous children's broadcasting, and take steps to support or protect it.

The foregoing suggest that the percentage "given" to children in the media space needs to be more properly used. We discuss this under the following three categories:

Content Production

- Broadcasting regulators and organizations should map out children media contents themes so that critical areas of content production are not left out. Early children media contents in Nigeria were thematically connected to folktale and theatre. Contemporary programming in this area should go far beyond folklores, folktales, dance, drama and puppetry. These critical thematic areas include: Health, Communitary, Culture, Gender, Science, Technology, Language, Lifestyle and Behaviour, Religion, Education, History, Politics and Governance. It is dangerous to keep important phenomena such as science, technology, indigenous language, politics and governance away from children when they are the ones who would confront these issues in the next few decades.
- Children should be given opportunity to lead the production of many of children programmes – content ideation to execution. Training and technical back-up for them would be necessary, of course, but the idea of thinking for children because they are too young to think is jaded. Children learn very fast and we argue that there is no aspect of radio they cannot handle by themselves with minimal supervision.
- Content production should be categorized according age or learning groups – pre-school, nursery, basic, teenage, adolescent etc. - because children have different levels of learning needs and skills.

Content Management

- Because children are vulnerable to misuse of freedom, appropriate oversight measures should be instituted to tackle abuses.
- Children must be guaranteed equitable access to programmes concerning children produced by adults, and where possible be involved in the production process.
- Contents should come from a diversity of sources
- Guidelines should be made for the protection of the child from injurious information and materials
- Children content producers should be protected from commercial exploitation
- Ultimately the need for children radio stations exclusively devoted to children would arise in the next few years. Spadework on this should start. Already, several online children radio stations operate in Nigeria (examples include *BFT Radio*, *Adebagbo FM*, *Kids Paradise*, *Dominion Citadel* and *Asnanic online Radio*.)

Funding

- Pool of funds through which grants can be accessed for children radio programmes should be set up by the Government. Although there are many commercial entities ready to support children programmes, because of the need to protect the children from commercial and moral exploitation, there has to be a creative and modest scheme to harness such support.

- For sustainability of programmes, management of broadcast organizations should create contents that can attract sponsors and free donations, without overt commercial interests.

Major reasons given by the directors of programmes on why children programmes were not prioritized were: “children aren’t avid radio listeners”; “lack of sponsors for children programmes,” “independent producers do not find children programming attractive,”; and “children programming requires expertise which is lacking in the industry.”

Summary and Conclusion

This study is a qualitative investigation into the extent of compliance by radio stations into In Nigeria with regulations on children programming. Six radio stations were strategically selected and their programmes examined. Further insight into attitude to children programming were offered by directors of programmes of the stations in a Key Informants Interview the researchers conducted.

The researchers found the level of compliance to standard charters on children programming was poor for various reasons ranging from lack of expertise/skills and sponsors to difficulty in getting children who would be dedicated to producing and presenting the programmes. The assumption that children rarely listen to the radio (at least when compared to the time they devote to the television, video games is also a challenge.

Conclusions that could be drawn from this investigation are:

- Nigerian children remain under-informed on public affairs as they remain the silent majority of potential broadcast media audience. They are cut off the media space not because they do not have something to say but because radio managers consider them as not having something to say.
- Isolation of children in radio programme and content production is largely cultural, economic and professional.
- The spiral of silence effect is experienced insomuch as it activates a downward spiral where the children consider their opinions and involvement in major issues are not sought; hence not voiced.

Recommendations:

Based on findings and conclusions to this study, the researchers recommend as follows:

- The National Broadcasting Commission (NBC) should form a Children Radio Think Tank to enforce the minimum 10 per cent stipulated for children content on Nigerian broadcast media.
- The Think Tank should conduct series of ways-and-means workshops for the management of radio stations regarding children-focused contents.
- The managements of radio stations and independent producers should creatively explore opportunities that abound in radio programming by children of children. It is not true that sponsors are lacking for innovative children media contents. Children are heavy media consumers but they also have their own opinions about issues – even issues on wider subjects such as the economy, technology, education and crime.
- Children often like to listen to themselves in the media, (Folayan, 2016). It is therefore important for producers of children programmes to give children voice and ownership of their programmes, not just giving them access to the radio. They can collate and read their own news; discuss issues affecting them and issues affecting the society at large.
- Radio stations exclusively devoted to children should be highly considered by the NBC for licensing. Several of these types of stations are already up-and-running online.

More studies need to be conducted on children media audience. It is not enough to legislate children access; enforcement is equally important. Broadcast managers should see investment into children programming as potentially profitable. Children audience are special because, in addition to benefitting from children listeners, parents are usually attracted to programmes centred on children; hence creating larger viewership or listenership. Sanctions by broadcast regulatory authorities must follow breaches of the broadcast code.

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