

ISSN: 0794-7453

LASU INAUGURAL LECTURE SERIES

63rd Edition

ADVERTISING, ADVERTAINMENT AND THE REST OF US!

Delivered by:

Rotimi Williams Olatunji, PhD, *arpa*; *MNIPR*

Professor of Public Relations and Advertising;

Dean, School of Communication; and

Chairman, LASU RADIO 95.7 FM

Lagos State University

On Tuesday 10th October, 2017.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of the copyright owner.

ISSN: 0794-7453

A publication of
Lagos State University
P.M.B 0001, LASU Post Office
Ojo, Lagos

Cover Design by:

University Multimedia Centre LASU

Tel: 08033083121

Printed by: Lagos State University Press

Tel: 08033487144

PROTOCOL**The Vice-Chancellor,****Deputy Vice-Chancellor (Academics),****Deputy Vice-Chancellor (Administration),****Registrar,****University Librarian, Bursar and other principal officers,****Provost, Deans and Directors,****Distinguished Professor, and other Professors,****Distinguished colleagues,****Staff and students of Lagos State University,****Gentlemen of the Press,****Distinguished guests,****Ladies and Gentlemen**

PROLOGUE

No man putteth a piece of a new garment upon an old; if otherwise, then both the new maketh a rent, and the piece that was taken out of the new agreeth not with the old. And no man putteth new wine into old bottles; else the new wine will burst the bottles, and be spilled, and the bottles perish. But new wine must be put into new bottles; and they are preserved. Luke 5 verses 36-38.

In a consumer-centric world, the advertising institution inundates, sometimes assaults and assails us with promotional messages on myriads of products, services or ideas. Bolaji Idowu, foremost scholar and Professor of African Traditional Religion once said that religion is an inescapable fact of life. It is apt to say that advertising (like religion, or even more than religion) is the inescapable reality of the modern society. Advertising is all things rolled into one- an economic institution, a social institution, an academic discipline, and a profession. I am aware that “the wine”, to us Christians, has a very significant, connotative, even deep spiritual meaning. But I have contextualized the institution of advertising as “the wine” (whether old or new), while the “wine bottle” represents media channels (whether old or new) through which advertisements are exposed. Every age, society or historical phase, has its peculiar kind of advertisement. New media technologies hardly entirely displace the old. They often co-exist. This is why the old wine will continue to appear in old wine bottle, while at the same time; new wine will be packaged and delivered through the new wine bottle. To our senior citizens, who knew nothing than the old advertising, the old wine may seem better, or sweeter; the Millennia generation, who know no other than the new wine, may see the new advertising as the best wine; in between, those of us who are privileged to taste both variants of the wine, we may want to maintain the middle of the road position. Regardless of our position, Mr. Vice- Chancellor, the advertising institution is the most dynamic of all institutions. It adapts to changing media ecologies, and in the process, impacts lives and living at all points, for good or for bad. It is for this reason that my Inaugural Lecture focuses **“Advertising, advertainment and the rest of us!”**

Introduction

To the glory of God, it is my most singular honour and privilege to present the 63rd Inaugural Lecture of the Lagos State University (LASU); the THIRD from the THIRD substantive Dean of LASU School of Communication (LASUSOC), and the FIRST Inaugural Lecture from the Department Public Relations and Advertising, which is delivered by the FIRST Professor of Public Relations and Advertising from the Lagos State University. I thank God Almighty for this unique opportunity. Most sincerely too, I deeply appreciate Professor Olanrewaju Adigun Fagbohun, our own Vice-Chancellor, for this opportunity to be allowed to present this Inaugural Lecture.

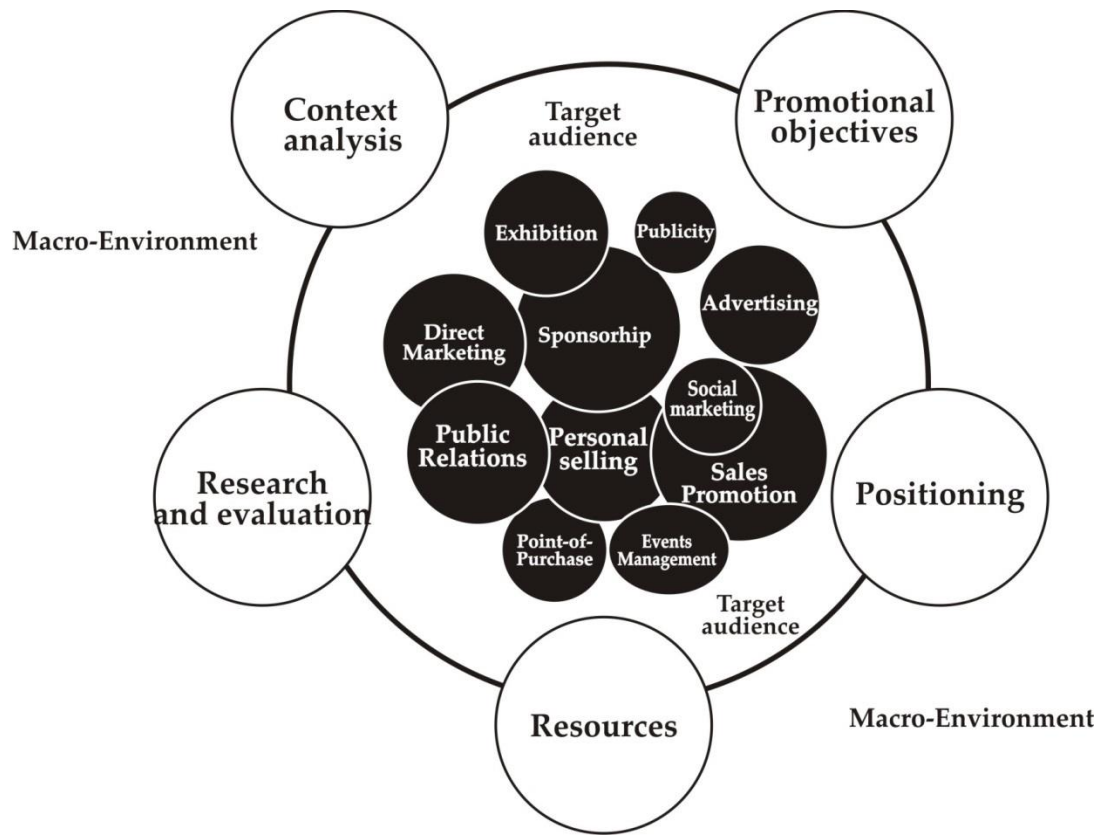
Mr. Vice-Chancellor, the pioneer Dean of LASUSOC, Professor Idowu Sobowale, the 17th LASU Inaugural Lecturer spoke on “Opinion Polling in Nigeria: The Neglected Road to National Development”. But Professor Olayiwola Oso, the 47th LASU Inaugural Lecturer, addressed this University community on: “Press and politics in Nigeria: On whose side?” In between, Professor A.I. Lawal, Acting Dean, LASUSOC presented the 36th LASU Inaugural Lecture, albeit as Professor of Foreign Languages. Today, while I give deserved honour to these worthy predecessors and mentors, I have chosen a distinctively different path with my topic: **“Advertising, advertainment and the rest of us!”**

Location of my Scholarship

Mr. Vice-Chancellor Sir. Traditionally, communication scholarship has pigeonholed advertising and public relations as ancillaries of mass media, supposedly serving as support of the press, and the electronic media including films, radio, television, video and lately, the Internet. Aside, advertising and public relations serve as key components of the cultural and creative industries, without which media industries will crumble like packs of cards.

Advertising and public relations evolved at different historical epochs performing, in different societies of the world, different yet complimentary roles in the marketplace of goods and ideas. But today, both disciplines are not only good neighbours within the vortex of integrated marketing communications (IMC), the traditional rivalries and compartmentalization between both is virtually erased. Public relations and advertising are seen as integral part of promotional mix, seen within the larger context of the traditional 4Ps of marketing (that is product, price, placement, and promotion). Promotional tools include, but are not limited to advertising, public relations, word-of-mouth, sales promotion, merchandising, branding, publicity, point-of-purchase displays, exhibitions, sponsorships, events management, direct marketing, interactive/digital media, experiential marketing, social marketing and other promotional tools that are jointly deployed and synergized to enhance successes of brands.

Figure 1: Advertising and PR within the Context of IMC



Source: Adapted from Fill, C. (1999, p.15)

Mr. Vice-Chancellor sir, my humble contributions within the larger context of media and communications industries can be pinned down to the sphere of integrated marketing communication (IMC). Today's lecture focuses more on advertising than public relations; I only touch on public on public relations towards the end of my presentation.

Advertising is a powerful social and economic institution that influences, reflects and is in turn influenced by changing cultures, modes of living, consumption patterns, economy and politics within its micro- and macro- environments. Advertising is arguably the most visible socio-economic institution within the context of IMC mantra. Since its evolution, the role of advertising in the advancement of commerce, politics, economy and the society is most profound. The business of advertising (and public relations) is simply that of advancing societal development as well as promoting other people's businesses, and societal welfare as a whole.

In the course of my academic odyssey, I have identified the multi-sided nature of advertising. This include the fact that advertising is a key component of communication; it is an integral part of the economy; it is a support of the media industry; it is an economic institution in its own right; and advertising is a social cum- cultural institution (Olatunji, 2003; 2004; 2009; 2010). My studies have largely shown the influences of advertising on several facets of humanity as well as the influences of the society on the advertising institution. Hence, the aptness of the topic: "Advertising, advertainment and the rest of us!"

Advertising as Communication

Advertising is a component of communication, media, and creative industries. Foote (1963) earlier defines advertising as a form of communication directed by businesses to customers through paid media so as to influence the purchase decisions of prospects. But advertising messages are not often directed at business customers. The commercial orientation of such a definition as offered by Foote explains the erroneous view that all of advertising messages are aimed at profit maximization. My position is that advertising is a tool, not only for business promotion, but equally as a strategic weapon for advancing socio-economic change and development in all ramifications.

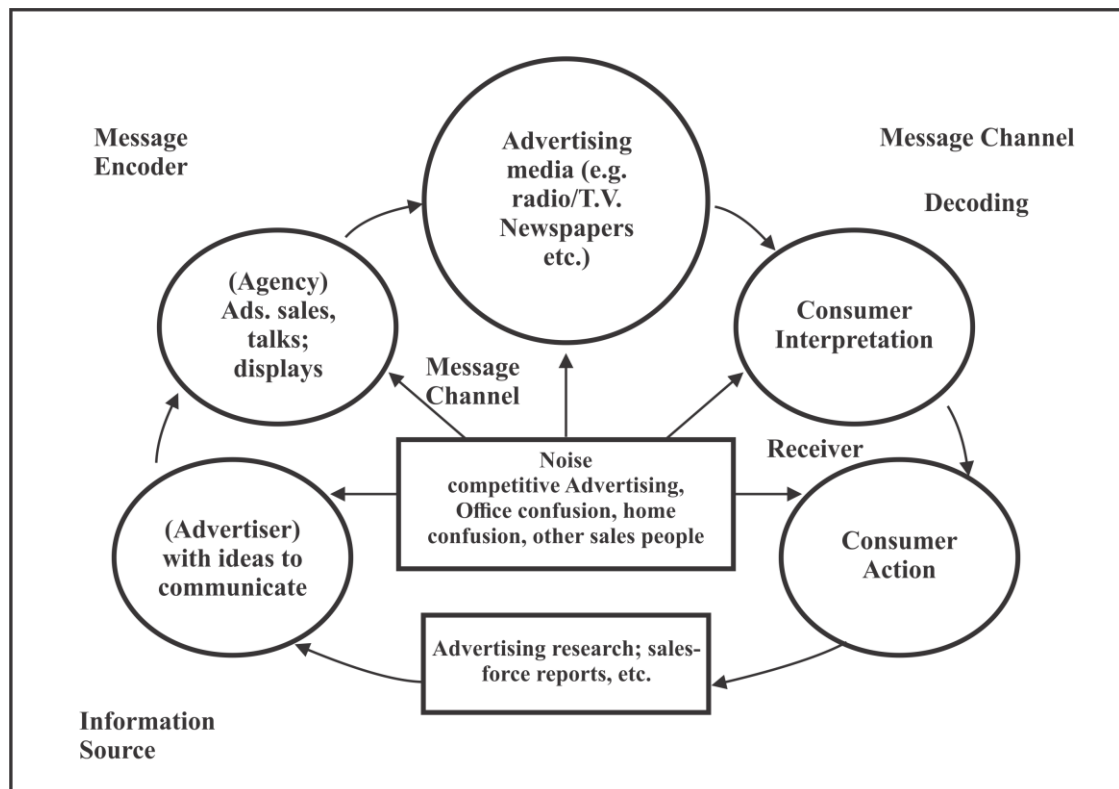
Mr. Vice-Chancellor, the celebrated professional definition of advertising by American Marketing Association (AMA) and Advertising Practitioners' Council of Nigeria (APCON) have adduced popular definitions of advertising. For instance, AMA defines advertising as "non-personal communication of information, usually paid for and usually persuasive in nature, about products, services or ideas by identified sponsors through the various media", (Bovee & Arens, 1982, p. 8). This largely excludes the notion of advertising in indigenous societies of Africa. Such (professional) definition "forces us to think of advertising from a narrow, parochial, modern-day, westernized and mass media oriented form of advertising practice" (Olatunji, 2012, p 227).

Accordingly, I define advertising as a "sponsored, persuasive and relatively cheap form of communication through any of the media, for the purpose of creating awareness for, or acceptance of products, services or ideas" (Olatunji, 2012, p. 227; see also Olatunji, 2003 & 2010, p. 10). My working definition accommodates indigenous forms of advertising media and practices (oral, word-of-mouth, or personalised), as well as the new media platforms such as uses of Internet-enabled direct-mail; e-mail, global system of telecommunications (GSM) text messages or other social media platforms where advertising messages can either be personalised or delivered to social groups. Thus, there is a need for a revision of the widely accepted AMA definition that considers advertising messages as "non-personalised" and "through paid media". This is because, much of new media today are personalised; not all of advertisements are exposed through paid media and today's audiences are more atomized than mass.

Through the communication processes, we transmit information, ideas, feelings between and within individuals and groups in ways that are mutually understandable and acted upon to bring desired benefits to stakeholders. Generally, in every communication encounter, the **source** and the **receiver** must be present with a **message** that is transmitted through appropriate **channels** that may be either mediated or otherwise. Thus the traditional lineal model of communication recognises communication **source (Sender)**, who transmits a **message** through any appropriate **channel** to an identified **receiver** who provides appropriate **feedback** to prove that the message is understood and or acted upon.

The Harold Laswell's Model of communication (Source-Message-Channel-Receiver (SMCR) with the Feedback loop, and 'Noise' is the most common linear model of communication. The major limitation of this traditional model is that it fails to recognise that in communication encounters, roles are interchanged, and that communication exchanges are often in cycles. I have come up with a modification of the linear model of communication and adapted this to the field of advertising as follows:

Figure 2: Advertising as Communication Model



Source: Adapted from Stanton, (1981, p. 383); and Olatunji, 2003, p. 5

The advertising industry operates within the nation's political, economic, social, and technological (PEST) environments. Thus, stakeholders in the advertising industry identified above include the **advertiser**, advertising **agencies**, **media**, **consumers**, **competitors** and the **regulatory agencies**. Advertising is often subjected to the interplay of regulatory agencies, policies, legislations, legal systems and the macro-economy of any particular society. It is in all of these intersections that we have advertising, advertainment and the rest of us.

The **advertiser** or **source** of every advertising message can be classified differently as individuals or institutions; local, regional or national advertisers; for profit (business) or not-for-profit advertisers; and so on. Generally, the advertiser initiates or commissions or kick-starts the advertising process and finances the entire advertising industry. The advertiser, most often, has a product, service, or idea to showcase (sell), and has adequate resources to back up his intention. The advertiser is the king-pin in the advertising process; he pays the piper and dictates the tune accordingly. Other stakeholders look up to the advertiser to finance the advertising processes.

The **message** is the advertisement (oral, written, audio, or visual). Traditionally, advertising agencies specialize in the design of selling messages. Media (oral, outdoor, print, broadcast or Internet) provide avenues/channels through which advertising messages are transmitted to the receiver (target audience or consumers). Consumers of advertising messages (audiences) provide feedbacks that are indicative of the degree of accessibility, understandability and acceptability or otherwise of the advertising message. However, message effectiveness may be hindered through ‘Noise’ or barriers that may be physical, linguistic, phonological, psychological or competitive. **Noise** is generally a form of barrier that distorts or hinders the receiver from accurately accessing, decoding or interpreting the disseminated messages as intended by the message source.

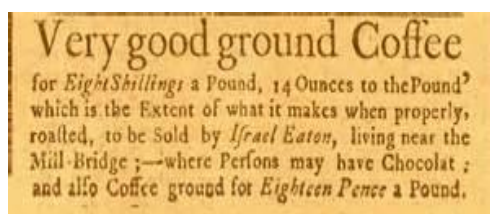
Trends in Copywriting

Copywriting is arguably a lucrative aspect of advertising agency practice, because those who possess the skills, art and science of copywriting are few. Claude Hopkins, a Copywriter with Lord and Thomas (now Foote, Cone & Belding) advertising agency, as early as 1908 earned as much as \$185,000.00 per annum. This development was instrumental to changing the face of advertising agency practices at the time (Bendiger, 1988).

Reputations of advertising agencies are often built on the levels of creativity evident in advertisements. Wright (2000) opines that advertising agencies can either rise or fall, based on levels of creativity evident in advertisements. Since consumers are often inundated with competitive advertising messages, “a performing brand needs to distinguish itself from the ‘maddening crowd’ in terms of product packaging and message presentation” (Olatunji, 2011b, p.263). This underscores the importance of creativity in copywriting. The goal of advertising creativity is to produce messages that will sell the brand. “In advertising, creative messages are not only those with beautiful expressions, snappy (or catchy) slogans and clever phrases, but messages that sell products and services”, (Olatunji, 2003, pp. 34-35). But it is of equal importance that such messages are legal, truthful, credible, honest, believable, sincere, and culturally relevant by respecting audience sensibilities and sensitivity.

Advertising adapts to consumers’ changing demographics, psychographics and other variables. With the introduction of writing, the focus of early copywriters was on texts. In such an era, copy heavy forms of advertisements were common (see Pic 1). This began with the era of classified advertisements, where ‘Wordsmiths’ as Copywriters held sway in the industry. Subsequent improvement witnessed the inclusion of visuals in advertisement, as shown in the advertisements for a vacant position of Account Manager in an advertising agency, Ogilvy and Mather (See Pic 1b). Examples of copy heavy advertisements of the early period are presented below:

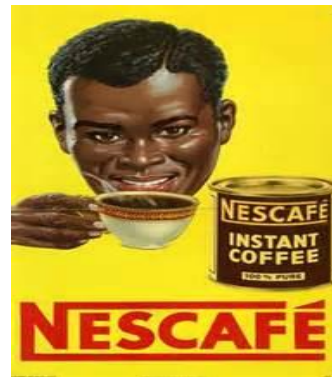
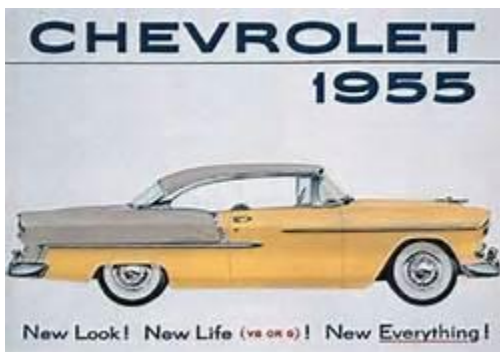
Pic 1a: Copy Heavy Advertisements Pic 1b: Copy Heavy Advertisements



Source: Google images

At that early stage, the copywriter was highly celebrated in the advertising agency, and a good writing (or literary) skill was a must, for a successful career progression. But with the realization of the need for advertisements to incorporate visual appeals, the ascendancy of arts directors in advertising agencies became dominant (see Pic 2). With the advent of the broadcast media of radio, television, film, the entertainment art soon became the dominant advertising campaign strategy (Pic 3), also to be replaced by animation (Pic 4), digital advertising and other applications of information communication technologies (ICTs) in era contemporary.

Pic 2: Visual Images replacing Copy Heavy Style



Source: Google images

Advertising copywriting began with strong orientation towards the logical appeal. Advertisements that are rich in texts often emphasize ‘reason-why’ the consumer must buy a product or patronize a service. But the changing consumers seem impatient with this form of logical orientation of advertisements. Emotional appeals are stronger and sway the consumer more than logical appeals. The ascendancy of advertisement makes possible a combination of powerful sociological and emotional or psychological appeals that move prospects to action.

Emotional advertisements are probably the most effective. The reason is that emotional advertisements are more interesting, more easily remembered, more prone to lead to action, and less likely to arouse consumers’ defenses than are argument (or logical) advertisements (Tellis (2005, p.8).

Pic 3: Entertainment Orientation of Advertisements



Source: Google images

The advent of computer and up-to-date software is impacting on advertising copywriting and production, with increasing dominance of animation schemes. The digital media are facilitating digital advertising and revolutionizing the advertising processes. This calls for additional knowledge and skills by scholars and professionals alike.

Pic 4: Animation in advertisements



Today's advertising copywriting therefore transcends a possession of good literary skills, dexterity in the use of the artist brush/tools; it encompasses the dramatist ability, and the savvy of the computer designer/ animator, all of whom must be highly knowledgeable in psychology, sociology, the humanities and the sciences as well. It is now not surprising that advertising creativity is a cooperative effort of experts from diverse backgrounds and professions.

Earle (2011, p. 1), while paraphrasing an earlier work of Reid, King, and Delorme (1988), observes that "creativity is one of the least scientific aspects of advertising and at the same time one of its most important criteria", adding "creativity in advertising is in many ways still shrouded in mystery". Earle (2011, p. 6), concludes:

Today, it is difficult to get an audience's attention, let alone have them remember a message. While many clients worry about sales, many advertising creatives know that in order to build a brand, you must have messages that stand out and break through the clutter, ideas which are novel and appropriate. But another critical factor is finding an important truth, one that is based on a product, a consumer, or a way of life... these truths should be self-evident.

Another copywriter, Raymond Rubicam, who later founded Young and Rubicam (Y & R) advertising agency, also did so much to change the face of advertising. He broadened the scope of the creative process in advertising by making it a **social process** and by incorporating research and

development into it. He hired Professor George Gallup of Northwestern University in the US to conduct advertising readership surveys and also incorporated insights of arts directors into the copywriting and advertising production processes. “The result was ads that set new standards for readership and graphic quality”, reported Blinder, (1988, p. 24).

Moreover, Rosser Reeves of Ted Bates and Company in the 1950s also introduced the concept of Unique Selling Proposition (USP), and also added the concept of Unique Selling Personality (USP). The two concepts brought about the need for advertising to present a most singular benefit that a brand offers, like no other brands, and the uniqueness of brand’s personality and or image.

This directly led to the 1960s, described as the decade of “The Creative Revolution”, with the coming on board of creative icons like David Ogilvy, Leo Burnett and Bill Bernbach (Blinder, 1988, p. 28). David Ogilvy, who established the agency called Ogilvy and Mather (O & M), also authored three landmark books on advertising: *Confessions of an Advertising Man*; *How to Advertise*; and *Ogilvy on Advertising*- books that dramatically changed the theory and practice of advertising at the time.

Pic 5: David Ogilvy



Source: Google images.

Loe Burnett (founder of Leo Burnett advertising agencies), turned an innocuous cigarette, Marlboro, to a global brand by employing the dramatic style, which he says exists in every product or service. Four key success factors in Leo Burnett’s pursuit were the need for his agency’s personnel to work as a team; need for solid and productive partnership between the agency and its clients; need to undertake long term campaigns to build brand equity; and need for sustained hard work in ad agency activities. Leo Burnett’s corporate mission was anchored on the need for advertising to be:

So interruptive, so engaging, so human, so believable and so well-focused as to themes and ideas that at one and the same time, it builds a quality reputation for the long haul as it produces sales for the immediate present. Blinder, (1988, p. 34)

But in all of this, Burnett believes that advertising should respect audience sensibilities and sensitivities. He says advertising should show love and respect for its target audiences.

The contributions of Bill Bernbach to advertising creativity in the US in the 1960s are noteworthy. He was a former Creative Director with Grey Advertising but later established his own agency, called Doyle, Dane and Bernbach (DDB). His creative works were described as “Smart”, “Intelligent”, and “Honest”, yet spiced with fun and class, (Bendiger, 1988, p. 35). A man who

believed in the power of ideas, Bernbach built his agency on the philosophy of creating advertisements that are “genuinely entertaining, involving or dramatic. It notes further that advertising should “not only get people’s attention”, it must get their “affection”, (Bendiger, 1988, p. 37).

Back in the 1980s when emphasis in creative designs shifted to photo frames, visuals and illustrations rather than straight copies and logical appeals, Doug Warren, an endangered Copywriter at the time, observed:

We now live in a nonverbal society. Impressions are made on a visual basis. Language mainly serves to reinforce preconceived stereotypes. Nothing new you say? I disagree. The change over the past ten years (from 1970s to 1980s) is extreme and will grow stronger.... We respond in an ever increasing degree on a strictly emotional level by visual stimulation. Talk all you will about your product’s advantages but the verbiage had better conjure up acceptable visual recall. People no longer have the time (and there is growing inability) to isolate or critically examine facts, (Bendiger, 1988, p. 50).

A study carried out by Richard Vaughn, of the Research and Development Department of Foote, Cone and Belding (FCB) agency seemed to have emphasized the need for sensitivity to human inherent nature on being both left and right brained (Bendiger, 1988). While the left side of the brain (which controls the right side of the human body) shows the logical, verbal, rational and conservative side of man, the right hemisphere is tilted towards the imaginative, visual, liberal, and entertainment side of life. Of course there is a connection between the two sides of the brain, (called corpus callosum). But gender and individual differences are determining factors regarding which hemisphere is more active. The lesson of the foregoing is that logical appeals are hardly enough to promote brand equity. In fact, emotional appeals are often considered to be more effective, while a combination of logical, sociological and emotional appeals are best (Olatunji, 2011).

The Nigerian advertising industry has also produced its own iconic copywriters, the like of Ted Mukoro. A man born in 1928 at about the time the first advertising agency (LINTAS) was incorporated, Ted Mukoro was a pioneer staff of Western Nigeria Television/Western Nigerian Broadcasting Service (WNTV/WNBS), the first television station in Africa. He was a part of the longest running serial on Nigerian television, *The Village Headmaster*. He later joined LINTAS advertising and distinguished himself as a copywriter of all times. His legendary copies include, STAR Lager Beer “Shine Shine Bobo” and GUINNESS STOUT “Black Thing Gooood o”. In an era monopolized by LINTAS, it is a marvel that Ted Mukoro perfectly served two competing brands (Guinness Stout) and Nigerian Breweries’ STAR without betraying the secret of one to the other. A leading IMC Journal in Nigeria, *Marketing Edge*, says Ted Mukoro is:

A teacher, an internationally acclaimed multi- award winning sound, stage and screen artist; a playwright, a patriot and a true leader. Most important to us in the integrated marketing communications community, *he is both a titanic icon and an iconic titan*¹ (my emphasis).

Pic 6: Ted Mukoro at 80, still waxing stronger



Source: Google images

Ted Mukoro advocates the use of proverbs, local dialects, and Pidgin English in copywriting in Nigeria. In an Interview with *Marketing Edge*, Mukoro noted that the use of our indigenous languages allows us “to be truly idiomatic and therefore more penetrative, more convincing and more persuasive communication (in our clime)”.

Mr. Vice-Chancellor, I have presented the changing trends in advertising copywriting above to demonstrate that advertising is multi-disciplinary in nature. Advertising has its fibrous roots in human communication, mass communication, writing, the social sciences, including marketing, psychology, sociology and anthropology, philosophy, law, and the pure sciences including the medical sciences. There are also the theatre arts, music and the languages. Mr. Vice-Chancellor, Sir. We can no longer afford to be narrow in our admission criteria to recruit postgraduate students into communication disciplines, particularly advertising and public relations. The global trend is to recruit candidates of diversified academic backgrounds into postgraduate programmes in the field of advertising, public relations and allied communication disciplines. We must open up the space here in Nigeria, with LASU School of Communication setting the pace for others to follow.

Why do some love to hate advertising?

Mr. Vice-Chancellor, the advertising institution has as many friends as it has foes. It is an institution many love to hate, or hate to love. Again, that is why it is legitimate for us to talk about advertising, advertainment and the rest of us.

Major criticisms against the advertising institution from documentary evidences remain the same, across ages and generations. Schudson (1984, p 216) opines:

I do not suggest that advertisements have a monopoly in the symbolic marketplace. Still, no other cultural form is as accessible to children; no other form confronts visitors and immigrants to our society so forcefully and probably only professional sports surpasses advertising as a source of visual and verbal clichés, aphorism, and proverbs. Advertising has a special cultural power.

There is the notion of the omnipotent negative power of advertising to such an extent that most critics would hurriedly attribute every unintended evil of the media to advertising. Jhally (2002) for instance submitted, most powerfully, that advertising is an instrument of capitalism, and it is

through it that Western Europe and North America have re-colonised or subjugated the other parts of the world. Thus advertising's role is seen as one and the same with that of globalisation. In his 2002 article, "Advertising at the edge of the apocalypse", Jhally insisted that if not checked, the institution of advertising "will be responsible for the deaths of hundreds of thousands of non-Western peoples".

Mr. Vice-Chancellor, Sir. I am yet to see any single death as a result of exposure to advertising, although countless others however, may have died as a result of ignorance that comes through non-exposure to needed advertising messages. Other popularly known criticisms against the institution of advertising are that it shapes consumer preferences; enhances the value of products and services; leads to increases in prices of brands; produces consumerism; and can produce amoral practices that corrupt people's values.

Kirkpatrick (1986) reasons that advertising is criticized because of its umbilical cord relationships with capitalism. He says "Advertising is the most visible manifestation of capitalism- the "point man", so to speak". He opines further that critics believe that "advertising is the (Biblical) serpent that encourages man to pursue (his) selfish gain and, in subtler form, to disobey authority. These needless tirades against advertising are essentially the resultant effects of lack of proper understanding of the very nature of the discipline as well as its practices.

Tellis (2005, p. 1) tells us of the power of advertising on the economy and promotion of fundamental freedom in societies:

Advertising is an essential force in capitalist markets, the lubricant of competition, the vehicle for communication of innovation, and the corollary of fundamental right of all peoples, free speech.

Kirkpatrick (1986) concludes that these criticisms of advertising are misplaced because the institution (of advertising) reflects the society "back on itself". Unfortunately what we see in the mirror of advertising are often materialistic, profane and or vulgar. Kirkpatrick's (1986) response is partial and ignores a more critical role of advertising in society, which is that advertising is an institution that educates and re-orientates members of the society to the best of its ethos and standards.

Major Contributions in the field of Advertising

Mr. Vice-Chancellor, I carried out my doctoral studies in an era of great economic adversities and opportunities for Nigeria, the era of the structural adjustment programme (SAP) which began in 1986 and dovetailed into the 1990s. Before that period, the advertising industry, together with the Nigerian macro-economy, enjoyed relative boom, occasioned by the oil boom in the post-civil war years in Nigeria. But with the economic crisis in the mid-1980s, every aspect of the Nigerian economy and society was challenged.

It was therefore during the preliminary period of review of the literature on studies in the advertising industry that it dawned on me that there was a dearth of scholarship in Nigeria specifically targeting influences of the economy on the advertising industry and vice versa. Accordingly, my humble contributions to scholarship can be seen in the domain of advertising, economy and societies (Olatunji, 2003; 2004; 2005; 2010; and so on). Evidently, my research focus for over two decades

now is captured succinctly in today's Inaugural Lecture titled "Advertising, advertainment and the rest of us!", now discussed along the following sub-themes:

1. **Historicism of Advertising**

A major feature of the transition from the agrarian to industrial society was one of mass production of goods and services as a result of automation of the industrial processes. Industrialisation provided a fillip to the advertising institution in Europe and North America, which institution principally evolved to promote, or better still, communicate the existence of goods and services to induce patronages. However, traditional advertising in Africa as in other parts of the world was essentially oral in nature. It came through the word-of-mouth and before Western form of advertising. In pre-writing societies, advertising may have taken a visual form, where we encounter paintings in prehistoric caves, on rocks, and in such other archaeological deposits.

Pic 7: Rock paintings at pre-writing stage showing hunting expedition



Source: Google images.

In virtually all known civilizations, traditional forms of advertising were through the visual or oral channels. Bhatia (2000, p. 68) recalls:

In ancient times the most common form of advertising was by word of mouth; commercial messages and political campaign displays have been found in ruins of Pompeii. Egyptians used papyrus to create sales messages and wall posters, while lost but found advertising on papyrus was common in Greece and Rome. Wall rock painting for commercial advertising ... is present to this day in many parts of Asia, Africa and South America. The tradition of wall paintings can be traced back to Indian rock-art paintings that go back to 4000 BCE.

Apparently, it is not only Africans that hawked or are hawking goods and services, advertising had gone a similar path in most other societies of the world. Olatunji, (2010, p.29) submits: "The practice of use of town criers for advertising purpose was so elaborately developed that governments gave them formal recognition". For example, in 1258 AD, King Philip Augustus of France promulgated a Decree compelling every shopkeeper to employ a town crier, (Sandage & Fryburger, 1991, p.18).

Based on the above, I submitted that:

It will be quite inappropriate to refer to the indigenous forms of advertising in Africa as backward. The evolution of advertising in Africa followed a similar pattern of development as witnessed in ancient European societies. In Africa, (as elsewhere), there existed the practice of ‘Town criers’ (Olatunji, 2012, p. 229).

The foundation for modern advertising was laid with the invention of printing paper, first by the Chinese in about 1000AD, later adopted by Europe in 1275, and utilised for mass printing with the invention of Gutenberg’s Printing Press in 1455. The first English advertisement in print appeared in 1472 when William Caxton printed the first advertisement in England; it was a handbill to sell his prayer books. However, the first newspaper advertisement appeared in the Boston Newspaper in the United States of America in 1704 (Sandage & Fryburger, 1991, Olatunji, 2003 & 2010).

The earliest forms of advertising agencies in America were mere space brokers; they purchased space from newspapers and re-sold the same to advertisers. The initial motive was not to help the advertiser fix his marketing challenge, but to assist newspaper owners sell advertising spaces. Thus, historically, the advertising man was a mere agent, whose stock in trade was to buy media space (first the print media space) and then re-sell the same for a mere commission. Although a parasite at origin, the ad agent was filling a critical gap- serving the interests of media owners, and sellers as well as buyers of goods and services.

Traditional advertising in Nigeria took the form of hawking, word-of-mouth, and the engagement of dance drama. The Town Crier was also the traditional ‘broadcaster’, ‘spot announcer’, political advertising channel for the traditional rulers, and the salesman. “The Town crier was the news reporter, correspondent, news agent, messenger, spokesperson, envoy, contact person, courier, postman, and broadcaster”, (Olatunji, 2012, p. 230).

Mr. Vice-Chancellor, Sir, looking at the sophistication and development of advertising in Europe, America and Asia today, it is very easy for some to regard indigenous advertising systems in Africa, with its emphasis on entertainment (advertainment) (dance/drama/music/symbols) as ‘backward’ or un-civilized. But my studies (Olatunji, 2003; 2010; 2012; 2013) have debunked such a notion. Before the growth of large towns and cities of the middle Ages, the European populace was largely illiterate and relied on the use of symbols rather than writing to advertise. The Cobbler was represented by a boot; the tailor was depicted with a suit; and fruits and vegetables were hawked in city centers.

Indigenous advertising in Africa was also very rich in the use of signs and symbols (formal or sociological semiotics) such as colours, emblems, flags and so on. Equally, dance-drama, drums, flutes, horns, and whistles were some of the media of advertising in different societies at the time. Resultantly, what we now widely celebrate as ‘edutainment, advertainment, or infotainment represents a re-birth of indigenous advertising in Africa. Mr. Vice Chancellor, I will later return to this important issue of advertainment in this Inaugural Address

Volney B. Palmer was the first true advertising agency in the United States of America (USA). The agency was established in 1841. Other agencies followed. But during the pioneering days, untoward practices were rampant among advertising agencies, described as “rude, meretricious, vulgar and dishonest”. The whole advertising industry was described as “a racket”; professionals were dubbed “parasites and tricksters”, (Haris and Seldon, 1962, p. 17).

The most singular factor accounting for the wider acceptability and spread of media advertising was the era of capitalism propelled through the industrial revolution in Britain. This is the way I painted the picture in one of my writings:

Capitalism led to mass production of goods, urbanization and consequently, improvement of living standards (at least for some). There was (therefore) the need for mass production of goods..., which created the need to create mass awareness” (a task that was beyond the capability of the town crier (Olatunji, 2010, p. 30)

Mr. Vice Chancellor, I have gone this length to show that the ‘global’ advertising standards and practices that we acclaim and celebrate in Europe and America today did not assume perfection from the beginning. Every society, nation or institution has to undergo its teething problems and challenges. It is only a crime to remain at the same level for ever. The advertising industry in Nigeria may have made or may be making its mistakes, just like our nation, Nigeria, but it is suicidal for us to remain at the same level of development forever.

Western advertising agencies followed European corporations into Africa, just as European colonialism accompanied trade and missionary activities. The first printed newspaper in Nigeria came in 1859. It also featured classified advertisements of imported European goods by the trading missions, particularly the United Africa Company (UAC).

In Nigeria, the Royal Niger Company (RNC), later known as the United African Company (UAC), and Lever Brothers International, incorporated the first advertising agency that ever operated in Nigeria. The company was incorporated in Britain on August 13, 1928 and called West African Publicity Limited, headquartered in Lagos, Nigeria (Bel-Molokwu, 2000; Olatunji, 2003). It later became LINTAS (Lever International Advertising Services). It operated in the whole of British West Africa with Nigeria as its base. Nigeria’s LINTAS is a member of the SSC & B LINTAS Worldwide; the Interpublic Group; and now AMMIRATI PURIS Worldwide, a group with offices in more than 80 countries globally (Olatunji, 2013, p. 34). Other foreign advertising agencies in the Nigerian marketing environment during the colonial era were Ogilvy, Benson and Mather (OB&M), Graham and Gills (G&G), Advertising and Marketing Services (AMS), Grant Advertising, Auger & Turne, and S. H. Benson (Olatunji, 2003; 2005; 2010; 2013 & 2017). For recent examples of foreign advertising agencies with Nigerian affiliates, see Olatunji, (2003, 2005, 2010 & 2013).

The exclusive hold of foreigners on advertising agencies practices was broken with the promulgation of the Nigerian Enterprises Promotion (Indigenisation Decree of 1972), which prevented direct foreign ownership of advertising agencies in Nigeria, amongst others. In 1972, there were about 10 advertising agencies in operation in Nigeria; they were mostly owned by foreigners. By 1973 when Nigerians took their fate in their hands, the number of advertising agencies doubled. It jumped to 53 agencies ten years later (in 1983), and had increased to 88 registered agencies in 1995. Today, there are a total of 75 officially recognised advertising agencies in Nigeria. The fluctuating fortune of registered agencies in Nigeria is partly explained by the fluctuating nature of the nation’s economic fortune and the fact that the industry is now sanitized unlike in the days of the structural adjustment programme (SAP) when many advertising agencies owners operated offices from their briefcases.

Moreover, during the period of foreign domination, the advertising agencies operated under the auspices of Advertising Agencies of Nigeria (AAN). The very few Nigerians who operated

advertising agencies at the time were excluded from that elitist club. Therefore not unsurprisingly, when Nigeria professionals took over the advertising industry, they immediately established the Association of Advertising Practitioners of Nigeria (AAPN) in 1973. The Association was later rebranded as Association of Advertising Agencies of Nigeria (AAAN). Mr. Vice-Chancellor, allow me at this point to salute the pioneering roles of these worthy patriots in advancing the establishment and development of the association: Messrs Dotun Okubanjo, Olu Adekoya, Leye Adedoyin, I. S. Moemeke, Olu Falomo, Prince Kunle Adeosun, Banjo Solaru, and Biodun Sanwo, to mention these few. These, to my mind were the shapers of modern advertising in Nigeria, along with those who came immediately after them. Interestingly, the Association has been blessed with quality leadership since its inception, as shown below:

Table1: Past Presidents of AAAN

1. Oloye Dotun Okunbanjo	1973-1975
2. Mr. Sylvester I Moemeke	1975- 1982
3. Chief Olu Falomo	1982-1985
4. Mr. KehindeAdeosun	1985- 1986
5. Mr. Ayo Owoborode	1986- 1989
6. Chief Akin Odusi (later Senator, FRN)	1989-1992
7. Mr. May Nzeribe (later Dr.)	1992- 1995
8. Mr. Biodun Sobanjo	1995- 1997
9. Sir Steve Omojafor	1997- 1999
10. Mr UdemeUfot	1999- 2001
11. Mrs Bola Thomas	2001- 2003
12. Mr Kolawole Ayanwale	2003- 2005
13. Mr Enyi Odigbo	2005- 2007
14. Mr. Lolu Akinwunmi	2007- 2009
15. Mr. Funmi Onabolu	2009-2011
16. Mr. Rufai Ladipo	2011-2012
17. Mrs. Bunmi Oke	2012- 2014
18. Mr. Kelechi Nwosu	2014- 2016
19. Mr. Kayode Oluwasona	2016 till date

Source: Olatunji, 2010, pg. 36; now updated, with inputs from AAAN Secretariat, (2017).

There are other critical stakeholders in the advertising industry with enormous contributions to the development of the industry in Nigeria. A few of them are Outdoor Advertising Agencies of Nigeria (OAAN), Media Independents Association of Nigeria (MIPAN), Advertisers' Association of Nigeria (ADVAN), Independent Television Producers Association of Nigeria (ITPAN), and Association of Voice over Artistes (AVOA), not to mention the modeling association. There are also fellow travellers like Newspapers' Proprietors Association of Nigeria (NPAN) and Broadcasting Organisation of Nigeria (BON), on the media side.

The role of advertising regulatory agencies in Nigeria must be mentioned in view of the fact that they help to standardise the practice of advertising and more importantly, they are created to protect consumers of advertising against unwholesome practices. These include the Nigerian Communication Commission (NCC), Nigerian Broadcasting Commission (NBC), the Central Bank of Nigeria (CBN), Consumer Protection Council (CPC), National Agency for Foods, Drugs

Administration and Control (NAFDAC), and most of all, Advertising Practitioners' Council of Nigeria (APCON). Established in 1988 through the APCON Act 55 of 1988, along with subsequent amendments, the mandate of APCON is to regulate and control the practice of advertising in all aspects and ramifications. It does this through scrupulous adherence to *The Nigerian Code of Advertising Practice and Sales Promotion*, first adopted in 2005, with subsequent amendments.

Past Chairmen of APCON include: Mr. I.S. Moemeke, *frpa* (1989- 1999); Chief Olu Falomo, *frpa* (1999- 2003); Dr. May Nzeribe, *frpa* (2003-27th May 2005); Dr. Chris Dogudge, *frpa* (2006-2009); Mr. Akinlolu A. Akinwumi, *frpa* (2010-2013); there was no Council between October 2013 and December 2014 and Udeme Ufot, MFR (2015, January to June). Let me use this opportunity to call upon the Federal Government of Nigeria to, as a matter of urgency, appoint a new Chairman for APCON, to facilitate the affairs of the Council. Registrars of APCON in chronological order are as follows: Dr. Charles C. Okigbo, (1990-1994), now Professor of Advertising at North Dakota University, U.S.; Dr. Josef Bel-Molokwu, *frpa* (1994-2005); Mr. Bola Agboola, *rpa* (2005-2006); and Alhaj Bello Kankarofi, *frpa* (2006 to date).

2. Advertising and Nigeria's Changing Economic Fortune

We are in the era of change. Nigerians asked for political 'change' in the 2015 Presidential election and got it. The Ghanaians had their own variant of 'change' in 2016 and so did the Gambians. In far-away United States of America (USA), political change beacons in 2016 also. Arguably, the greatest sphere of life that citizenry yearn for change is socio-economic sector of life.

Dialectic materialism establishes the primacy of the economy in the development of societies, classifying it as the foundation or the structure upon which other super-structures in societies are erected. While this may be true, political systems, social institutions, religious and other institutions often classified as 'super-structures' do significantly influence the direction of economic change in societies. The advertising institution is one of such superstructures that influence economic changes and development.

The most interesting aspect and relevance of the foregoing debate is that the advertising institution is both an integral part of the economy and societies and serves as a catalyst of change in both spheres. Without the advertising institution, the media industry appears doomed; and without the advertising industry, capitalism, and by extension, the competitive economy will enter a quagmire.

Deloitte (2012), in a study commissioned by the British Association of Advertising (BAA) shows that the total contribution of advertising to the United Kingdom's Gross Domestic Product (GDP) in 2011 was 7 per cent, which amounted to 100 billion British pounds. On the other hand, the contributions of advertising towards the funding of the media and cultural industries are unquantifiable. Deloitte (2012) demonstrates further that advertising spend contributed 29% of all television revenue in the United Kingdom, a sector which generated 2.4 billion pounds in 2011. Earlier, Jhally (2002) reported that in the US, over \$175 billion was spent on advertising in the previous year (2001). Equally, two-thirds of newspaper revenues in the UK in the year under reference came from advertising.

Mr. Vice-Chancellor, I have consistently shown the growing contributions of advertising to the Nigerian economy (Olatunji, 2003; 2005b; 2006; 2007, 2009, 2010 & 2017). Presented below are trends in the advertising industry predicated on the nation's changing economic fortune, policies and

legislations, beginning with 1972 when the Nigerian Enterprises Promotion (Indigenisation Decree of 1972) was promulgated I have therefore classified the history of advertising in Nigeria into:

- Advertising in pre-colonial Nigeria
- Colonial Era, political Independence up to 1971
- Indigenisation of Advertising 1972- 1985
- Advertising, SAP and De- Indigenisation, and Neo-liberalism (1986- present)

Table 2: Trends in the Advertising Industry in Nigeria Since 1972

Period	Positive Trends	Negative Trends
1972- June 1986 (indigenization of advertising industry)	<ul style="list-style-type: none"> • Increased indigenous ownership of advertising agencies • Favourable government policies favoured growth of local advertising industry • Salaries and other benefits of employees in advertising agencies were regular • Employees in advertising agencies had limitless opportunities for foreign professional training and exposures • Advertising media rates were relatively stable • Ethical practices in advertising 	<ul style="list-style-type: none"> • Preponderances of sole proprietorship as advertising agencies ownership model • Limited number of media outlets • Paucity of qualified manpower in advertising industry • Limited number of academic institutions offering academic and professional degrees in advertising, PR and media related disciplines • Paucity of foreign inputs in advertising practice
July 1986- Dec 1993 (SAP era)	<ul style="list-style-type: none"> • Sustained increase in number of advertising agencies in Nigeria • Increased involvement of indigenous professionals in advertising business • Increased number of media channels and vehicles 	<ul style="list-style-type: none"> • Proliferation of sub-standard advertising agencies • Unethical practices were rampant • Poor remuneration • Low-level of in-house training opportunities in advertising agencies • Low level of exposure of agencies' personnel to foreign training • Low level of research data to back advertising planning and campaigns • General scarcity of advertising production materials • Unstable media rates
1994- Present (Neo-liberal/post SAP era)	<ul style="list-style-type: none"> • Increased level of professionalism in advertising industry and practice • Heightened interest in and affiliation of Nigeria advertising agencies with foreign/global advertising agencies • Increased access to global advertising accounts/brands 	<ul style="list-style-type: none"> • Incursion of foreign professionals into local advertising scene • Increased dependence on foreign affiliates for advertising concept development • Decreased local creative concepts, and increased adaptation

	<ul style="list-style-type: none"> • Increases in foreign direct investments (FDI) in local advertising industry • Sustained compliance with/enforcement of ethical regulatory standards • Enhanced welfare packages for employees in advertising agencies • Increased use of research to support advertising campaign planning and execution • Access to foreign technical inputs • Staff exchange programmes with foreign partners/affiliates • Increased media channels and vehicles • Increased engagement of ICTs, New media, etc. 	<ul style="list-style-type: none"> • Production of commercials offshore • Incursion of foreign models/Voice overs • Increased capital flight through affiliation arrangements • Multiplicity of media channels and vehicles that over stretches media budget • Unstable media rates • Dwindling economic fortune of advertising agencies occasioned by recessionary trends in Nigeria's economy, etc. etc.
--	---	--

Moreover, the advertising industry in Nigeria has also impacted the nation's economy as a whole in the following ways, among others:

- Between 1999 and 2003 (the first four years of the Fourth Democratic regime in Nigeria, the advertising billings rose from ₦3.5 billion in 1988 to ₦4.6 billion in 1999; ₦7.0 billion in 2000; ₦9.0 billion in 2001; and by mid-2002, the advertising industry totaled ₦8.0 billion in contribution to the national economy (Olatunji, 2003 & 2004).
- In 2010 alone, a total sum of ₦99.549 billion was spent on advertising in Nigeria; about 40.7 percent (or ₦39.656 bn.) of this was spent on television commercials alone (Olatunji & Aladeyomi, 2013, p. 245).
- Aside the growth experienced in other sectors of the economy during the period under review, political advertising greatly and positively impacted the economic potentials of the advertising industry in Nigeria.
- In the 2007 general elections alone, a total of 108 full page advertisements were sponsored by five dominant political parties in the month of February alone, which amounted to ₦43.07 million for the print media alone (Olatunji & Akinjogbin, 2011).
- The People's Democratic Party (PDP) alone spent a total of ₦2.5 billion on electronic and outdoor media advertising alone in the 2007 presidential election (Olatunji & Akinjogbin, 2011).
- Ayo Oluwatosin, Group Managing Director (Rosabel Advertising) in a research report confirmed that during the 2015 presidential election in Nigeria, a particular newspaper raked in Thirty Million Naira (₦30, 000,000) in a single edition.
- A particularly notorious wrap around copy indicating the 'Obituary' of one of the Presidential candidates who eventually won the 2015 Presidential election was said to have attracted about ₦15 million to that particular newspaper.
- An on-going group research where I serve as Co- lead researcher, along with Ayo Oluwatosin, under the auspices of Association of Communication Scholars and Professionals of Nigeria, North Dakota State University, USA, Advertising practitioners' Council of Nigeria (APCON) and other sectorial groups confirms tentatively, the trend towards the monetization of politics in Nigeria. This of course, is a global trend, even as witnessed in the 2016 Presidential election in the US. Our desk research shows that Online political advertising spend is on the increase in the US: \$20 million in 2008; and \$78 million in 2012, with Obama outspending (\$52 million) Romney (\$26 million) Olatunji & Oluwatosin (forthcoming).
- Generally, as a key part of the creative industry, the advertising industry in Nigeria has contributed significantly to employment generation, through direct and indirect

employment of youths and other professionals, artists, artistes, and the entertainment industry; computer programmers, graphic artists and software developers, production experts, the hospitality industry and the like.

It is indubitable that political advertising boosts the economy as it creates millions of jobs associated with campaign processes, advertising, public relations, events management, and pasting of campaign posters, media buying and the like. What may be wrong with Nigeria's brand of money politics are the abuses of money to secure undue victory at the polls. The aggravated level of poverty in Nigeria has obviously endeared 'stomach infrastructural politics' to the masses, much to the utter destruction of the nation and its cherished values.

The advertising industry does not only offer solid economic support to other industries, but it is a big economic institution in its own right contributing very significantly to economic growth and prosperity of nations and individuals (Olatunji, 2005; 2007; 2010; 2013). The result is that we will have to look into the direction of the institution of advertising, fondly called by Potter (1962) as the 'institution of abundance', for the nation to overcome its present economic adversity. I have consistently demonstrated the inestimable value of advertising in period of uncertainties and abundance. Mr. Vice-Chancellor, advertising is the surest road to economic prosperity and sustainable development in Nigeria. Advertising is required to stimulate, create, and sustain national economic prosperity. Advertising is a must institution in periods of economic, doom, crisis, and boom, all of which are regular features of capitalism.

3. Advertising and Media industry

The traditional media in Nigeria still provide wider channels to advertising messages. Oso (2012, p. 11) in his Inaugural Lecture opines that "Nigeria mass media system is market-driven". In a recent Inaugural Lecture, Professor Ayo Olukotun (2017), citing a 2015 report, states that Nigeria has the largest and biggest broadcast sector on the African continent with a total of 133 federal television stations and 63 federal radios; 122 state-owned radio and 68 television stations. There are also a total of 51 multi-channel, multi-point distribution services, 97 private radio as well as 43 private television stations; there are 27 campus radio broadcasting stations, including our own LASU RADIO, 95.7 FM.

Table 3: Broadcast Stations in Nigeria by Ownership

Owners	Television	Radio	Multi-Channel	Total
Federal	133	63	-	196
State	68	122	-	190
Private	43	97	51	191
Campus	-	27	-	27
Total	244	309	51	604

Sources: Adapted from Oso (2012) & Olukotun, (2017).

Although broadcasting is not liberalized in eight Sub-Saharan African countries, it is partially liberalized in 15; and completely liberalized in 25 other countries including Nigeria, South Africa and Kenya, (Balancing Act, 2014, p. 17). Thus Nigeria has the largest concentration of broadcasting stations on the African continent. What then are influences of advertising of media industries in Nigeria?

Liberalization of the media has promoted multiplicity of broadcast media channels and increased audience fragmentation thus making advertising media planning a more challenging task (Olatunji, 2007). Moreover, a recent study (Olatunji, 2017) also shows that social media platforms are rising in importance in Africa, with *Facebook* growing from practically zero level to becoming the most widely used social platform. Heaviest users in Africa are Nigeria (12 million (now over 15 million)); SA (10.2m); Kenya (3.8m); Ghana (2.4m); Angola (1.3m); Senegal (1.0 m); Uganda (1.18m); and Tanzania (1.34m), (Balancing Act, 2014, p. 9). While traditional media will help advertisers access mass audiences, social media, on the other hand are effective for engaging with heterogeneous and segmented audiences as well as retain and convert them to brand advocates. The Online news publications are increasing in Nigeria in leaps and bounds.

Olukotun (2017) chronicled a total of 40 credible online publications that include *The Gleaner News Online*, *The Cable*, *Premium Times*, *The Eagle Online*, *Sundiata Post*, *Global Patriots*, and *The Rainbow*, to mention just these few. In addition, the traditional newspapers are also migrating Online, evidenced by *The Punch* (15 million traffic per month); *Vanguard* (14 million traffic per month); *ThisDay* and *The Guardian* (10 million traffic per month, respectively); *The Nation* and *Daily Post* (9 million traffic per month, respectively).

The use of the Internet to get news and information on a daily basis is growing: Ethiopia (55%); SA (62%); Ghana (63%); Kenya (68%); and Nigeria (69%). Online blogging is rising in Nigeria, SA, Ethiopia, Kenya, Tanzania and Senegal. South Africa's *Metro FM* (301, 208 likes); *Daily Sun*, SA attract 275,850 likes; Information Nigeria (1.4m likes), followed by *Naija.com* (1.25m likes), (Balancing Act, 2014; Olatunji, 2017).

The foregoing media ecology shows the vibrancy of the advertising media and industry in contemporary Nigerian and African market as well. It also confirms my earlier thesis (Olatunji, 2003) that advertising enhances the growth and development of media industries such that the economic motive for the establishment of media organizations may dwarf other altruistic motives, for would-be investors. Private broadcasting is almost entirely supported by advertising revenue, while print media advertising revenue far outweighs revenue generated through subscriptions and or cover prices. Digital and is growing in popularity; the central pole of traditional media advertising is dividing. We may as well conclude this portion that without the advertising revenue, media industries in Nigeria (and elsewhere) would remain comatose.

4.0. Advertising, Children and Youths

What is advertising doing to our children and youths? Put differently, what are our children and youths doing with advertisement? A key area of my research focus is advertising, children and youths.

Katz (1959) a mass communication scholar and theoretician, directs the debate away from what media do to the audiences (media effects), to the equally overarching issue of what audiences do with the media. This orientation has thrown up the uses and gratification (U & G) theory of mass

media (Katz, 1959; Blumler & Gurevitch, 1975; and Gurevitch & Haas, 1988, amongst others). This theory assumes that audiences are active rather than passive in media selection, processing, utilization and gratifications.

Based on the U & G theory, O'Donohoe (1993) classified advertising U & G into the marketing and non-marketing components. In the former case, advertising provides useful product information, offers choice, competition and convenience for consumers, in addition to its value addition. The non-marketing functions include, but not limited to entertainment, diversion, fun, familiarity, escapism, role models, reinforcements of attitudes and values, surveillance, ego enhancement, family and peer relationships and the like.

The institution of advertising bombards children and youths with messages that sometimes achieve the intended and sometimes un-intended consequences. Jhally, (2002) notes that advertising messages are intrusive and invades the privacy of children and youths:

Even those institutions thought to be outside of the market are being sucked in. High schools now sell the sides of their buses, the spaces of their highways and the classroom time of their students to hawkers of candy bars, soft drinks and jeans.

Moore and Lutz (2000, p, 31) also establish that:

Beyond advertisements, children gain marketplace information from the products they encounter, advice from friends and relatives, and their own consumption experiences. Through consumption, children learn what products are good and bad, whether advertising claims are truthful, what brands they prefer, and even (that) the products convey social meanings apart from functional properties.

In works such as Olatunji and Thanny, (2011); Olatunji and Akhagba, (2013); and Olatunji, (2011 & 2014), that are presented below, we have laboured, not only to examine effects of advertising on children and youths, but also to demonstrate advertising uses and gratifications among this critical age group.

4.1. Advertising, Information and Media Literacy

Olatunji and Akhagba (2013) showed that advertising may be exposed to millions of children globally and on daily basis, but many of them may not have been sufficiently equipped with life skills (media literacy skills) for effectively accessing, understanding and (correctly) interpreting and utilizing commercial messages as do the adults, particularly in the pre-operational stage of life (before age 6). Moreover, children between age 8 and 10 tend to possess elementary understanding of advertising messages while those between ages 11 and 12 tend to have the capability to deduce valuable information from commercial messages.

In the research (Olatunji & Akhagba, 2013), investigated the level of understanding of children (10-12) of the advertisers' intent. Commercials of Cowbell Chocolate milk; Ribena Apple Drink; and Three Crown Milk were exposed to the age group. Subjects were drawn from Junior Secondary 1(JS1) of select private public and private secondary schools in Surulere and Mainland Local Government Areas of Lagos State. When asked to summarize their observation, the subjects reported that: Each of the commercials was aimed at convincing them to make purchase decisions; the commercial messages promote stereotypes by depicting women to be more in the kitchen and at

home with the children; and by showing men as heroes (in the instant case of the Three Crown Milk advertisement).

Thus, we found that the child's age (10-12) has a substantial positive effect on the child's level of understanding of advertising messages. The cognitive level of the study group (10-12 years) proves that they can effectively differentiate between imagery and the world of reality. This confirms the Piaget's theory of cognitive development.

Also of importance to us is the finding that the subjects (age 10-12) were able to identify one of the major criticisms against the institution of advertising, that is that it promotes, if not reinforces stereotypes in gender roles in the society. Although we did not investigate children in the early or late pre-operational stages of life (0-6years; and 7-9 years respectively). But during our discussion with the study group, some of them recalled trying out some of the scenes that they were previously exposed to young persons, like the Bat Man and Spider Man, amongst others.

Personally, I was informed by my daughter that one of my grand-children at age 5 and slightly above, rode his Chopper Bicycle by putting it on his parents' dining table, like the Ribena Boy, and fell headlong in the process. I thank God that he is in this Auditorium today to listen to this Inaugural Lecture. But some children are not that lucky.

Back then in the days of the popular television Soap "ARELU", it was reported that after exposure to the popular television series, a boy acted the Character of Fadeyi Oloro (Wicked Fadeyi) and the other acted as the AWORO (the hero of that drama). Eventually, 'Boy Fadeyi Oloro' took his father's real Dane gun in a suburb of Ibadan, Oyo State, and shut the 'Hero boy AWORO' who died in the process.

Against this and similar experiences, Olatunji and Akhagba (2013, p. 141) counsel parents to "constantly guide their children (or wards) as they become increasingly exposed to the media". We need to equip our children and younger ones with advertising media and information literacy to empower them to make responsible choices from existing offerings in an atmosphere of unbridled consumerism. Rather than ban the exposure of children to advertising as done in some Nordic countries, we have the duty of training and educating our children to make them media (advertising) and information literate.

Mr. Vice- Chancellor Sir. The problem is not with our children and youths alone. Many of us educated and not so educated adults are not media literate. During a recent training workshop organized by LASU School of Communication and the United Nations Educational, Scientific and Cultural Organization (UNESCO), I observed:

In a society such as ours, some educated and not so educated tend to believe that every item in any of the media is a gospel truth. Not many have the competencies to separate facts from fictions. Many in fact, mistake mirages in some of the media for substances. With the rising profile of the new and social media that even make possible blogging, photo shopping, podcasting and other forms of narrowcasting, the need for MIL (media and information literacy) is immense. Olatunji, (2017b)

Most importantly, Mr. Vice Chancellor teaching and learning can hardly take place today outside the context of the media. The LASU Distant Learning and Research Institute recently established can hardly succeed without excellent skills in media and information literacy. Libraries are virtual, so also is the classroom today; e-Commerce, and e-Banking are now common. Even the world of work is increasingly virtual, thus empowering employees to work from home with increased efficiency and effectiveness. It is for these and other reasons that it is an urgent necessity for us to mainstream Media and Information Literacy (MIL) into the nation's educational curricula and pedagogy.

4.2. Advertising Food to Children

Food is basic to life and is a must requirement for human growth and well-being. For children and youths, food gives the energy and nutrients to live, grow, become active, think clearly, stay healthy, and feel more secured. Hence, the government should not pay a mere lip service to mid-day meals in school. Free meal must be accorded as a socio-economic rights of children.

For children, eating serves more useful functions beyond the biological and nutritional values. When they eat within the family context, among peers, in the school environment and other social spheres, children do acquire critical life-saving social and communication skills. It is not surprising that preponderances of commercial messages are targeted at children by marketers, many of such messages surround children at schools, religious centres, recreational facilities, and through all available media. Some of these exposures are in outright disregard to Code of Advertising Practice and Sales Promotion, as stipulated by the Advertising Practitioners' Council of Nigeria (See Articles 100-.108 of APCON Code, 2010). Worse still, a good number of the advertised foods to children are highly sugared, with potential health hazards.

I have probed into the influence of advertising on preferences for foreign-oriented foods or menus (Olatunji, 2014 & 2015). In the study that drew respondents (children age between 9 and 14) selected from private and public schools in Ogun and Lagos States, Nigeria, children access to advertising messages on foods are as follows: 93.5% (TV ads); Mobile Phone ads (93.5%); messages through home videos (88%); newspaper and magazine ads (84%) and Internet ads (53%). Much of the messages through available media inundate children with commercial messages of food with foreign orientation. Consistently therefore, the survey shows children preferences for foreign foods as follows:

- Wheat Cake (68%) instead of Beans Cake (AKARA), (12.5%);
- Chocolate (54%) rather than Plantain Chips (12.5%);
- Noodles (80.5%) as against local beans (8.5%);
- Soda (Pepsi, Fanta, Coke, etc.); (34.5%) rather than SOBO Drink (28.5%);
- Imported Rice/Potato chips (51%) instead of local swallow type (EBA, AMALA, FUFU etc. and
- Oaths (49%), instead of Local Pap (14%).

The Table below illustrates further:

Table 4: Food Preferences of Children- A Comparative Analysis of Local and Foreign Food Choices (pg. 235)

Local Food/Menu	Preference %	Foreign	Preference %	Dislike both %	Total %
Local Pap (Ogi)	14	Custard/Oats	49	37	100
Local Beans (Ewa)	8		81	37	100
Plantain	19	Sausage/Corn Flakes	56	25	100
GARI/EBA/AMALA (Yam flour and other swallow types)	17	Rice/ Potato Chips	51	32	100
Sobo drink/Soya milk (local soft drinks)	29	Soda (Coke; Pepsi; Fanta; etc.	34	37	100
Beans cake (Akara)/Moin-Moin	10	Cake/Hot Dog/Sausage roll	68	22	100
Ground nut (Epa); Plantain chips, etc.	13	Chocolate/Candy bar/sweets	54	33	100
					n=200

Source: Olatunji (2010, p.299 & 2015, p 235).

The Table shows that children consistently tend to prefer foreign to local menus. This appears to me as a rather negative and worrisome trend. But more disturbing is the most prominent influencing factor for food preferences among children in the study population.

Table 5 -: Dominant Interpersonal Influences on Children's Food Preference

		%
Influence of the mother on food choice		54
Influence of the father on food choice		13
Influence of siblings on food choice		15
Influence of friends/classmates on food choice		08
Total	n=200	100

Source: Olatunji (2010, p.300 & 2015, p 236).

It is revealing that children admitted that their choice of foreign-oriented menu was more influenced by their parents, especially mothers and care givers (64%) than media advertising. This should not be surprising because, the role of mothers in determining family menu tends to be massive, compared to the role of husbands, who may not even be found anywhere around the house for the better part of the day.

Thus, although children are bombarded with, are aware of, and easily remember commercial messages on food, the interpersonal influences of mothers and siblings on children's food preferences are higher, "when measured against media (advertising) influences", (Olatunji, 2015, p. 240). Sequel to this revelation, the study recommends the need for parents to "become more responsible in inculcating indigenous food habits and cultures in their wards".

Some of my observations are that because of the pressures associated with the world of business and work, many of our parents (mothers) hardly have time to properly monitor menu that are prepared and served to their children. The easiest forms of menus to prepare (quick fixes) like the noodles, biscuits, cake, soft drinks, chocolate drinks and other highly sugared foods are hurriedly prepared and served to children as they go to schools and arrive homes. Consciously planned menu reflecting balanced diets are hardly available in homes today. Most children will need lots of persuasion and cajoles to eat cooked beans today. Our local menus have become endangered. There is the need for parents to be alive to their responsibilities and arise to the patriotic duty of promoting responsible food culture among their children and wards. Mr. Vice-Chancellor, I want to challenge all of us Nigerians: where local options are available, let us buy Made-in-Nigeria goods.

4.3. Advertising and Nigeria's Diverse Cultures

I have probed further into influences of advertising on youth culture in Nigeria. European colonialism did not only subjugate the African continent economically and politically, it also subdued the people culturally, even with the imposition of foreign languages such as the English language in Nigeria, Ghana, Sierra Leon, Gambia, Kenya, and Tanzania; and in Algeria, Cameroon, Senegal, Republic of Benin, Gabon, Ivory Coast, Bokina Faso, where French has been adopted as official language, among others etc. (Olatunji, 2017). In the case of the Francophone African countries, the situation is worse because of the French colonial policy of Assimilation.

Influences of advertising on the Millennia Generation are of great interest. In one study (Olatunji & Thanny, 2011) the researchers investigated the dominant cultural patterns exhibited by youth models in telecommunications advertisements in Nigeria and the implications of these for the nation's value and cultural re-orientations.

In the study, Olatunji and Thanny (2011) carried out a content analysis of selected telecommunications advertisements featuring youths as models. The purpose was to investigate changing language usage among youths (whether the English, Pidgin or American English was more predominantly used); the forms of appeals (fun, sex, youthfulness, belongingness, love, family relationships, fear or safety); dominant monuments or emblems featured in advertisements (traditional, national or international); and clothing or accessories of models. Only advertisements featuring youths as models were selected. Data revealed that during the study period: 68.4 percent of the advertisements were written in the standard (British English); 7.9 per cent appeared in click or computer language or 'text' language (such as "I luv U"); and others (23.7%) were in Pidgin

English or a Combination of Pidgin and the Standard English Language. The logical appeal was the most dominant (60.5%), followed by appeal to social belongingness (24.9%), and the fun seeking adventurist appeal (14.6).

The above may indicate lack of sensitivity to the needs of the youths, who are now drifting more towards the click culture than the Queens' English; and tend to be swayed more by emotional than logical appeal. But the most relevant aspect of the study is that a majority of the youths (64.5%) that we saw in the selected telecommunications advertisements were attired in foreign accessories. The study thus concluded that "youth models in telecommunications advertisements were more often attired in foreign costumes than the indigenous attires" (Olatunji & Thanny, 2011).

The above shows to me the continual depletion of indigenous cultures in the face of globalisation. The advertising industry may not be preaching the superiority of foreign culture over and above the indigenous ones. But what we have seen here is the role of advertising as a mirror of the macro-society. Just as I earlier mentioned, although foreign-oriented foods are advertised to children, parental influence was the most fundamental in shaping children's food preferences, not the advertising institution. The central message is that you and I have greater role to play in promoting our distinctive cultures. When we do, the advertising institution will have no choice than to reflect accepted extant cultural practices, values and norms. But where we fail to do the right thing, then "Advertising should rightly be used as a socialising institution to cultivate, promote and protect the best in the material, philosophical, religious, political and sociological aspects of the nation's culture" (Olatunji & Thanny, 2011, p.26).

5.0. Which Language for Advertising in Nigeria?

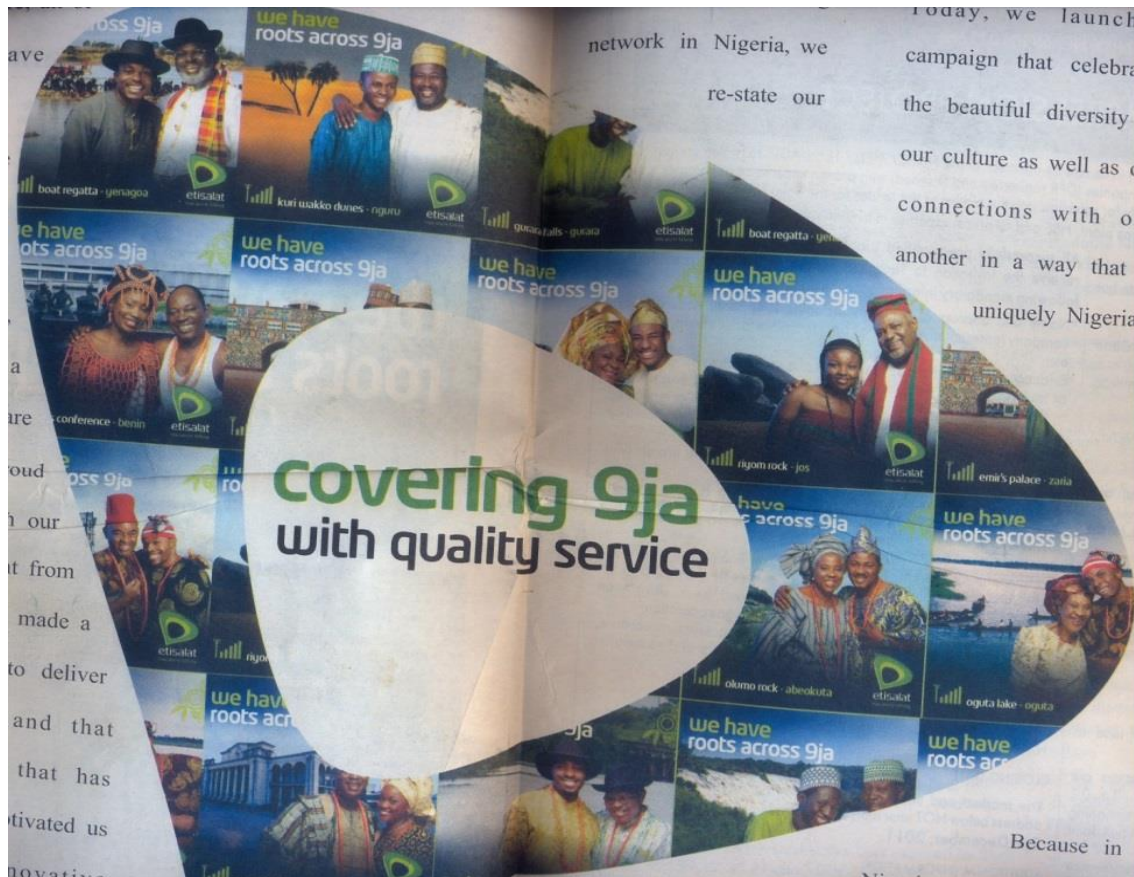
Use of indigenous languages in the broadcast media is growing in importance in several parts of the African continent as evident in the use of Swahili as the official language in Tanzania; Afrikaans in South Africa; Pidgin English in Nigeria along with uses of dominant indigenous languages (Olatunji, 2017). There are now such popular media channels as WAZOBIA FM; NIFAAJI FM that broadcast in indigenous languages in Nigeria; Kass TV is broadcast in Kalenjin in Kenya; Uganda has a Bukkede TV station that broadcast in Lugande language; and Wolof in Senegal. Vernacular radio stations in Kenya are about 107 as of 2010 and are popular among about 81 per cent of Kenyans aged 15 and above who communicate more in indigenous languages outside official settings.

Citing the Balancing Act, (2014, p.6), I reported a study which involved the use of Pidgin and the English language for disseminating an SMS advertising campaign in Nigeria. In terms of popularity, Pidgin English reportedly secured a higher level of response than the English language (Olatunji, 2017). Thus, although English, French, Portuguese or other foreign languages may be considered most effective languages for reaching educated people (in Africa), one or more indigenous languages may be needed to reach a majority of others who may not be privileged to have received Western education.

I illustrated further with a case study of an ETISALAT press campaign with the theme: "We have roots across 9ja", which means "We have roots across Nigeria". Visuals in the advertising campaign include local models, attired in local costumes of selected multi-ethnic groups and languages across the nation. Historical landmarks and nature-related tourist sites are essentially localised, with examples such as a young couple dressed in Yoruba attire displayed against nature-based tourism sites such as the Olumo Rock in Abeokuta, South-West; along with local variations of this in

Benin, (South-South), Imo (South-East), Plateau State (North-Central); and other Northern states of Nigeria. Historical monuments are also featured including “Mapo Hall” (a colonial heritage), in Ibadan; National Theatre (Lagos); the famous Onitsha Bridge (South-East) and the ancient Palace of Emir of Zaria described as “the traditional Hausa design” The palace of the Emir was reportedly built more than 500 years ago. The text of the ETISALAT Press campaign reads: “a quality network connecting over 10 million people, our roots are firmly entrenched in all 36 states across 9ja”.

Pic 8: Culture-sensitive ETISALAT Advertisement



Source: *The Punch* Nov. 17 2011, pp. 40-41 (Center-spread). Press ad was created by 141Worldwide.

The press campaign emphasizes Nigeria’s diversities, spiced with such historical data that show the nation as having more than “250 tribes, 510 living languages... more languages than any other African country”. It closes with a patriotic call for citizens to maintain the nation’s “Unity in diversity”, by “Keep speaking the language of unity and togetherness” (Olatunji, 2017).

Recently, a British actress, fondly called Oyinbo Princess was interviewed by Bayo Akinloye (*The Punch*, 12 February 2017, p. 49). She says:

I only speak Pidgin English, knowing that it is understood throughout Nigeria and in fact, a few other countries also (in Africa). I felt that concentrating on Pidgin English would allow me to reach out to my audience and appeal to all. Using my

almost fluent understanding of pidgin language has enhanced my acting performance. Pidgin English is a wonderful dialect of English and should be proudly promoted throughout Nigeria. It has traditional values and even if it is not someone's preferred choice of language, with understanding, it can be used from time to time and by our future generations.

Pic 9: Oyinbo Princess canvasses use of Pidgin in Nigeria

RUNCH

OYINBO.COM

February 12, 2017 **49**

Health: oytinbo.com@punch.com

Nigeria should promote pidgin English – British actress

A British actress, Oyinbo Princess, married to a Nigerian, speaks with BAYO AKINLOYE on her love for pidgin English and Nigerian foods

HOW did you come about the name Oyinbo Princess?

The name, Oytinbo Princess, came about from the literal translation, 'White Princess'. My daddy always called my sister and I his princesses - I think he still does to some extent. I also wanted the name to be recognized by Nigerians in particular. Using the name 'Oytinbo' would instantly be noticed by Nigerians. This was in order for me to be able to draw the attention of the people and culture I have gained so much from. I feel Nigerian and Nigerians have enriched my life and I wanted to showcase that.

What's the first Nigerian food you tasted?

The first Nigerian meal I tried was rice and stew. It was very tasty; however, it was my first taste introduction to pepper, otherwise more correctly known as Scotch bonnet. I remember the intensity of the pepper the hotness and the fiery sensation it left on my lips and in my mouth. After the meal, I had the urge to eat something with pepper again and again. Slowly introducing it to my dishes over time has led me to where I am today. I love pepper and I am always creating dishes the Nigerian way. I have many Nigerian local dishes that I enjoy. It's actually hard for me to just pick one. I will give you a few that I love eating and cooking at home: ogboni, banga, efo riro and egbono soup; efoforo again is one of them. I love eating Agogo bono, fried cow, corn, plantain, jollof rice, pepper soup and noodles. There are many other dishes I like but these are among my favorites.

What Nigerian language do you speak?

What misconceptions did you have about Nigeria and its people?

I guess the only misconception I had when it came to my initial involvement with Nigeria and Nigerians was the feeling that I might not be accepted. I was unsure if I could or would be accepted by Nigerians being a Briton with no ties to the country. I was apprehensive. From day one, however, I was welcomed and accepted. Everywhere I go, people accept me for who I am and treat me with respect and kindness. I feel warmth and compassion from Nigerians and have nothing but gratitude for the way that I have been accepted as 'one of their own' and treasured like a family member by most Nigerians.

What Nigerian song or music do you enjoy listening to?

I have a varied taste when it comes to music. I love Afro beats and Nigerian music in particular. I enjoy listening to a wide range of artists, including SKIDSI, KCEE, Harry Song, Korode Biko, Eno Daniel, Fela and Phyno. There are actually too many to mention that I like. The introduction to Nigerian music stems from listening to TuFace, P Square, Timaya and Davido. Listening to upcoming artists also interests me.

What local dress do you wear the most?

I enjoy wearing lace outfits, both dresses and a shirt with fitted top. I always like to accompany my traditional outfits with a pair. I also like to wear buba and ire - it's so comfortable and sometimes classy in its own way too.

Do you have a Nigerian name or nickname?

My Nigerian nickname is 'Oga Ma'; this has been used often by people that know me. I also get called



Oytinbo Princess

the vibrant and hospitable culture, the music, traditions

Source: *Sunday Punch*, 12/2/2017, p. 49

Mr. Vice-Chancellor, we now have growing recognition of indigenous languages by Western nations as epitomized by teaching of Yoruba and other African languages in universities in Europe and America, Hausa service of the British Broadcasting Corporation (BBC), and Google sites for Yoruba, Hausa and some dominant African languages. Unfortunately, through our individual our collective errors, we consider our indigenous languages as substandard. Many parents discourage their children and wards from speaking indigenous languages at home; many schools outrightly prohibit the same, and prefer to label the mother tongue as vernacular. There is a patent danger of extinction of our indigenous languages in the nearest future, if care is not taken. It is time we gave deserved attention. But for now, we have a unique opportunity to adopt the Pidgin English as the

nation's official language, while each geo-political zone may adopt respective indigenous languages as official languages in states' houses of assembly.

Mr. Vice- Chancellor, Sir. Nigeria's comparative advantage in the committee of nations lies in its multi-cultural, multi-religious, multi-ethnic, and multi-lingual structures. While preserving our indigenous languages from extinction, we have also over the years evolved a peculiar kind of the English language called Pidgin English, a language that gels well with advertising, particularly radio and television commercials. I therefore advocate increased uses of Nigeria's indigenous languages in copywriting, along with the Pidgin English. I recently posited that:

For advertising institutions, agencies and stakeholders to remain relevant in a globalising context, there is need for increasing sensitivity to Africa's diverse languages, values, and cultures, along with the changing media landscape, highly segmented and increasingly sophisticated audiences. (Olatunji, 2017)

6.0. Advertainment and the Creative Industries

Olatunji (2003 & 2010) sees advertising as one of the agents of socialisation, just like the family, educational institution, religious, political and other agents of socialisation including the media. Advertising is a critical aspect of the creative industries that provide education, entertainment, information and communications to lubricate and sustain other socialisation agents in societies. Accordingly, "advertising impacts and is subject to the influences of different (other) institution(s) in societies" (Olatunji, 2010, p.18) Schudson (1984, p 209) asserts:

Advertising... surrounds us and enters into us, so that when we speak we may speak in or with reference to the language of advertising and when we see we may see through schemata that advertising has made salient for us... And, strictly as symbol, the power of advertising may be considerable. Advertising may shape our senses of values even under conditions where it does not greatly corrupt our buying habit.

Equally, Olatunji and Thanny (2011, p. 26) submitted that, properly utilised, advertising is "a socializing institution to cultivate, promote and project the best of the material, philosophical, religious, political and sociological aspects of the nation's culture".

Quoting a 1998 document by the British Department of Culture, Media and Sports, Deuza, (2007, p. 243) refers to culture and creative industries as:

Those industries which have their origin in individual creativity, skill and talent and which have potential for wealth and job creation through the generation and exploitation of intellectual property.

Cultural and creative industries include disciplines and professional practices such as advertising, public relations architecture, the arts, antiques markets, crafts, design, design fashion, fashion and video, interactive leisure software, music and performing arts, publishing, software and computer games, radio and television.

Global broadcasting has gone the way of digitization; Nigeria is not left behind with experimental digital broadcasting running in Abuja, FCT since 2016. The survival, growth, development and sustainability of digitalized broadcasting rest squarely on the shoulders of the cultural and creative industries, particularly advertising. This also points to the full potentials of that industry to robustly

address the critical challenge of youth unemployment in Nigeria. The Sahara Reporter, accessed on 14th May 2017, reveals that as at July 30th 2015, the Nollywood industry was valued at \$5 billion (Five billion Dollars).

The support of the Lagos State Government to the entertainment industry over the past years is highly commendable, so also is the renewed commitment of our own Vice-Chancellor to the commencement of new academic programmes in tourism and entertainment, in addition to the continuing commitment of the University Management to communication studies, Music and Theatre Arts. Mr. Vice-Chancellor, with growing youth population and associated unemployment challenges, the development of cultural and entertainment industries holds greater promise for our national development.

The concept of ‘edutainment’ is well known to scholars and social workers across broader fields such as development communication, theatre for development and social marketing, among others. Edutainment refers to both the theory and practice of engaging audiences with messages and images, through the entertainment media to champion social change and development, a technique that has become popular since the 1980’s among development-oriented multilateral, national and non-governmental social agents in Asia, Africa and Latin America. But this concept is not altogether alien to the field of advertising. Russel (2007), in a review of previous studies showed that as far back as the 1930’s when the traditional and film media became popular, advertisers and advertising agencies have recognised the effectiveness of uses of entertainment contents to showcase their brands.

Advertainment “refers to promotional practices that integrate brand communications within the content of entertainment products” (Russell, 2007, p. 1). Terms earlier used in the 1930’s in relation to advertainment include ‘tie-in advertising’; ‘co-operative advertising’; ‘trade-outs’; ‘exploitation’; ‘hybrid advertisement’; or ‘Madison and Vine’, terms which, according to (Russell, 2007, p. 3) reflect a cooperative venture between the advertising agency, media maker, advertiser, off-screen endorsement by an actor, or a combination of those whose final product-advertainment-represents both paid advertising and unpaid promotions. Russell (2007, p. 15) concludes that “Entertainment and advertising are not just intersecting. They are fused.”

Advertainment has thus evolved in response to increasing advertising clutter, rising cost of media, multiplicity of media channels, decreasing importance of traditional media channels, new media technologies that empower audiences to selective attend or entirely avoid attending to media messages in media channels, thus threatening the traditional position and relevance of advertising. The relevance of advertainment to education, information dissemination and other aspects of development is well demonstrated and documented in Olatunji, (2011); Aladeyomi & Olatunji (2011); and Olatunji & Aladeyomi (2013).

6.1. Advertainment and Teaching-Learning Facilitation

In Aladeyomi & Olatunji (2011), we demonstrated the increasing usefulness of the ‘cool’ media of television, film and video in facilitating teaching and learning in schools. The problem we investigated stemmed from the revelation that there was increasing mass failure by Secondary School candidates in the English Language examinations at both the West African Examinations Council (WAEC) and National Examinations Council (NECO). We then probed into factors such as methods of teaching; adequacy of teaching aids and classroom environment.

The researchers (Aladeyomi & Olatunji, 2011) recognised that the teaching of the English Language as a second language (L2) requires effectiveness in the vocabulary and structure of the language, along with content knowledge, synthesis, evaluation, and meta communication. We equally recognised the weaknesses of the traditional approach to the teaching of the English Language, which was essentially teacher-centered. The researchers consequently adopted the ‘Balance activity approach’, which we recognised “Calls for the use of explicit teaching complemented by a range of instructional and learner-centered activities; it emphasises the input/output dimensions of learning effectiveness” (Aladeyomo & Olatunji, 2011, p. 162). It was a longitudinal study which took place between 2008 and 2011. We purposively selected a set of 10 senior Secondary School (SS1) students because they experienced difficulties in the English Language learning as reflected in their examination report cards. The subjects (four females and six males) lived within the same residential quarters, a Government-owned Housing Estate in Ogbomoso, Oyo State, Nigeria; parents of the subjects belonged to similar socio-economic status as civil servants.

The researchers created interest of subjects in the study of the English Language by introducing them to literature in English through a selection of works that are entertaining, rather than standard recommended academic texts. Thus, the goal was to inculcate in the subjects the habit of reading for pleasure rather than reading to pass examinations. Each of the subjects was supplied with an entertaining novel to read and report back within two weeks. At each contact hour, the researchers related with subjects both on one-on-one basis and as a group. Each student presented both the oral and written summaries of allocated novels.

At another stage, the researchers engaged the services of expert ‘Voice Overs’ to pre-record the novels, which messages the subjects listened to in group sessions and elicited further discussions. When the researchers were convinced that participants had acquired necessary reading skills, (reading, comprehension, summarization, and writing), students were involved in audio-visual production of recommended texts in the English Language and Literature-in-English. At this stage, participants demonstrated positive attitude towards learning of the English language. The researchers also interfaced with regular subject teachers of the participants to monitor progress in respective classrooms. In addition, the researchers, along with the subjects regularly tuned in to a real life Radio programme on RADIO O-Y-O, titled “AYOKA YORUBA”, authored by Professor Akinwumi Isola. Thus, through educational broadcasting, the study was able to stimulate and sustain students’ interest in learning.

Eventually, when the subjects sat for the final WAEC School Certificate Examinations, four of them passed the English language at the Distinction Grade; the rest six had credit passes. Thus, the use of hot media (novels and recommended academic texts) along with cool media (audio-visual materials), including educational broadcasting materials (Balance activity approach) proved beneficial and more result-oriented than the traditional teacher-centered approach. Aladeyomi and Olatunji (2011, p. 165) therefore observes that the use of the television as a cool medium, along with the balance activity approach facilitate learning because of its ability to make learning interesting, entertaining and relevant to the needs of the learner. Uses of entertainment, advertising and other communication media to advance LASU to global reckoning are imperative.

Mr. Vice- Chancellor, I am privileged to have first-hand knowledge of your progressive drive towards the establishment of a Television Station for the Lagos State University (LASU TV) to complement the efforts of the LASU RADIO, and to deploy both towards teaching, learning, information dissemination and entertainment for the benefits of all stakeholders of LASU. Time to

act is now, since we have a very supportive Visitor and Executive Governor of Lagos State, His Excellency, Mr. Akinwunmi Ambode.

The Millennial Generation is hooked on the entertainment media, which easily suggests that to catch a monkey; you either throw a banana at it or pretend to be one. We need to engage with children and youths through the new and social media. This has led us to submit that:

While recognizing the increasing shift in media consumption habits towards Internet-based, personalized social media; it is equally important to note that the strategy for disseminating advertising and promotional messages now tends towards the use of entertainment as a creative device, (Olatunji and Aladeyomi, 2013, p. 247).

Advertainment will involve creative uses of humour, music, and emotional appeals to empower the Millennial Generation. Humour enhances message memorability and recall; music sets the right mood for the commercial as well as improving memorability; while emotional appeals aids recall, product identification, and patronage.

6.2. Advertainment and Cultural Transmission

As early as 2007, La Monica has recognised that modern advertisements are both ‘funny and entertaining’, a trend once described as “disturbing”, because she felt wrongly that entertaining advertising messages are wasting millions of the advertisers’ dollars and simply boosting the egos of companies’ marketing executives and their advertising agencies counterparts. La Monica says: “There are some spots (commercials) on TV where people say ‘Gee, that was really cool.’ But what was the product? La Monica emphatically declares that “Advertising is increasingly morphing into another form of entertainment, and not something that effectively conveys a company’s brand image”. Although some advertisers may think that entertainment-laden commercials are wasteful, the challenge is: can the advertisers get a greater percentage of prospects to attend to commercial messages today without the entertainment route? My answer is in the negative. La Monica (2007), retrieve from: CNNMoney.com on 04/02/12.

In view of the preponderances of competitive noise, the entertainment route enables the advertiser to break through the clutter of walls build around audiences’ selective attention, selective retention, selective perception or lack of willingness to attend to advertising messages in different media platforms today. The advertising institution, like the mass media, simultaneously performs functions such as provision of information, education, entertainment, fun and escape.

Mr. Vice- Chancellor, Sir, let me cite a few cases of uses of entertainment in advertisements in Nigeria

Table 6: Entertainment Orientation of Telecommunications Commercials in Nigeria

Telecommunications Provider	Models/Celebrities	Nature of Entertainment
ETISALAT	Jude Orhorha & Hafiz Oyetoro (a.k.a Saka; Bankky W.	Comical drama/ musicals
GLO	GLO AMBASSADORS: Nonso Diobu; Dbanj; Jim Iyke; Ramsey Noah; Chioma Akpotha; Funke Akindele; Kunle Afolayan; Rita Dominic; Kate Henshaw; Ini Edo; Odunlade Adekola; Pasuma Alabi; Basket Mouth King Sunny Ade; Daddy Showky; PSquare	Drama Drama Drama Drama Musicals
AIRTEL	Artistes & countries in Airtel One8 Musical Performance: R-Kelly (USA); Tuface (Nigeria); Fally Ipupa (Democratic Rep. of Congo); Alikiba (Tanzania); 4x4 (Ghana); JK (Zambia); Amani (Kenya); Movaizalene (Garbon); and Navio (Uganda).	All artistes in One8 Musical Performance

Source: Olatunji & Aladeyomi, 2013, p. 260.

ETISALAT telecommunications in Nigeria debuted with the use of entertainment commercials featuring “Banky W”. The commercial opens with “Wa jo Ijo Banky” (dance to the music of Banky), and closes with “0809...0809...Etisalat”. The musical commercial was complemented by body advertising (tattoo on Banky W’s left shoulder with “0809” inscribed. Other artistes featured are Jude Orhorha and Hafiz Oyetoro (also known as Saka). The commercial synced well with the younger generation, which explains why early adopters of Etisalat were the youths.

A similar commercial sponsored by Glo telecommunications featured most of the ‘Who’s who’ in the Nigerian entertainment industry- Dbanj, Ramsey Noah, Kunle Afolayan, Funke Akindele, Jim Iyke, Basket Mouth, King Sunny Ade, Daddy Showky, P-Square, Kate Hensaw-Nutall, Ini Edo, all

of whom were adopted as “Glo Ambassadors”. Airtel was not left out with an assortment of Pan-African artistes.

It is my submission therefore that hard-sell, logical or reason-why advertisements are rapidly displaced by a combination of entertainment cum-emotion laden commercials that resonate well with increasing number of media consumers, particularly children and youths. The Indomie Noodle commercials bring out this stark reality, particularly the never-to-be- forgotten “Mama do good o” commercial. The lines are as follows:

Mama do good o.../ She do good; /
 She gives us Indomie,/ She do good. /
 Indomie sweet well, well.../ She do well, /
 Indomie good for us.../ She do good...

The TV commercial, rendered in Nigerian Pidgin English, simply means: ‘Mother has done a nice thing by cooking Indomie Noodles for us; Indomie is delicious, Indomie is good for us...’.

Olatunji and Aladeyomi (2013, p. 254) conclude that:

Unlike the current global trend of overdoses of entertainment at the expense of advertisers’ commercial motive, advertisements in Nigeria reflect a perfect blend of marketing (informational) and non-marketing (or entertainment) uses and gratifications.

Mr. Vic-Chancellor, the use of advertainment to me represents a renaissance of indigenous advertising media and methods in Nigeria. Modern day entertainment- cum-emotion laden commercials, rather than the purely informative or logical appeal orientation of advertising as previously obtained in Europe and America, is an indirect admission of the strength and character of indigenous advertising media in Africa. Equally, the continuous adoption of the African traditional story-telling approach in commercials (e.g. Guinness’ “My Friend Udemé is a great man”; or Indomie Noodle “Grandma tell me a Story”) are further confirmation of the uniqueness of indigenous advertising approaches in Africa. Mr. Vic-Chancellor, let me quote at length my humble submission in the above regard:

The relevance of Africa within the global (advertising) community lies in its ability to salvage the best of its cultural practices, while at the same time adapting to changing environment. Interestingly, advertising practice is effective not only when it is globalized or standardized, effectiveness in advertising but also lies in its being able to adapt to changing trends without (necessarily) discarding its indigenous flavour. This means that advertising should be adapted to cultural environment under which it operates. Adaptation of indigenous advertising media (and methods), rather than its abandonment, holds prospects for the development of advertising theory and practice in Africa (Olatunji, 2012, p. 233).

Beyond the narrow view of advertising, it is through adaptation rather than wholesale adoption of globalisation tendencies that portends well for the development of Nigeria in its entirety. This represents my consistent view of role of advertising in the development of Nigeria, (Olatunji, 2003, 2005, 2013 & 2017).

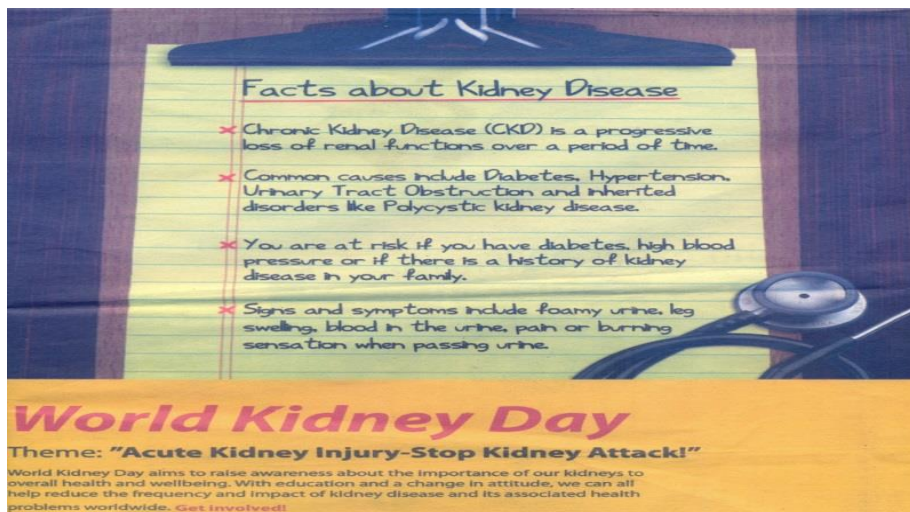
7.0. Crusader Advertising

I consider crusader advertising as one and the same thing as social responsibility advertising (*pro bono* ad). This involves the use of advertising messages and visuals to promote the well-being and development of the society beyond profit motivation. “Social responsibility advertising has to do with the extent to which advertising messages and visuals address the (felt) needs of the society without necessarily focusing on commercial motive” (Olatunji, 2013). Thus advertising is not just a tool for the promotion of commercial interests; it is an effective instrument for the advancement of social change. The advertising institution can be seen as a social crusader, or a social advocate, depending of course on the class interest of whoever is engaging with it. Advocacy advertising deploys advertising for social change.

Crusader advertising pursues altruistic motives; promotes societal harmony and development, as well as transparency and good governance. It is variously called social responsibility advertising; cause-related marketing; mission marketing; advocacy advertising; issue advertising; green marketing; idea marketing and the like. Conceived this way, socially responsible advertising messages can and should contribute towards mitigation of social challenges in the areas of illiteracy, poverty, environmental sustainability, gender equality, maternal mortality, infantile mortality, human rights, and related aspects of sustainable development goals. Benefits that advertisers can derive from socially oriented advertising messages include helping advertisers to stay in tune with the mood of their publics; enhancement of corporate images; employee motivation; and ultimately serving as an effective marketing tool.

The MTN sponsored advertisement below, headlined “World Kidney Day”, and themed: “Acute Kidney Injury-Stop Kidney Attack!” This illustrates the point on the critical importance of advertising for the good of the society rather than advertising for the purpose of selling goods and services.

Pic 10- MTN Foundation World Kidney Day Advertisement



Source: *The Guardian*, Thursday, March 14, 2013, pg. 24

The “World Kidney Day” advertisement was created by DBB advertising agency on behalf of MTN Foundation (MTNF). It listed four facts to know about kidney disease, including 10 operational MTNF’s Dialysis centres nation-wide. Thus by publicly identifying with fighting against kidney disease, MTN will continue to gain the reputation of a responsible corporate citizen which will consequently impact on its brand equity. The good thing about *pro bono* advertising is that the more you identify with the good of the society, the more your brand reputation soars, and the more brand equity is recorded. But from my research experiences, social responsibility advertisements are rare in Nigeria.

Jhally, (2002) notes that culture is the place and space where a society tells stories about itself, adding that through culture, “values are articulated and expressed, and it is through this that notions of good and evil, of morality and immorality, are defined. He concludes that contemporary culture is dominated by stories of culture as narrated by the advertising institution: “If human beings are essentially a storytelling species, then to study advertising is to examine the central storytelling mechanism of our story”.

The central issue for me is that we should see advertising in broader perspective as a catalyst for change rather than an institution for the maintenance of the old order that may be anachronistic. This explains why I have argued for cause-related, crusader advertising rather than the present myopic view of advertising for profit maximization (Olatunji, 2013).

Social responsibility advertising also focuses important issues of legality, truthfulness, fairness, cultural sensitivity and sensibilities in advertising messages and exposures. Social responsibility advertising is also about ethical communication and decent exposures. The pertinent question to ask at this juncture is how socially responsible are our advertising and public relations messages in Nigeria? I shall address this critical problem area in the discussions that follow.

7.1. Crusader Advertising and Children

How responsible are advertising messages towards children? I have investigated the extent to which advertisements sponsored by different categories of advertisers on annual Children’s Day celebrations in Nigeria (May 27) have addressed the peculiar challenges of the Nigerian child, which is the overarching goal of the annual event. I studied this trend over a six-year period (2000-2005).

I classified advertisers into: marketing organizations including manufacturers and other profit-oriented organizations; governments, including federal, state, local governments and government agencies; and non-governmental organizations such as multilateral institutions and not-for-profit organizations. I carried out a content analysis of sponsored advertisements in *The Punch* and *The Guardian* newspapers annually for the six year period, selecting 26th May (a day before the event), 27th May (Children’s Day); and 28th May (day After). Through content analysis, I sought to establish sources or sponsors of advertisements focusing children’s day celebration; and message orientation in terms of profit or non-profit orientation. Some of my findings are as follows:

Table 7: Advertisements on Children’s Day Celebration in Nigeria by Sectors of Advertisers

Newspaper	Private Sector %	Public Sector %	NGOs %	Total %
<i>The Punch</i>	53	-	2	55

<i>The Guardian</i>	34	3	5	45
Total	90 n= 82	3 n=3	7 n=6	100 n=91

Source: Olatunji, 2013.

It should not surprise us that a majority of the commercial messages on Children’s Day celebrations in Nigeria were sponsored by the private sector (90%) followed by Non-Governmental organizations (7%); and governments (3%). Thus governments and NGOs are lagging in matters of sponsorship of socially oriented messages. But more interesting and germane are motives behind sponsorships of such messages: for the good of the society or for showcasing brands? The Table below is revealing:

Table 8 -: Social Orientation of Children’s day Celebration Advertisements

Newspaper	To sell brands to children	To educate the child/society (%)	Sensitize society to children’s plights (%)	Total (%)
<i>The Punch</i>	48	1	6	55
<i>The Guardian</i>	32	1	12	45
Total	80	2	18	100 n= 91

Source: Olatunji, 2013.

Although the private sector sponsored the largest number of advertisements directed at children during the events, a majority of such messages (80%) are to sell products to children rather than educating them or sensitizing the society to children’s plights. About 18 percent of the said advertisements that sensitized the society towards the plights of children were mostly sponsored by governments and the Third Sector, that is, Non-governmental organizations (NGOs).

One of the cause-related messages was sponsored by the Lagos State Government, with the headline: “It takes courage to provide free education”. The copy reads: “Free meal a day for all pupils in the Lagos State public primary schools” (*The Guardian* (27/5/2001, p. 38) (Olatunji, 2013, p. 37). Another cause-related advertising message, sponsored by the Federal Government through its Federal Ministry of Health, which also appeared in *The Guardian* (27/5/2002, p.75) has the headline “Kick Polio out of Nigeria”. The full text, cited in Olatunji (2013, p. 37) reads:

Join us to ensure that all children are prevented from these vaccine preventable diseases. Please ensure that no child is crippled by immunizing your children against polio.

In one instance, the PIC Manufacturing Company sponsored a cause-related message focusing the girl-child. It says “The future belongs to her... Go on child, write right always” (*The Guardian*, 27/5/2002, p.14). Even at that, the copy is an indirect invitation of the girl-child to keep buying and writing with the PIC biro.

My conclusion here is that although marketing organizations may be highly visible in advertising Children’s Day celebrations in Nigeria, their motivations mainly tend towards showcasing brands. In the same way, although governments’ messages on Children’s Day celebrations may be sparse, they are more socially oriented than messages sponsored by commercial organizations.

The managerial implications of that study include the need to heighten corporate and government commitments in the use of advertising messages in the promotion of social change. There is also the need for regulatory agencies to put incentives in place to encourage advertisers to embed social responsibility messages in their commercials. Similarly, I call upon professional bodies such as Association of Advertising Agencies of Nigeria (AAAN) and Nigerian Institute of Public Relations (NIPR) to mount advertising and public relations campaigns around specific social issues, on annual basis, the like of the Cable Network Services (CNN) sponsored “Freedom Project”, where the issue of Human Trafficking was put at the front burner. The following observation by Olatunji (2013, p. 41) is also apt:

Every stakeholder needs to be positively involved in social responsibility advertising, to enhance social change. In the sub-Saharan Africa, it is time that marketing organizations built their advertising campaigns around the need to guarantee the rights of the child, prevent women and girl-child trafficking/prostitution; poverty reduction, transparency and corporate governance, health and physical well-being, along with other pressing challenges in society.

This way, stakeholders in the marketing communications industry will begin to partner with governments and multilateral bodies towards the attainment of the on-going United Nations Sustainable Development Goals (SDGs).

7.2. Images of Sex in Advertising-The Good, Bad and Ugly

Again, I ask: How socially responsible are messages and images of sex in advertising media in the Nigerian society? The use of sex in advertising remains a controversial, yet a persistently vexing phenomenon. Much of the socio- religious and ethical criticisms against the institution of advertising revolve around the uses or abuses of sex in advertising, which may involve signs, symbols, images, visuals, words or sounds relating to sex that stimulate interest in or draw attention to a particular brand. Sex appeal is a popular, albeit controversial strategy designed for the promotion of goods and services.

My studies with regards to images of sex in advertising over the ages reflect the prevalence of gender inequality, subjugation, sexual objectification and stereotypes. Advertising often shows women at the receiving end of an inequitable system, as they are often depicted as tools for gratifying the crude

biological instincts of their male counterparts and constrained by certain negative cultural/religious practices. This is far from being the ideal.

Erotic displays of sex images have historical antecedents. Most of the ancient rock paintings, and subsequent palace sculptures and paintings in archaeological or anthropological contexts may be classified in our modern day interpretation as obscene or pornographic, although they were widely accepted as normal visual forms of communication at the time. The undue focus has always been on the anatomical details of the female gender. The visuals that follow (one recovered from a rock painting in an archaeological site (Pic 10) and the other, a sculpture (Pic 11) often displayed in palaces of kings in traditional African societies) drive home the point:

Pic 10: Rock paintings of female gender



Source: Google images

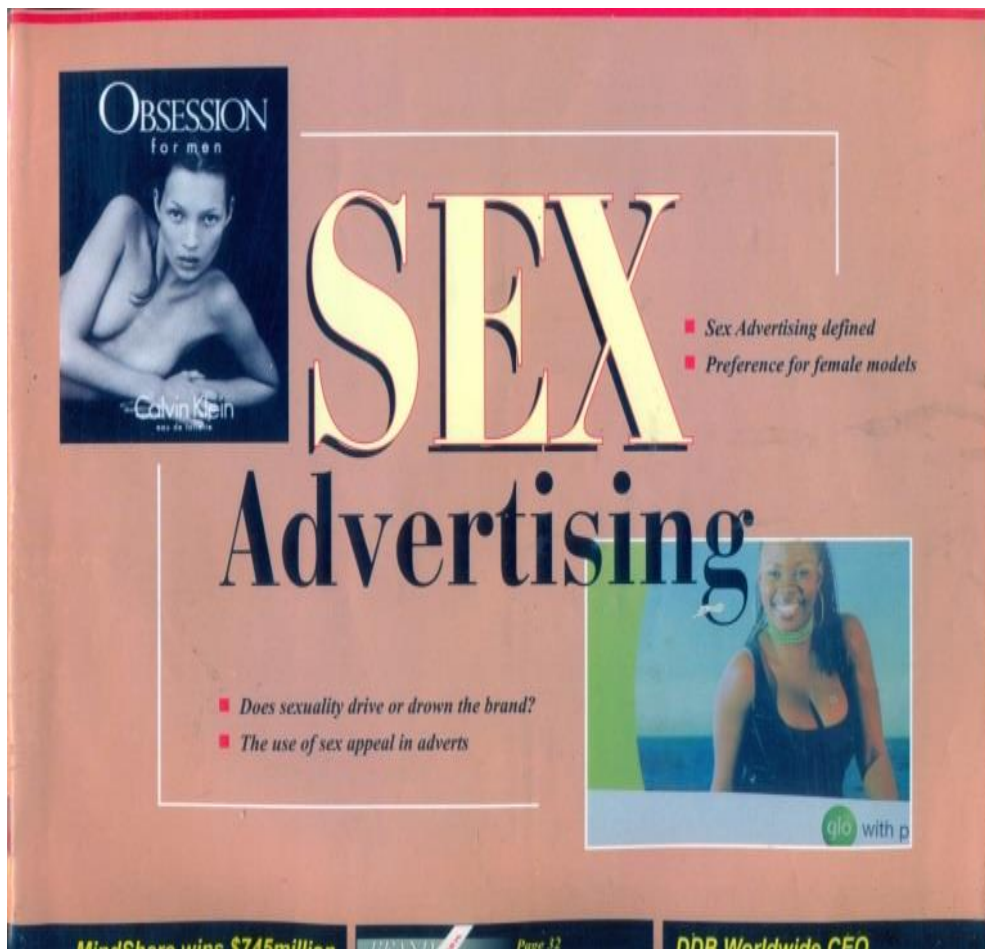
Plate 11: Palace Sculpture: Calabash Carrier



Arugba- Calabash Carrier, in a Yoruba King's Palace (Source: Google images)

In the case of the rock paintings, the anatomical details of the female gender were over-emphasized, while the sculpture of the Calabash-carrying woman in Pic 11 represents the height of obscenity. It does not seem to respect the dignity of the female gender. Thus the traditional forms of visual representation of females presage modern day pornographies and negative representation of females in advertising visuals, as exemplified below:

Pic 12: Indecent Exposure-Sex images in advertising



Source: Brandfaces Magazine, Issue No. 33, (Front Page).

In the images (Pic 12) shown above, one (Calvin Klein advert) represents outright nudity, while the second (Glo advertisement) is the semi-nude. Based on Nigeria's ethno-religious, ethical and cultural diversities, neither of the above portrayal of the female gender will be considered acceptable,

although the Western observer may not see anything abnormal in either. The same comment goes for the Mercedes Bens print advertisement that appears below (Pic 13)

Pic 13: Mercedes Bens Print Ad



Source: Brandfaces Magazine, Issue No. 33,p. (2006), p. 19.

The above advertisement has two versions of the same female model-the first is pure nudity while the second visual was presented in a decent dress. The copy headline reads “Topless or covered?” referring, to two versions of the Mercedes Bens car. However, the female model to the left is presented ‘topless’, another name for nudity, but appears decently attired in the second version. Unfortunately, what becomes more visible to the reader is the ‘topless’ lady rather than the topless Mercedes Bens Car. Thus the nude model has clearly taken away the attention of readers from the advertised brand, thus defeating the advertiser’s intent, which raises a big question, beyond the ethical, religious or cultural issues, of the practical and marketing relevance of negative exposures in advertisements. What really does the ‘topless’ model contribute to the marketing objectives of the advertiser? Mr. Vice- Chancellor, I personally cannot establish any nexus between indecent exposures and purchase intentions or acts on the part of consumers. The press advertisement was designed by DBB/Casers (now DBB, Lagos). This controversial copy, according to Odusote (2006, p.17), won the 2003 BMA Award in Nigeria. He noted further, “not a few condemned the concept as being indecent and excessive exploitation of female sex”, (Odusote, 2006, p.17).

The Punch newspaper (2006, p.16) published an article by Oprah Winfrey who narrated the sad story of Karrine Steffans. Winfrey described Steffans as “full-time boob shaking, breast bearing” dancer. Steffans also personally admitted that: “When you step into the set, you sign over your rights as a human. You sign your body to them. They grease you up, strip you against a car (as a model) and you are rented” (Olatunji & Ayodele, 2010, p. 86). The Mercedes Benz press advertisement illustrates this unpalatable story. In my view, the nude visual above clearly offends common sensibility and decency, and particularly Article 2 of APCON’s Code (2010, p. 5) which states that: “Advertisements shall not use visual illustrations or words or sounds that offend public decency. Advertisements shall not be obscene or offensive”.

There is again the verbal (spoken or written) type of sexual images in advertising. An example is the press advertisement, with the headline: “Your wife is having an affair!”

Pic14: Verbal form of Sex Imagery in Advertisements



Source: From personal collection of a professional colleague

Mutual fidelity in marriage is obviously in keeping with Nigeria’s diversified religious, ethical and cultural virtues/values. Obviously, imaginations of husbands run wild, at the suggestion of the copy headline “**Your wife is having an Affair!**” But reading through the body copy reveals that it refers to the fascination of every good and decent wife with quality and efficient home appliances such as the refrigerators, the cookers, washing machines, and dryers, among other products of great value that “IGNIS” offers. So, when you hear “**Your wife is having an Affair!**” it is not what you think; it is just a verbal form of exploitation of sex symbolism in advertisements. Again, this form of verbal abuse of sex offends Article 4 of APCON Code (2010, p.5) which stipulates that: “Advertisements shall not exploit, depict, or suggest sexual behaviour either in obvious or implied context”. To me, negative and indecent exposures demean and dehumanize the female gender, and should be

condemned in the strongest of terms. Negative sexual exposures and innuendos should be avoided in advertising.

If we compare the “Mercedes Ben’s car” press copy with another one on Pic15, we will see a better way of portraying females in advertisements.

Pic 15: Images of Sex in Advertising with emphasis on Attractiveness



Source: *The Punch*, Thursday May 18, 2017, p. 9

The above shows an attractive female model in the First City Merchant Bank Plc Promo which was created by Insight Communications, Nigeria. The sex appeal in the copy emphasizes beauty, attractiveness, fun, femininity, and so on. This is as it should be. You don't need a negative exposure to market your brand.

But the pertinent question to ask is: Between the advertiser and the advertising agency, who is to blame regarding negative exposure? Is it the advertising agency or the advertiser that sponsored an indecent message? Advertising agencies create and produce commercial messages. However, the advertiser gives the final approval for the exposure of the commercial message. Therefore, the

advertiser dictates the tune at the end of the day and should be held responsible for any piece of commercial it sponsors, but as experts, advertising professionals should counsel advertisers on ethical aspects of advertising.

7.2.1. Influences of Sex Images on Consumers: Research Evidences

Positive or negative, use of sex images in advertising is aimed at driving sales of goods and services. The primary goal is to attract consumers (mostly the male consumers) to the brands so as to sell products and services. But the interest of my research in the above connection is to determine the extent to which indecent exposures enhance products' patronages? One of our studies (Olatunji and Ayodele, 2010) aimed at ascertaining the perception of consumers regarding influences of uses of sex images on patronage of goods and services demonstrate that indecent exposures hurt rather than help brands.

The table that follows shows that use of negative sex appeals in advertising is generally considered demeaning, amoral, and sometimes exaggerated and do not necessarily make advertising interesting and or appealing. The 98 respondents were drawn from employees in the Lagos State Ministry of Information and Strategy; Lagos State Council for Arts and Culture and postgraduate and undergraduate students of the LASU School of Communication.

Table 9-: Perception of Respondents on Uses of Sex Appeals in Advertisements

SN	Items	S.A.	A	D.	SD	Total	X	Remarks
1	Adverts without sex appeal is boring	7	23	39	29	204/98	2.0	Disagree
2	Display of semi-nude female models corrupts morals	17	32	38	11	251/98	2.5	Agree
3	Ads with sex appeals are exaggerated and misleading	26	37	28	7	278/98	2.8	Agree
4	Ads with semi-nude or nude female models are demeaning	21	35	34	8	265/98	2.7	Agree
5	Ads with sex appeals showing several degrees of nudity teach morals	6	9	40	43	174/98	1.7	Disagree

Key: SA=Strongly Agree; A=Agree; D=Disagree; SD= Strongly Disagree

Source: Olatunji & Ayodele, 2010, p. 83

In the table that follows, respondents agreed that **attractive** female models and positive uses of sex appeals in advertising bring benefits to brands. On the other hand, negative uses of sexual images in advertisements does not necessarily guarantee brand loyalty; does not readily sell the advertised brand; and does not significantly and positively influence purchase decisions. Therefore, negative sex appeals do not build brand loyalty.

Table 10-: Perception of Respondents on Influence of Use of Sex Appeals on Consumer Purchase Decisions

SN	Items	S.A.	A	D.	SD	Total	X	Remarks
1	Attractive female models in ads influence my purchase decisions	52	120	58	16	252/98	2.5	Agree
2	Overt sexual images in advertising creates brand loyalty	28	91	80	20	219/98	2.2	Disagree
3	Nudity in advertising sells a brand faster than otherwise	56	72	96	12	236/98	2.4	Disagree
4	Positive Sex appeals in ads generate a positive action towards the brand	40	138	60	12	250/98	2.5	Agree
5	Sexual cues (suggestiveness) in advertising enhances my purchase decisions	32	120	68	16	236/98	2.4	Disagree

Key: SA=Strongly Agree; A=Agree; D=Disagree; SD= Strongly Disagree

Source: Olatunji & Ayodele, 2010, p. 85

Talking about the economic power and consumer influences of women, Miley and Mack (2009, p. 3) reported estimates from Boston Consulting Group which returned the verdict that women control a total of \$4.3 trillion of the \$5.9 trillion in the consumer spending of households in the U.S. in 2008, that is 73 per cent of the total consumer spending. Therefore, rather than negative exposure of images of women, sexual objectifications, innuendos and stereotypes of women, Miley and Mack (2009) posited that advertising should empower female consumers in light of changing realities and significant role of women in society.

The three components of sex appeal are the biological, emotional and spiritual cum social. The biological aspect of sexuality refers to the open or subtle display of parts or all of human reproductive

mechanism, which often triggers the sexual biological instinct in every normal human being. On the other hand, the emotional aspect of sex display focuses the positive emotions of love, attractiveness, romance, care, succor, beauty, friendship, and other forms of interactions between opposite sexes. The spiritual/social aspect of sex display relate to human affiliations, connections and interpersonal relationships as do occur in conjugal relationships or sex as a symbol of fertility in religious context (Olatunji & Ayodele 2010, p.79).

Much of the objections to the use of sex images in advertising come from the angle of the biological, physical or crude display of sex organs, especially of the female gender. “In fact, advertising is often accused of being in poor taste because it is replete with negative sexual appeals, innuendos, nudity, vulgarity and sometimes (sexual) violence” (Olatunji & Ayodele 2010, p.79). I consider the crude display of sex in advertising as offensive and uncalled for. But when appropriately used, sex appeal (emotional/social/spiritual) elicits awareness for, attention to and often patronage of advertised brands. Undoubtedly, the overt and negative use of sex appeal demeans and dehumanizes the depicted gender, often the female gender. This should not be encouraged. Against the above backdrop, Olatunji and Ayodele (2010, p. 87) concluded that:

Advertising should not merely reflect extant ways of life, it should equally and positively shape beliefs, cultures, and moral values. Messages in the media including advertising messages that encourage indecency in dressing, nudity and all forms of pornography create problems that negate development aspirations of the sub-Saharan African nations.

Mr. Vice-Chancellor, Sir. The Dress Code that was adopted by your Management and is religiously being implemented by you is the right thing to do and the right step in the right direction. Indecency in dressing and unwholesome use of sex in advertising ultimately hurts the advertised brand, besides its negative implications on the country’s ethical, moral, cultural, and religious values. Unethical practices compromise the nation’s developmental aspirations.

8. Of Images in the Media and ‘Image Makers’

Image refers to the appearance, reflection or picture of an individual or an organization, based on the feelings, impressions, perceptions or opinions that that appearance creates in the minds of others. Since image represents a ‘reflection’, or a ‘shadow’ of a substance, it stands to reason that reflection may be “befuddled, imperfect, or inaccurate” (Olatunji, 2014). Perception however plays a greater role in determining the image of an organization or individual. Hence, organizations invest fortune in ensuring that they are positively perceived by stakeholders. Perception of the image of an organization or individuals influences subsequent transactions, interactions or lack of it.

The first category of image is called *Mirror Image* which essentially refers to the image an individual sees when he/she looks into the mirror, as it were. This is a self-inferred image which may be or may not be accurate because the way an individual or organization sees himself/itself may be different from the way others see him/it.

There is also the concept of *Current image* which relates to the impression that external publics (others) currently have of that organization and or person. This reflection may also be accurate or otherwise. The third category of image refers to *Wish Image*, or the image desired by an individual or organization. Wish image is that which “the individual or organisation continuously pursues, (and) is often encapsulated in vision and mission statements”, (Olatunji, 2014, p.467).

By image makers, I refer to those professionals (and scholars) who counsel organizations, governments and individuals on how best (and most favourably) to present their brands or persons in public consciousness. In this wise, professionals in journalism, advertising, public relations, branding, and media fit well into my categorization of image makers. However, I argue here that the concept 'Image makers' is a misnomer. I refer to such professionals as image builders rather than image makers. Public Relations professionals invest into the building and nurturing of positive images of organizations; they are not rain doctors. The question to address now is: What is the perception of members of the larger society on the image of public relations and advertising professions?

Olatunji (2014) investigated perceptions of public relations professionals and non-professionals regarding the reputation of the profession (PR). The survey carried out in Lagos metropolis (South-West Nigeria) and Ilorin Emirate (capital of Kwara State, North-Central Nigeria), among selected public relations professionals and academics and civil servants (n=65). The study finds as follows:

- Public relations professionals and non-professionals both agreed that public relations messages about clients and employers are credible
- Non-professionals, as opposed to professionals, perceived that the loyalty of public relations professionals are more in favour of clients/employers of the moment than being loyal to public interest
- Non-professionals, as opposed to professionals, perceived that public relations activities are more oriented to media relations than other important aspects of public relations.
- Non-professionals perceived the public relations profession to be more as a tool for repairing damaged organizational image than the professionals did.

What is apparent from the image study is that the messages of public relations in the media are widely perceived as credible as far as audiences are concerned. This is a welcome development as far as the practice of public relations in Nigeria is concerned.

However, my research shows that publics in Nigeria tend to perceive the image of the messengers (public relations professionals) in a negative light. This is based on the notion that public relations (and in all cases advertising messages) tend to defend the enlightened self-interest of the clients, rather than the interests of larger populace. This again, underscores our call for social responsibility in advertising and public relations messages (Olatunji & Ayodele, 2010; Olatunji, 2013).

Moreover, the over-reliance by public relations practitioners in Nigeria on *media relations and publicity* aspects of the profession at the expense of other public relations tools shows that professionals should adopt the holistic approach towards brand development and image building. Use of public relations as a tool for repairs of damaged images of organizations portrays public relations professionals as mere fire fighters (crisis managers) and shows the profession more as one that addresses damage control, rather than professional practice focused on positive image and reputation building. Clearly, image building is preferred to image repairs or image making.

In some of the studies I have been involved in (Olatunji, 2003, 2005b and 2010; and Olatunji, Akhagba, and Laninhun, 2016), we have equally examined the perception of internal publics of the advertising industry on the image of operators of advertising agencies in Nigeria. To what extent are employees in advertising agencies satisfied with existing operational environment of advertising agencies in Nigeria?

Employees' degree of motivation impacts the level of productivity and consequently, the growth and development of the organization. Job satisfaction refers to the positive emotional and physical satisfaction that emanate from the job an employee does and the experiences therefrom. Aspects of a person's job that may enhance or hinder satisfaction include, but not limited to: the job itself, salaries, promotion/career advancement, supervision styles and recognition of employees' contributions to organizational growth and development. Others are leadership styles in organizations, training opportunities for staff, conducive work environment, company philosophy, interpersonal relationships at work, as well as the communication culture within the organization (Olatunji, 2010 & 2005b).

While in developing economies such as Nigeria, extrinsic factors such as pay, promotion and other physical incentives may enhance job satisfaction, the case may be in favour of such factors as achievement, self-actualization, internal democracy and gender equality in developed economies. In all situations, the degree of job satisfaction experienced by employees goes a long way in determining their perception of the image of organizations that employ them.

Olatunji (2003, 2005b & 2010) examined the perception of employees in the advertising industry on the image of advertising agencies and profession, based on degree of job satisfaction. The period was divided into three: Pre-SAP (1983-June 1986); SAP era (July 1986-Dec. 1993); and Post SAP (1994-1996). A follow up study was recently conducted (Olatunji, Akhagba & Laninhun, 2016). In Olatunji (2003, 2005b & 2010), the following picture emerges regarding perception of employees on agencies' image based on motivational packages for employees.

Table 11: Perception on image of advertising agencies based on degree of job satisfaction experienced by employees

Job satisfiers/Dis-satisfiers	Period (SAP)	Positive %	Negative %
Salaries and other benefits were regular and adequate:	Before	65	35
	During	56	44
	After	57	44
Regular staff promotion was experienced	Before	67	33
	During	66	34
	After	52	48
Working environment was very conducive	Before	62	38
	During	60	40
	After	57	43

Co-employees were very supportive and understanding	Before	75	25
	During	66	34
	After	66	34
Superior officers were very helpful and friendly	Before	68	32
	During	64	36
	After	57	43
In-House training programmes were regular	Before	61	39
	During	55	45
	After	44	66
Overseas training programmes were regular	Before	64	36
	During	54	46
	After	30	70
Achievements by employees were recognized and regularly rewarded	Before	70	30
	During	63	37
	After	41	59
Workers participation in decision-making was experienced	Before	51	49
	During	52	48
	After	45	55
Internal communication was healthy and regular	Before	67	33
	During	60	40
	After	46	54

Source: Olatunji, 2003; 2005b & 2010

Results show consistently, that employees in the advertising industry claimed that they enjoyed the highest level of job satisfaction in the period before Nigeria entered into economic crisis (before SAP); this fell during the programme, and at the lowest ebb after the period of SAP. The most commonly identified areas of job dissatisfaction are irregular in-house and offshore training opportunities, lack of recognition and rewards for outstanding achievements by employees, low level of involvement of workers in decision-making within the agencies, and poor internal

communication. This observation should not be taken lightly because the subjects who took part in the study had consistently been involved as employees within the three economic/historical phases under investigation.

Mr. Vice-Chancellor, in a follow-up study on perception of female professionals in advertising agencies management (Olatunji, Akhagba & Laninhun, 2016), 76 percent of the sample observed that male employees outnumbered the female counterparts in advertising agencies; and that about 76 percent of female agencies' workforce belong to junior cadre, which also shows that female involvement in management positions as well as ownership of advertising agencies in Nigeria is very low. A female interviewee noted that agencies prefer to employ or hire men instead of women "because they feel that when ladies are married, they won't have enough time to concentrate on their job because of their children and family pressures", (Olatunji, Akhagba & Laninhun, 2016).

Even when female employees are preferred by agencies, the motives of employers of labour in agencies may be impure. A female respondent said agencies may recruit females because of the notion that male clients tend to prefer "ladies handling their accounts", while another female interviewee said women are often recruited into client services or Account Departments of agencies because "women have sex appeal". This is another case of commodification of female gender by agencies owners, as shown in the cases of indecent portrayals of female in advertisements, as previously discussed.

The above situation also exists in the public relations sub-component of integrated marketing communication. Umeogu & Ojiakor, (2012, p. 153) reported that the Managing Director/Chief Executive Officer of a Public Relations firm in Nigeria admitted that his firm employs "sharp women to attract customers because it is believed that the big customers are mostly men, and there is a predominant stereotype that men have 'light' brain when it comes to pretty (business interaction with) women". Our submission on this issue is as follows: "while it is legitimate to employ women (female professionals) as client services officers, using them as 'baits' to win accounts represents (the height of) gender exploitation"(Olatunji, Akagba & Laninhun, 2016, p. 186). This is an unethical practice.

Although female employees surveyed admitted that there are no conscious policies of management policies barring female professionals from appointment into top management positions, they observed further that there is no affirmative action enhancing gender parity or equality in the advertising industry as a whole. For instance, since its inception in 1972, the AAAN has produced 19 past presidents; only two (2) are females (see Table 1). Similarly, all the past six (6) chairpersons of the Advertising Practitioners' Council of Nigeria (APCON) were males, including Registrars of APCON, since inception in 1988. These anomalies can only be addressed through conscious affirmative actions on gender equality in the advertising industry in Nigeria.

Mr. Vice-Chancellor, the deeper we go into other sub-sectors of the media industry, such as broadcasting and print journalism, the more we see this pattern of gender imbalance, and worse, poor perception of the image of other sectors of the media industry by employees and the publics alike. In a Keynote at the United Nations Information Centre, (UNIC), to mark the 2014 World Press Freedom Day, I submitted as follows:

There is the need to draw a special attention to the deteriorating condition under which a majority of journalists in Nigeria operate that jeopardizes, threatens or compromises press freedom in Nigeria. This refers specifically to the *tyranny of*

media (owners) employers of labour. Journalists have often complained about poor remuneration, delay in payment of salaries, poor equipment to work with, including (inadequate) transportation facilities, job insecurity, lack of opportunity for re-training, and the like. Given the near-bject state of many a journalist, it is not surprising that some do compromise the cherished ethics of the profession in order to make ends meet. The result, often, is biased, inaccurate, partial, and subjective reporting. This is coupled with threats, intimidation and other psychological warfare imposed on employees by restrictive and draconian management of some media houses in Nigeria. These issues raise a red flag on the sustainability and integrity of journalism locally and internationally.

Nothing much has changed since that observation in 2014. Earlier, UNESCO (2014, p.84) also drew global attention to issues around physical safety of journalists. It says that between 2007 and 2012, Director-General of UNESCO condemned the killings of 430 journalists globally. “About 5% of those killed since 2007 were women, reflecting the lower level of representation of women among reporters”. Victims of such killings include 176 journalists, 100 television journalists and 87 radio journalists. Since 2002, Internet media actors such as Bloggers and Online journalists have been included: three (3) online journalists were killed in 2011 and another 32 killed in 2012 UNESCO.

Olatunji (2014c) chronicles over 18 journalists murdered in Nigeria since the inception of the Fourth Republic. Many more have actually died in the coverage of Boko Haram insurgency in Nigeria and while others were murdered in countries with general elections since 1999. A recent global Ranking on World Press Freedom Index for 2016, puts Nigeria on the 116th position out of 180 nations where impunity against journalists is the norm (see Olukotun, 2017).

Mr. Vice-Chancellor, the public out there see journalism, broadcasting, public relations, advertising and related media professions as both glamorous and very lucrative. But the irony of these noble professions is that although they project the positive images of their clients, they do little to project their own images. Journalists as members of the Fourth Estate of the Realm serve as Watch Dog of the society, but no one is safeguarding the rights of journalists. Journalists defend the rights of others but have no one to champion the rights of working journalists.

Public relations professionals devote their entire careers building and projecting good images and reputations of their clients, but have no one counseling public relations professionals on positive image building. Communication scholars and experts help clients to fix communication related cases, but ignore simple rules about positive internal communication practices. Many media workers and integrated marketing communication firms are even excluded from trade unionism. Most recently, a Governor in one of the states in South-Western Nigeria sacked the Chief Executive and top managers of a state owned broadcasting station, because the employees dared to go on strike over unpaid arrears of salaries. Another private broadcast organization summarily dismissed over 100 workers, due to the nation’s hash economic reality, while some others that still keep their workers hardly honour commitments to journalists in terms of payment of salaries and emoluments.

The above and many more untoward treatments of professionals might also explain why there is low level of involvement of female media professionals at top echelons of media organizations. This may also explain why there is high staff turnover and other unethical practices (such as the ‘Brown

envelop' syndrome and other unethical practices) among some employees in the media industry. But this should not be as it is. Image studies point us to aspects of the profession that should be jettisoned, repaired, recreated or reinvigorated. Those of us in media related professions need to be told this naked truth: 'Physician, heal yourself!'

Mr. Vice-Chancellor, Sir. As a registered advertising practitioner, (*arpa*); Member, Nigerian Institute of Public Relations (MNIPR); and Fellow, American Academy Marketing Science, (FAMS), I am one of the professionals that must first remove the logs from their eyes, before removing the specks from other people's eyes. We can no longer afford to toy with the good image of the professions of advertising, public relations and journalism. As media professionals, we must shun all appearances of corruption.

9.0. The 'LASU Image Project'

The image of an individual or organisation is often positively perceived when words are matched with action; when the organisation does what it claims it stands for, and stands for what it does. When words are divorced from actions, then substance is separated from shadow and the image fades away. When we try to create a good image without a good set of actions and communications to back it up, what we are doing inadvertently is to dress up the shadow (image) as if it were the substance. This is a mere illusion. Accordingly, the first step to building a good image for an organization is to create or put in place quality product or quality services, and quality organizations which will positively impact the organisations image and reputation. An edifice does not spring up in a day; it is painstakingly, meticulously and skillfully built. Building the image of an organization requires much more efforts than constructing an edifice. When the foundation of a building is destroyed, the best of experts are helpless and hapless. An attempt at repairing a damaged image is similar to repair works on an edifice with a grossly faulty sub-structure or foundation. Therefore, whenever there is image, credibility and reputational challenge, organizations must address the root causes and the fundamentals rather than the symptoms.

The 'LASU Image Project' is the collective project of all stakeholders in the LASU community, from the Visitor to the University, Mr. Akinwunmi Ambode, through the Governing Council, the University Management, Senate of the University, all teaching and non-teaching staff, the staff unions, students, alumni, parents, down to even our suppliers. Mr. Vice-Chancellor, permit me to adopt the Lagos State University (LASU) as an exemplar of how to build quality image to enhance brand equity.

In public relations, image building begins with what we call situation analysis or problem identification, which is essentially a research opportunity to gather insights. So what have we been doing to build the LASU image? At the inception of your administration as the 8th substantive Vice-Chancellor of this great University, the first thing we did at the LASU School of Communication was to initiate small-scale research to determine LASU's mirror image (that is we found out how members of internal publics perceived the image of our institution). Furthermore, through desk research and some not-so-elaborate researches at the time, we investigated the current image of LASU. We then matched both against the wish image, which refer to LASU's vision and mission statements. Results at the time indicated that in our own eyes (the internal publics) prior to your assumption of office as Vice-Chancellor; LASU's image was perceived in a negative context.

Equally, the external publics or stakeholders had a negative perception of LASU's (current image) at the time.

Mr. Vice-Chancellor, in January 2016 when you assumed office as the 8th substantive Vice-Chancellor of LASU, you similarly correctly carried out a situational analysis and came to the same conclusion that "LASU's greatest challenge has been the incessant crisis that has consistently bedeviled her", (Fagbohun, 2016, p. 14). Based on this, Mr. Vice-Chancellor, you did not embark on the futile effort of image repair (which I previously mentioned in this Lecture). At the initial phase, you carried out what we call 'situation analysis' (through research), programme planning, vision and mission sharing, confidence-building and programme implementation and execution, including consciously redressing of perceived or real past injustices. Permit me, Mr. Vice-Chancellor, to remind this distinguished audience of your 5-Strategic imperatives towards addressing the LASU image challenge, namely:

- Restoring peace to LASU
- Fostering high-level scholarship and creating new knowledge
- Consolidation of previous gains
- Mapping out clear roadmap for attracting funds; and
- Making LASU a valued partner to Lagos State and the nation (Fagbohun, 2016, p.17).

In practical terms, Mr. Vice-Chancellor carried out meaningful activities such as setting up of different standing and ad hoc committees, through which you secured the cooperative efforts of all internal stakeholders in the running of the affairs of LASU. The goal, as stated by Mr. Vice-Chancellor, was to ensure that every academic staff is involved in the Committee system. This shows your commitment to an all-inclusive administration. I am privileged to serve in the LASU Branding and Communication Committee as well as Quality Assurance Implementation Committee (QAIC) among others.

Yours remain an open system that is both proactive and responsive to felt needs of all stakeholders. Staff and students have unfettered access to you and your exalted office. This is LASU where our Students' Union is powerfully represented on University Students' Disciplinary Committee, amongst others. Moreover, the University Management embarked on series of infrastructural developments that changed the physical outlook of our campuses. Series of positive academic activities and programmes across existing College, faculties, schools and centres have become dominant features. What we have been doing since your assumption of office is simply to improve the quality of our people, product, processes and procedures. We changed our narratives in the process. Also our language has changed. No more "LASU GBA GBA; GBU GBU; GBO GBO" (Chaotic LASU). But now "We are LASU; We are Proud".

The courageous steps you have taken, along with all other stakeholders (staff and students) demonstrate our collective commitment towards **building** a positive image for LASU is both in words and in deeds. It shows also that we are all talking the walk, and walking the talk. This way, we have been generating positive stories for media to report. That is the way to go in building positive image.

Mr. Vice-Chancellor, I am not here to praise you or enter into judgment about your performances in office so far. What I have recently done is to carry out a desk research on media coverage of the activities of LASU within the first 15 months of your assumption of office and therefore present

findings, based on newspapers' report on 'LASU's Current Image' under your able watch. The sources of my data include press cuttings on LASU as circulated by the Centre for Information, Press and Public Relations (CIPPR) as well as data generated by me during the same period through personal media monitoring exercises. The purpose is to find out about media reports on LASU in terms of their positivity, negativity, or neutrality, and the implications of these on current image of LASU. Here are my tentative findings, Mr. Vice-Chancellor:

Table12: Form of Presentation of stories on LASU in available newspaper reports

S/N	Newspaper	News (%)	Photo News (%)	Adverts (%)	Total (%)
1	<i>The Nation</i>	6	2	9	17
2	<i>The Guardian</i>	8	1	2	11
3	<i>New Telegraph</i>	11	-	-	11
4	<i>Independent</i>	2	-	-	2
5	<i>Daily Champion</i>	10	6	-	16
6	<i>Daily Sun</i>	4	1	-	5
7	<i>National Mirror</i>	5	2	-	7
8	<i>The Punch</i>	12	1	-	13
9	<i>Vanguard</i>	1	1	-	2
10	<i>The Informant</i>	3	1	-	4
11	<i>Daily Times</i>	8	1	-	9
12	<i>Leadership</i>	2	-	-	2
13	<i>Weekend Champion</i>	1	1	-	2
14	<i>Nigerian Tribune</i>	1	-	-	1
15	<i>Saturday Telegraph</i>	1	-	-	1
16	<i>Newswatch Times</i>	3	-	-	3
17	<i>Saturday Mirror</i>	1	-	-	1
18	<i>News Extra</i>	1	-	-	1

19	<i>ThisDay</i>	1	-	-	1
20	<i>Daily Trust</i>	1	-	-	1
	TOTAL	82 (75%)	17 (15%)	11 (10%)	110 (100%)

Compiled by Tolulope Sofela, Khadijat Yusuf (M.Sc. students) and the Author from Press cuttings, (Jan. 2016-March 2017)

Mr. Vice- Chancellor, of the total 110 media messages on LASU within a 15- month period of media monitoring, only 10 percent of the items were generated through placement of advertisements. This may show the cost-effectiveness of public relations relative to other promotional tools, especially advertising, although advertising messages are disseminated by media without any form of gatekeeping or censorship. Almost all the existing newspapers published news items relating to LASU during the period of study. This shows that as long as a worthy corporate organisation carries out newsworthy activities (positively or otherwise), news channels may ignore such stories to their perils.

Public relations often counsel individual or organisational clients against negative acts because media must report news as they break- the good, the bad and the ugly. This explains why, in reality, a responsible corporate organisation (or public relations practitioner) does not have to offer any 'brown envelope' (bribe) for stories to be disseminated through the news channels. The logic of this position is that if organisational events are newsworthy, what a medium may decide to censor or gate-keep may actually receive the attention of the others. We are in the era of multiplicity of media channels and vehicles. Media organizations are consciously and constantly on the lookout for news emanating from corporate organizations.

Above all, the Nigerian syndrome of 'brown envelope' is a gross unethical practice that should be shunned. Media professionals, as conscience of the society, must be at the forefront of the nation's ant-corruption crusade. Public relations professionals as well as client organisations should refuse offering of bribes to news workers for stories to be exposed, while media workers should shun such practices, in keeping with their social responsibility role as Watch dogs.

Table 12: Tone of stories on LASU in available newspaper reports

S/N	Newspaper	Positive (%)	Negative (%)	Neutral (%)	Total (%)
1	<i>The Nation</i>	17	-	-	17
2	<i>The Guardian</i>	10	1		11
3	<i>New Telegraph</i>	10	1	-	11
4	<i>Independent</i>	2	-		2
5	<i>Daily Champion</i>	16	-	-	16

6	<i>Daily Sun</i>	4	-	1	5
7	<i>National Mirror</i>	7	-	-	7
8	<i>The Punch</i>	10	1	2	13
9	<i>Vanguard</i>	2	-	-	2
10	<i>The Informant</i>	4	-		4
11	<i>Daily Times</i>	9	-		9
12	<i>Leadership</i>	-	1	1	2
13	<i>Weekend Champion</i>	2	-		2
14	<i>Nigerian Tribune</i>	1	-		1
15	<i>Saturday Telegraph</i>	1	-		1
16	<i>Newswatch Times</i>	3	-		3
17	<i>Saturday Mirror</i>	1	-		1
18	<i>News Extra</i>	1	-		1
19	<i>ThisDay</i>	1	-		1
20	<i>Daily Trust</i>	1	-		1
	TOTAL	102	4	4	110
		(93%)	(3.5%)	(3.5%)	(100%)

Compiled by Tolulope Sofela, Khadijat Yusuf (M.Sc. students) and the Author from Press cuttings, (Jan. 2016-March 2017)

In media research, tone of stories refers to the direction of news in terms of the extent to which it is considered positive, negative or neutral as far as the organization's image or credibility is concerned. The more positive the tone of media messages, the higher the image and the reputation of the organization.

As can be seen from Table 14 above, 93 percent of stories about LASU in the newspapers during the nearly 14 months of monitoring are in positive direction. Stories with neutral and negative tones are even (3.5 %). The following are exemplars of positive news items, as extracted from news headlines in the newspapers under study:

- Rebranding LASU- Varsity enforces new dress code, *Daily Sun*, 5/4/16
- Enough is enough- LASU must be great again, *Daily Sun* 5/4/16

- Guard's son is LASU's best graduating student, *The Nation*, 26/May 2016
- Repositioning of LASU yielding positive results- Ambode, *National Mirror*, 27/5/16
- LASU institutes Task Force on External System, *New Telegraph*, 24/5/2016
- LASU Computer Science student wins Don Etiebet's Prize, *Newswatch* 26/1/16
- LASU elevates Olatunji to Professor of Advertising 20/6/2016; *The Guardian*
- LASU's Road to peace, *The Nation*, 9/6/2016
- LASU student wins Rotary International Scholarship, *Independent* 19/4/17
- Second Annual Faculty Lecture, LASU School of Communication, *National Mirror*, 27/7/16
- My plan for sustained peace in LASU, VC, *The Nation*, 25/6/2016
- LASU leads academic discourse on BREXIT, *Daily Champion*, 1/7/16
- LASU's Professor bagged EWAN Award, *Informant*, 12/9/16
- Another Alumnus bags ICSAN Award, *Daily Champion* 1/9/16.
- How we transformed LASU in one year- Fagbohun, *The Punch*, 10/1/2017
- LASU graduates are world best, Fagbohun, *Daily Champion*, 17/3/17
- All the Inaugural lectures held since assumption of Office of Professor Fagbohun received generous media attention

I have refrained from mentioning the negatively toned news items because the positive stories have eclipsed the negative ones. This is another learning point about image building. Multiply your positive acts and they will douse the few little slips that may occur along the line.

Another lesson about image building is that it is a collective effort. From the headlines above, you will get the picture very clearly. All the stories mentioned above are not just about 'The Vice-Chancellor said'; 'the V-C did'; 'the V-C laughed' 'the V-C coughed', etc. But in addition to the good deeds of the Vice-Chancellor, what you also have is about "Guard's son is LASU's best graduating student", (*The Nation*, 26/May/ 2016); "LASU's Professor bagged EWAN Award", (*Informant*, 12/9/16); "LASU student wins Rotary International Scholarship", (*Independent* 19/4/17); "LASU elevates Olatunji to Professor of Advertising" (*The Guardian*, 20/6/2016); and so on.

Image building is about us- the environmental sanitation officers, the security operatives, junior and senior non-teaching staff, students, academic staff, University Management, Senate of the University, the Vice-Chancellor, Governing Council, and the Visitor to the University. Every negative speech or act by any of LASU's internal or critical external publics reduces the image of our University, whereas every positive communication and activity soars up our image, along with our brand equity, nationally and globally. It is therefore not surprising to us that LASU is now rated the best state-owned universities in Nigeria, and continues to strive towards Number 1 position nationally and globally.

Mr. Vice Chancellor, on your assumption of office, we did not employ ghost writers to tell fake sweet stories about our system, people, processes and procedures. We did a critical assessment of our current, mirror and wish images. We admitted to our collective failings as an organisation and we redressed injustices of the past. We invested in our employees and in our students. We also identified our areas of strength and agreed on road maps as well as strategies to reaching our wish image. We rolled up our sleeves and have been working in the positive direction.

The foregoing leads us to the inevitable conclusion that image building efforts are much more rewarding than image repair. When we engage in mere publicity to tell publics sweet stories about

ourselves when the situation on ground is contrary, then we are merely focused on damage control, with a short-term benefit. However, image building is the strategic approach that enables us to invest consistently and positively into the image of our organisation. The result is that in LASU today, we are telling the world about our positive deeds. Also media are helping to tell us what we already know about our organisation; and helping to tell the world about our new positive experiences. “No man putteth a piece of new cloth unto an old garment, for that which is put in to fill up taketh from the garment, and the rent is made worse”, (Matthew Chapter 9, verse 16). When we attempt to repair rather than build positive image, what we are trying to do is to put a piece of new cloth unto an old garment. Fortunately for us at LASU we are no longer putting old wine in new wine bottle. But we are putting our new LASU in new mold. Indeed, “We are LASU. We are very proud”.

Recommendations

1. I advocate a change from purely advertising for products and services promotion to one of advertising for advocacy and social change. Advertisers to embed social responsibility messages in their commercials while AAAN and NIPR should mount campaigns around specific social issues and developmental issues.
2. Stakeholders in the advertising industry should partner governments and multilateral bodies to enhance the attainment of the on-going United Nations Organisations Sustainable Development Goals (SDGs).
3. Negative uses of sex appeals in commercials should be discouraged within the context of Nigeria’s heterogeneous religious, cultural and ethical conflagrations. Messages that encourage indecency in dressing, nudity and all forms of pornography through advertising media should be jettisoned.
4. There is need for gender equity (through affirmative action) in all aspects of marketing communications industry in Nigeria, particularly with regards to involvement of female professionals in advertising agencies, advertisers’ associations, public relations firms, professional associations, regulatory bodies and in policy making.
5. There is need for increased and sustained collaboration between public relations firms, advertising agencies, research and scholars. Both town and gown should fuse. While academic institutions should become more flexible by allowing professionals to participate in teaching and related academic activities, advertising agencies and public relations firms should offer opportunities for sabbatical and part-time employment, or research consultancy services to scholars.
6. There is need for scrupulous commitment to highest ethical standards in advertising and public relations professional codes and regulatory frameworks. Client organisations should avoid offering bribes (brown envelope) to journalists. Similarly, journalists, who are quick to report or expose corrupt practices in the polity, should purge their rank of corrupt tendencies too.
7. Employers of labour should improve motivational packages the address the needs of employees in the media industries and should be much more committed to increased internal democracies
8. Advertisers and educational institutions should deploy advertainment, edutainment, and infotainment devices, along with media and information literacy skills (MIL) for product promotional purposes and for social learning, behaviour modification and social change.

9. Towards addressing the challenge of youth unemployment and under-employment in Nigeria, governments, the private sector and the third sector should invest more in cultural and the creative industries.
 10. There is need for increased usage of Pidgin English in copywriting, along with Nigeria's indigenous languages. Commercial messages should be more sensitive to Nigeria's diverse languages, cultures, religions and other sensibilities.
 11. We need to follow the global trend by recruiting the best set of candidates drawn from diversified academic backgrounds into our postgraduate programmes in the field of advertising, public relations and allied communication disciplines. We must open up the space here in Nigeria, with LASU School of Communication setting the pace for others to follow.
- 12.** Parents, media and educational institutions should be more alive to their responsibilities and patriotic duties by encouraging responsible food culture, dressing habit, moral conducts, and media literacy skills among their children and wards

Closing Remarks

Mr. Vice-Chancellor, permit me to end this lecture on the same note with which I started. In doing this, I refer again to what the Bible says in Matthew 5 verses 13-14, 16:

You are the salt of the earth, but if the salt have lost his savor, wherewith shall it be salted? It is thenceforth good for nothing, but to be cast out, and be trodden under foot of men. You are the light of the world. A city set on an hill cannot be hid....
Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven

Advertising, advertainment, and public relations are integral parts of modern societies and serves light of capitalism. They touch our lives on every point. It therefore behoves professionals to reflect the Wisdom of God to the world. As scholars and professionals it is our duty to ensure that our light "so shine(s) before men, that they may see (our) good works" and glorify God on our behalf. We must send right messages and images about people, products, processes, ideas and services, through the right media vehicles and channels (by putting old wine in old wine bottle and new wine in new wine bottle). We must stand for the greatest good of the greatest number-this calls for social responsibility advertising and public relations. We must speak, not only to the needs and wants of the consumer; we also must advocate the good of the society. As the salt of the earth, we must not only continue to add value to the society, but must also continue to preserve the society from decadence through the messages and images that we disseminate. If the desire is for us to make our light shine before the global community, then socially responsible advertising, advertainment and public relations images and messages represent the right path for us tread.

Acknowledgements

“Praise ye the LORD. O give thanks unto the Lord; for He is good; for His mercy endureth forever” (Psalm 106, verse 1). Indeed, the LORD has been extremely good to me. Therefore, I thank God for all of God’s grace, goodness, mercies, loving kindness, enduring faithfulness, blessings, mighty hand of protection upon me and my entire household, and for making today a reality.

I bless the Most High God also for the loins through which He brought me forth, the late Samuel Oyebamiji Olatunji, and for the womb that bore me, the late Victoria Joose Olatunji. My mother died when I was an 11-year boy, leaving two other male siblings with me. Looking back now, I truly understand and most sincerely thank my mother for bequeathing to me, and my siblings, the best and most enduring gifts that any parent would wish to transfer to his or her children- the fear of the Lord, honesty, integrity, diligence and good character.

I also greatly appreciate my two step-mothers, Mrs. Victoria Adeola Olatunji, and Mrs. Alice Olatunji (of blessed memory) who cared provided physical and emotional support to me and my other two siblings, after the demise of my biological mother.

The journey to making of a Professor goes beyond the University education. I deeply appreciate the efforts of my teachers in Saint Stephen ‘C’ Primary School, Modakeke in the then Western Region (but now Osun State), from 1966 to 1973. I equally appreciate the good works done on me by teachers at Saint Kizito Catholic Minor Seminary Ede, 1973- 1978. I cannot forget my lecturers at the Oyo State College of Education, (now Osun State College of Education), Ila-Orangun (1979-1982).

I greatly appreciate the opportunity to learn at the feet of great scholars at the Department of Archaeology, University of Ife (later Obafemi Awolowo University), particularly Professor Diblasi of University of Boston, United States of America (who visited Ife as a Fulbright Professor) who demystified for me use of quantitative methods in social sciences research; Professor Kole Omotoso, (of blessed memory), then Head of Department and my final year project supervisor; Professor Babatunde Williams; Mr. Ope Onabajo(now late); Professor Lawuyi who taught me Sociology and Anthropology and Professor Adisa Ogunfolakan.

I most sincerely thank Late Professor Babatunde Folarin for believing in me and sticking out his neck for my admission into the M. A. Communication and Language Arts programme at the University of Ibadan, in spite of the fact that my first degree was in the field of Archaeology. .

I most sincerely thank my postgraduate supervisor in the Department of Communication and Language Arts, University of Ibadan, than Dr. Beatrice Yinka Laninhun, a most thorough, painstaking, meticulous, diligent, and critical yet most objective, creative and consummate scholar. I got the best from Dr. Laninhun, not only in research and scholasticism, but also in character. She supervised both my Master of Arts (MA) dissertation (1990-1991) and PhD Thesis (1991-2003). She is now more than my Thesis Supervisor and my Teacher, but more importantly, she is my mentor, mother, sister, Counselor and my best family friend. Thank you Ma, for allowing me to ride on your shoulders, to climb this far. I pray that your light shall continue to shine brighter and brighter, until the perfect day, and God will grant you the grace to live long in good health, to enjoy the fruits of your doing, in Jesus name.

I specially appreciate my professors and mentors at the University of Ibadan, including Dr. David Williams, Dr. Larinde Akinleye and Professor Babatunde Folarin (all late); Professor Festus Adesanoye; Professor Biola Odejide (formerly Deputy Vice-Chancellor, UI); Professor Tony Obilade; Professor Oladayo Soola; and Professor Victoria Ajala;. I also thank my respected colleagues who are currently holding the forte at the Department of Communication and Language Arts, University of Ibadan: Professor Ayo Ojebode and Dr. Oyeyinka O. Oyewo, Dr Olayinka A Eghohare, Dr. Louisa Andah and a host of others.

My appointment at the School of Communication, LASU would not have been possible without God using Elder Augustus Omoteso, (formerly Director of Internal Audit, (LASU) to inform me of the vacancy positions at the School. Baba prevailed upon me to respond to the advertisement and accept the offer of employment as Assistant Lecturer in 2001 (I was a reluctant candidate because I was making it big in professional practice before joining the academic ship at LASUSOC). Baba, I thank you most sincerely and I pray that your children will forever be divinely guided to their high places of the earth.

I most sincerely thank Professor Idowu Sobowale, OON, former Special Adviser on Education, Lagos State, and former Honourable Commissioner of Education in the State; and the pioneer substantive Dean of LASUSOC. It was under the leadership of Professor Sobowale at the School of Communication, LASU, that I cut my academic teeth. He instructed me regarding the rule of the game- publish or perish. I choose the former; and that is why I am also able to deliver this Inaugural.

My career progression took a neck-breaking speed when God brought Professor A. Issa Lawal, (Professor of Foreign Languages) my way through his appointment as Acting Dean, LASU School of Communication (2007-2011). I was Lecturer II, when he took over the Deanship of the School in 2007; but by the time he was leaving in 2011, God had elevated me to status of Associate Professor. My other colleagues were beneficiaries of the same grace and elevation into various ranks and status, under the leadership of Professor Lawal. While I express my most profound appreciation, I pray that God will also continue to keep Professor Lawal so that he too will see his children at the zenith of their respective callings and careers in life.

Professor Olayiwola Oso served as Dean LASUSOC before me (2011- December 2015). But that was not his first time in LASU. I first met Professor Oso in 2004 when he came to LASUSOC on Sabbatical appointment. It was in that year (2004) that I published the first journal article; Professor Oso ‘compelled’ me to write that article on Branding and the Nigeria Image Project. He is a positive

influencer, a father-figure, a motivator, mentor, a consensus builder, a good team-player and leader, a brother and a friend.

I am most sincerely grateful to Distinguished Professor Peter Okebukola; Professor Olatunji-Bello who, as the Deputy Vice-Chancellor at the time wrote me a special letter of congratulations when I was appointed Senior Lecturer in 2008, and presided as Acting Vice-Chancellor when I was to be appointed Associate Professor in 2011. I thank Professor Tayo Odumosu and Professor Tunde Samuel (respectively first and second Head of Campus, LASUSOC) and Professor Sophie Oluwole for their good leadership.

I thank Professor Siyan Oyeweso for serving as a Pathfinder; and Professor Olusegun Matanmi for showing me the practical aspects policy research, when he served as my Principal during a research we both conducted on behalf of Institute for Peace and Conflict Resolution, Nigeria/ United Nations Development Programme (UNDP).

His Excellency, Chief Segun Osoba, (Commander of the Order of the Niger, OON), the Aremo of Awujale of Ijebuland, Akinrogun of Egbaland, foremost journalist, and former Managing Director and Chief Executive, Daily Times of Nigeria (DTN) PLC and former Executive Governor of Ogun State, Nigeria, I deeply appreciate you Sir. What I did not learn on the field regarding the profession of journalism, His Excellency taught me during my personal visits and interactions with him. His Excellency autographed and presented to me a copy of a landmark book in his honour, titled: Segun Osoba: The Newspaper Years (Mike Awoyinfa and Dimgba Igwe, 2011), with these words “With warm regards and affection to Dr. Rotimi Olatunji”, dated January 5, 2013. His Excellency Sir, I most sincerely appreciate you and Mummy (Her Excellency Mrs. Derin Osoba) for adopting me as one of your sons and for your care, bottomless love for me, mentorship, guidance and unquantifiable support.

When I joined LASU, Professor Banji S. Fajonyomi gave the formula for successful academic career, and instructed me to always write my journal articles for publication ahead of Call for Articles. He was three years ahead of me at St. Kizito Minor Seminary. I am sincerely grateful, to you, ‘Senior’, Professor Fajonyomi.

I also thank past Faculty Officers of LASUSOC, including Mrs. M.A. Oyeyinka (retired), Mrs. A. T. Fatogun (retired, but now Registrar, Ajayi Crowther University, Oyo), and Mr. Akinwunmi P. Kosoko, and Mr. Opeoluwa Akinfenwa (now Deputy Registrar, Adekunle Ajasin University, Akungba, Mrs. H.M. Kaka, (Deputy Registrar, Exams and Records).

I thank past Deputy Registrars Exams and Records Division, particularly Dr. O.O. Kolawole, Secretary of the Postgraduate School, LASU, for her wise counsel leading to my resilience and staying on ability in LASU until my elevation; Mr. Akinwunmi Lewis and Mr. Olayinka Amuni the current Deputy Registrar. I thank the Director, University Multimedia Centre, Mrs. Abosede Amoo, and all staff of the centre for the excellence job, understanding and support.

Special appreciation goes to the my distinguished colleagues from the Departments of Journalism, Department of Broadcasting; and Department of Public Relations and Advertising, School of Communication, LASU. Special appreciation goes to members of my research cluster that comprises: Kunle Akinjogbi, Thanny Taiwo; and Omoye Akhagba, who is about now completing

her PhD degree in Poland. I also appreciate the inputs of current principal officers of LASUSOC my Faculty Officer, Faculty Finance Officer and their staff.

I sincerely appreciate all my past and present students for allowing themselves, at various times, to be used as guinea pigs for my teaching and research. All my former students are doing LASU and LASUSOC product. I cannot mention them all. I also greatly appreciate Miss Tolu Sofela, Miss Khadijat Yusuf and Mr. Olasunkanmi Arowolo, my M.Sc. students (2016/2017) for assisting with documentation and graphics in connection with this Inaugural Speech. We are LASU and we are proud!

I am grateful to mentors and foremost professors and academics in the African Council for Communication Education (ACCE), family, Nigeria Chapter; and Association of Communication Scholars and Professionals of Nigeria (ACSPN). I appreciate Professor Ralph Akinfeneye who served as the external expert during my interview for position of Lecturer II, and subsequently, during my interview for elevation to the status of Professor. I first met his works before I met his person. I sincerely thank Professor Oludayo Alao, Vice-Chancellor, Adeleke University, Ede; Professor Des Wilson (University of Uyo), and former National Coordinator, ACCE, when I served as National Public Relations Officer (2008-2012); Professor Charles Okigbo of North Dakota University, USA; Professor Innocent Okoye, (KWASU); Professor Femi Onabajo (formerly Vice-Chancellor, Lead City University Ibadan); Professor Nosa Owens-Ibiye, Caleb University; Professor Umaru Pate (Bayero University Kano); Professor Danjuma Gambo, University of Maiduguri; Professor Victoria Ajala, Bowen University; Professor Oloyede, Redeemers' University, Ede; Professor Andrew Moemeka; Professor Anthony Olorunnisola, Penn State University (USA); Dr. M. Mojaye; Professor Abigail Odozi Ogwezzy-Ndisika.

I also appreciate captains of Advertising and Public Relations industry in Nigeria for providing me the opportunity to integrate into the industry: Dr. Chris Dogudje, formerly LINTAS and now of Zus Bureau, Dr. Josef Bel-Molokwu (former Registrar, APCON); Mr. Garbar Kankarofi, (currently, Registrar, APCON); Mr. Ayo Owoborode, Chairman, Board of Trustees, AAAN; Jimi Awosika (currently, Group Managing Director/CEO Insight Communications) under whom I served as Member when he was Chairman of Professional Development and Training Committee of APCON (2013-2015). I am now also privileged to be serving as a member of the Board of Directors, AAAN-owned Advertising Academy, where highly respectable Mr. Jimi Awosika serves as Chairman. I thank the President of AAAN, Mr. Kayode Oluwasona, Kelechi Nwosu, immediate past-President, AAAN, who endorsed my nomination as member, Board of Directors, Advertising Academy; Mr. Olumide Akanmu, my mentor at Obafemi Awolowo University, and now and leading marketing communications professional and member, Nigerian Advertising Academy, Dr. Lekan Fadolapo, Executive Secretary, Association of Advertising Agencies of Nigeria (AAAN), and other members of Board of Directors, Advertising Academy.

I greatly appreciate Dr. Rotimi Oladele, (FNIPR) and President, Nigerian Institute of Public Relations (NIPR), under whose Presidency I was given an Award of Recognition for Outstanding achievements in Public Relations; and also inducted me as full Member, NIPR, (MNIPR). I thank other members of the NIPR, including at both the national level and Lagos State Chapter; Chief Dayo Duyile, former Director Nigeria Institute of Journalism (NIJ), and Dr. Wole Adamolekun of Elizade University, Ilara-Mokin. I thank colleagues from all departments of mass communication in tertiary institutions in Nigeria.

My deep appreciation goes to Bishop David Olaniyi Oyedepo, presiding Bishop, Living Faith Churches Worldwide, and Chancellor, Covenant University Ota. Through his Ministry, my life, family, career and destiny continue to be transformed from glory to glory. I was ordained a Deacon by Bishop Oyedepo, and later a Pastor, within the Winners' Satellite Fellowship (WSF), a platform that mainstream me into active service in God's Vineyard under Bishop Oyedepo. It was that same platform that also gave me the opportunity to serve as Member of Governing Council, Faith Academy, for nearly 10 years.

I thank Pastor Patrick Ibikunle, to whom I am extremely grateful also for his mentorship and prayer. I also thank Pastor James Akingbola; Pastor Akpofure Ireuwiewan who taught me about inspirational leadership as the then Chairman of Deacons Assembly; Pastor Robert Numefo (Dist. Pst) Pastor Mate (Provincial Pastor), Pst Abel Adelakun and Pst Etim Ewelum, and Bro. Chuka Emeldem , my fellow labourer in the Vineyard. I thank our group leaders at the Marriage Counseling Unit of the Church, Pastors Duke Chukwuemeke and Pastor (Dr.) Paul Maije, Pst. Lanre Salami, Pst. Charles Oguntoyinbo and others. I thank my prayer partners and team members- Pastor Emmanuel Adewumi, Pastor Segun Adebisi, Brother David Adeyemi, Deacon Femi Adebisi, Pastor Hughes Adebayo, Pastor Abel Adelakun, Deacon and Deaconess Nwose.

I sincerely appreciate all of my all old students at St. Kizito Catholic Minor Seminary Ede, beginning with Professor Rev. Fr. Oladejo Faniran; Mr. Ade Obisesan, President, Kizitian Old Students Association; Comrade Albert Femi Aborisade, a multi-talented, multi-disciplinary scholar and Lawyer, towers high among notable friends I met at my Secondary School days at Ede. Others are Professor Sylvester Banji Fajonyomi, Joseph Olugbenga Abiolu, Pastor Julius Olaniyan, Michael Demola Dada and Stephen Ayanlola, Edward Faniran, and a host of others. I specially thank Comrade Femi Aborisade for showing me the way to academic excellence and highest moral integrity. I specially appreciate Mr. Oluranti Afowowe, a life-long friend since 1980 at Oyo State College of Education, Ila-Orangun. We are more than friends now; we are prayer partners, we are more than blood brothers and our two families are one.

I also than Mr. Jimoh Asiyanbola and David Oluwole Adesina, friends that I met at Ila-Orangun. I will not forget to specially appreciate Lawyer Niyi Ajewole, political associate in students' unionism during our days at the College of Education and Dr. Mrs Ronke Ogunlanna (nee Oyesoro), of the University of Ilorin. I thank the following life- long friends and brothers: Mr. Joseph Abiolu, Professor Anthony Dele Afolabi of Ladoke Akintola University, Dr. Omobayo Adegoke, Deputy Rector, Osun State College of Technology, Esa Oke, Mr. Patric Edebor, Mr. Lanre Oladele, of Petroleum, Product, Pricing and Marketing Company (PPPMC), Yemi Babalola, of Ajayi Crowther University and a host of others I am unable to mention here but have positively and tremendously impacted my life and family.

I thank all the students at the Department of Archaeology, Obafemi Awolowo University, Ile-Ife including Professor Akin Ogundiran, currently Chair of the Africana Studies Department and Professor of Africana Studies, Anthropology & History at the University of North Carolina-Charlotte, USA, Bola Shebanjo (now of the British Museum, United Kingdom), Ademuyiwa Adediran, now Director, and State Coordinator, Federal Character Commission Abeokuta, Tosin Akinrunjomu, Comptroller of Prison, South-West Zone, Ministry of Internal Affairs; Samson Afolabi and Iyi Olumuyide.

I thank all friends in the same political movement in our students unionism days at the University of Ife (later Obafemi Awolowo University), including Lanre Arogundade, (then President of National Association of Nigerian Students-NANS), Honourable Kehinde Bamigbetan (Student Union President), Senator Bamidele Opeyemi, Lawyer Segun Aderemi (later adopted Segun Sango), and Mr. Tunde Aremu, now of Action Aids International. These also include Olumide Fusika Esq (Managing Partner, Citipoint Chambers), Mr. Teslim Adewuyi Esq., Mr. Lanre Arogundade, Esq., Late Adeniyi Adewunmi; and Abiodun Owonikoko, SAN. These eminent lawyers, all initially of the Citipoint Chambers, accommodated my Consultancy firm (MULTIFIRM Consulting) when I started my Management and Communications consultancies in 1995. They provided also the needed financial and emotional succor at that critical stage of my life. Abiodun Owonikoko, (SAN) later established a separate Law firm and has continued to be a pillar of support. I also thank Comrade Femi Falana, SAN, mentor and friend.

Through Zionist Lekan Adebayo, Fellow, ICAN, I thank members and Executive Council of Zionists International Club (my Christian Club), for their strong presence here today and for providing the platform for us to come together to share and uphold INTEGRITY in all aspects of our lives, families, professions, business and personal conducts. As Zionists, we are committed to making lasting changes in our respective domains, by upholding INTEGRITY in all aspects of life. Up Zionists! INTEGRITY MATTERS. I also thank members of the Ife Oluwa Estate Landlord Association, where I have been living since 2001 when I joined LASU, powerfully represented here today.

I thank God for the wonderful extended family of the Late Samuel Olatunji and all the surviving children. I thank Mr. John Oladepo Olatunji, the surviving eldest son of the family. Mr. Lawrence Abiodun Olatunji, I thank you for positively impacting me eventually changing the course of my life and academic career when you gave me the sum of FIVE KOBO to purchase admission form into Saint Kizito Catholic Minor Seminary in 1973. Without that FIVE KOBO, I would never have met the deadline for the purchase of the admission form; and the course of my life would have altered, this way or that. I also thank George Folorunso Olatunji, Mrs. Abigail Olatunji (matriarch of the Olatunji family), Mrs Bamidele (nee Olatunji), Mrs Abigail Winkunle (nee Olatunji), Mrs. Larencia Abobarin, Samson Olatunji, Moses Olatunji, Esther Olatunji; Francis Bayo Adeleke; and the rest of us too numerous to mention. A sincere appreciation goes to my Uncle Mr. Phillip Gbadebo Amusan, when I finished up in First Class Honors and had no formal employment, he urged me on. When I completed my Master's degree and yet had no one to employ me, he encouraged me to get to the utmost of my academics. I cannot thank you enough, Mr. and Mrs. Phillip Amusan.

Let me appreciate God for sparing the lives of by siblings Mr. James Olusoji Olatunji and his wife and children and Inspector Joseph Gbadegesin Olatunji and his family. I thank you both for enduring the vicissitudes of life with me, and also for your love, strong support, cooperation and deep understanding. Mr. Aunt, Mrs. Asifawu Olabamji deserves my special appreciation, for her support at critical moments of my life, particularly going through secondary education, during my college days, early in my working life, and at the time we began to raise our own biological children. I also thank my Nice, Mrs. Oyetade Simiatu

Without a peaceful home and blissful family, I would never have come this far in life. I thank our daughter, Mrs. Yetunde Roseline Olatade (nee Olatunji) and our two sons, Andrew Oladeji Olatunji

and Benjamin Olutayo Olatunji for being Godly children and for their love, care, prayers and support. My wife and I appreciate God on your behalf and thank you for continuously doing us proud.

I thank our son-in-law Pastor Olumide Olatade; and our daughters-in-law, Mrs. Amaka Olatunji and Mrs. Jadesola Olatunji. I thank our grandchildren: Ayobami Olatade, Daniel Olatade and Judah Olatade; David Aanuoluwapo Chinedum Olatunji, and Glory Oluwakemi Chiamaka Olatunji; and Joshua Oluwagbemiga Olatunji. I thank all my in-laws: The Alo Bamigbose Family from Ipetumodu, Osun State; the Olatade Family from Ilaje, Ondo State; the Ikeogu Family, Awlaw Village, Oji, River Local Government, Enugun State; and Mr. and Mrs. Oluwole family from Itori, Ogun State.

I thank my very understanding, loving, caring and supportive wife, sister, and soul mate, my only darling, Mrs. Mary Modupe Olatunji. She endured with me through my wilderness experiences of life. She makes our home a haven of joy, love, comfort, bliss and peace of mind conducive to the growth and development of a productive life and scholarship. She is multi-talented and she is always there for me and the children God has given to us. I love you and thank you, most sincerely, for your love and companionship. These words from the Scripture (Proverbs 31: 10-11; 28-29) clearly express my heart towards my darling today:

Who can find a virtuous woman? For her price is far above rubies. The heart of her husband doth safely trust in her... Her children arise up, and call her blessed; her husband also, and he praiseth her. Many daughters have done virtuously, but thou (my darling) excellest them all.

Mr. Vice-Chancellor, Professor Olanrewaju Adigun Fagbohun, once again, and most profoundly too, I thank you for this wonderful opportunity to present this Inaugural Lecture.

Above all, I thank God Almighty for the great and marvelous things He had done for me; and I thank God for the greater things He still has in stock for me.

Distinguished ladies and gentlemen; gentlemen of the Press, I thank you for your attention.

Mr. Vice-Chancellor, Sir. This is my Story and to God be all the Glory.

References

- Adebayo, F. and Nnodim, O. (2017, June 1). "FG adopts indigenous languages for teaching maths, sciences", *The Punch*, 1/6/2017, p. 13.
- Advertising Practitioners' Council of Nigeria, (APCON) (2005 & 2010). *The Nigerian Code of Advertising Practice & Sales Promotion*. Lagos: APCON.
- Aladeyomi, S. A. and **Olatunji**, R.W. (2011), "Stemming the rate of failure in the West African Senior secondary School English Language Examination: What roles for cool and hot media?", *Journal of Art and Education*, Vol 1. No.01, pp. 159-166
- Advertising Practitioners' Council of Nigeria, (APCON, 2005 & 2010). *The Nigerian Code of Advertising Practice and Sales Promotion*. Lagos: APCON
- Balancing Act* (2014, August), "The sub-Saharan Media Landscape-Then, Now and in the Future" (www.telecoms.internetandbrocastinginafrica), retrieved on 23/09/2015.
- Bendiger, B. (1988). *The Copy Workshop Workbook*. Hudson, Chicago: Ill.: The Copy Workshop.
- Bel-Molokwu, J. (2000). "Advertising in History: The Nigerian Scene". *Advertising Annual*, Vol. III. Lagos: APCON
- Bovee, C. L. and Arens, W. F. (1982). *Contemporary Advertising*. Illinois: Richard D. Irwin.
- Bhatia, T.K. (2000). *Advertising in Rural India: Language, Marketing Communication and Consumerism*. Tokyo: Tokyo University Press.
- Deloitte Consulting, (2012). *Advertising pays: How advertising fuels the UK economy*. London: Advertising Association.
- Deuza, M. (2007). "Convergence culture in the creative industries", *International Journal of Cultural Studies*, Vol. 10 (2), pp. 243-263
- Earle, L. (2011). "Truth, Art, and Advertising: Considering the Creative Perspective of the Poet, the Painter, and the Advertising Practitioner", *Journal of Advertising, Public Relations, and Marketing*, Vol. 1, Issue 1, pp. 1-6.
- Fabgohun, O. A. (2016, January). Our past, our future: A new dawn for the Lagos State University. Vice-Chancellor's Inaugural Address, Lagos State University.
- Fill, C. (1999) *Marketing communications: Contexts, contents and strategies*. London: Financial Times/Prentice Hall.
- Foote, E. (1963) "Advertising" . in Heyel. C. (ed.). *Encyclopedia of Management*. New York: Reinhold Publishing Corporation.
- Fox, S. (1984), *The Mirror Makers: A History of American Advertising and its Creators*. New York: William Morrow & Company Inc.
- Garnham, N. (2005) From cultural to creative industries: An analysis of the implications of the "Creative industries" approach to arts and media policy making in the United Kingdom. *International Journal of Cultural Policy*, Vol. 11, No. 1, pp15-29
- Jhally, s. (2002) "Advertising at the edge of the apocalypse", accessed on 2/7/2016: <http://www.sfu.ca/cmns/faculty/labam/425/06-fall/documents/Jhally.pdf>

- Katz, E. (1959). "Mass Communication Research and the Study of Popular Culture: An Editorial Note on Possible Future of this Journal", *Studies in Public Communication*, Vol. 2, pp. 1-6.
- Kirkpatrick, J. (1986), "A Philosophic defense of Advertising", *Journal of Advertising* (June), pp. 42-48, 64
- Miley, M. and Mack, A. (2009), "The New Female Consumer: The Rise of the Real MOM". *Advertising Age White Paper* (November 16).
- Moore, E. S. & Lutz, R. J. (2000), "Children, advertising and product experiences: A multi-method inquiry". *Journal of Consumer Research*, Inc. Vol. 27(June) pp. 31-48
- Mukoro, T. (2016). "STAR and GUINNESS were, for me, an unusual distinction", retrieved from : <http://www.marketingedge.com.ng/star-and-guinness-were-for-me-an-unusual-distinction-ted-mukoro> , on 11/09/2016.
- Neuwirth, R. J. (2004), The cultural Industries: A Clash of basic Values? A comparative Story of the European Union and the NAFTA in Light of the WTO. *European Diversity and Autonomy Papers* (EDAP 4/2004) 10 Accessed: www.eurac.edu/edap , on 4/8/16.
- O'Donohoe, S. (1994). "Advertising uses and gratifications", *European Journal of Marketing*, Vol. 28, No. 8/9, pp. 52-75.
- Odusole, A. (2006). "Sex advertising: Why advertisers use slinky women to sell their products, *Brandfaces Magazine*, Issue No. 33, p. 17.
- Oketola, D., Nwogu, S., Adeoye, G., and Alagbe, J. (22 Oct, 2016, p. 7). "Buhari's economic policies not working- MAN, NLC, TUC, others", *The Punch Newspaper*, October 22, 2016, p. 7
- Olatunji, R.W. (2003) "The Impact of the Structural Adjustment Programme on the Advertising Industry in Nigeria (1986-1996). A Thesis submitted to the Department of Communication and Language Arts, University of Ibadan, Ibadan, Nigeria for the Award of PhD (Advertising as Communication) Degree, 28 August, 2003.
- Olatunji, R. W. (2004) "Archaeology and sustainable tourism: What role for integrated marketing communication?" *West African Journal of Archaeology* 34 (1 and 2), pp 71-92
- Olatunji, R. W. (2005a) "Marketing Communication in an Inter-connected World Opportunities and Challenges in the Advertising Industry in Nigeria" In Demoranville, C. (Ed) *Marketing in an Inter-Connected World: Opportunities and Challenges VOL. XII*. Miami, USA: Academy of marketing, (pp13-17).
- Olatunji, R. W. (2005b). "Reward Management in Advertising Agencies for Industry Growth and Development: The Case of Nigeria," (pp96-100). In Adams .M.G. and A..Alkafaji (eds.) . *Business Research Year Book: Global Business Perspectives, Vol. XII, No.1*. Beltsville, M.D. USA: International Academy of Business Disciplines
- Olatunji, R. W. (2006). "Managing advertising creativity in a deregulating economy", *Alliance Journal of Business Research*, Vol. 2 No.1, (Spring), pp. 83-90.

- Olatunji, R.W. (2009). "Will advertising revenue hurt Nigeria's external broadcasting?" *International Journal of Broadcasting and Communication Technology*, Vol.2 Issue 1 (December) (Nigeria), 139-153.
- Olatunji R. W. & Laninhun, B. A. (2009). 'Neoliberalism: What Benefits for the Advertising Industry in Nigeria?' (pp. 157-202). In Anthony A. Olorunnisola (Ed.), *Media and Communications Industries in Nigeria: Impacts of Neoliberal Reforms between 1999 and 2007*. Lewiston, New York, Wales & Ontario: The Edwin Mellen Press
- Olatunji R. W. (2010a) *Advertising, economy and societies in Africa: The Nigerian perspective*. Saarbrucken, Germany: VDM Verlag Dr. Muller Aktiengesellschaft & Co. KG.
- Olatunji, R.W. (2011a) "An Exploratory Study of Level of Adoption of Integrated Marketing Communication by Advertising Agencies in Nigeria", *International Journal of Marketing Communication*, (spring), pp25-33
- Olatunji, R.W. (2011b). "Uses of redundancy in print advertisements in Nigeria" *Journal of Promotion Management* (Taylor and Francis) Volume 17, Number 2, pp. 257-272
- Olatunji, R. W. and Thanny, N. T. (2011). "Youth culture and new media: a study of telecommunications advertisements in Nigeria", *Journal of Development Communication*, p.14-28
- Olatunji, R.W and Akinjogbin, S.A. (2011). "Newspaper advertisements in the democratic process: the case of the 2007 Presidential elections in Nigeria" (pp189-405) *International Journal of Public Affairs*, (www.wileyonlinelibrary.com):10.1002pa.419 DOI (John Wiley and sons Limited, UK.
- Olatunji, R. W. and Akhagba, O. (2013). "Children and Advertising Literacy: a study of selected schools in Lagos, Nigeria", *Global Advanced Research Journal of Social Science (GARJSS)*, Vol. 2 (8), (June) pp 134-142. Available online <http://garj.org/garjss/index.htm>
- Olatunji, R.W. and Aladeyomi, S.A. (2013). "Entertainment orientation of advertisements on television and social media: A study of selected brands in Nigeria's telecommunications industry", *The Nigeria Journal of Communications*, Volume 11, No. 1, pp. 243-267 .
- Olatunji, R. W. (2013). "Uses of semiotics in periods of hostilities, armed conflicts and peacebuilding among the Yoruba, South-West Nigeria", *AFRREV International Journal of Arts and Humanities*, Vol. 2 (4), September, (pp. 247-261).
- Olatunji, R.W. (2013). "Communication and social change: A case for cause-related advertising in Nigeria", *Covenant Journal of Communication (CJOC)*, Vol.1 No. 1 (Maiden Edition), July, pp 27-42
- Olatunji, R.W. (2014a). "As others see us: Differing perceptions of public relations in Nigeria among practitioners and general public", *Public Relations Review*, DOI 10.1016/j.pubrev.2014.02.007, pp. 466-472.

- Olatunji, R. W. (2014b). "The Role of Advertising in the Promotion of Foreign-Oriented Food Culture among Children in Nigeria" (pp287-310) In Chouit, D. (Ed.) *Proceedings of the International Conference on Media, Culture and Education, Conference Proceedings Series 40*, held at Faculty of Arts and Humanities, of Moulay Ismail University, Meknes, Morocco, 23-25 November, 2010, with the collaboration of the UNESCO Chair Forum and Heritage, the Autonomous University of Barcelona, and the Gabinete de Comunicacio y Educacion, Spain
- Olatunji, R.W. (2014c). "*Media Freedom for a Better Future: Shaping the Post-2015 Development Agenda*" Keynote Address on the occasion of 2014 World Press Freedom Day, on 16th May, 2014 at the United Nations Information Centre, Lagos, Nigeria.
- Olatunji, R. W. (2015). "Advertising Food to Children: Implications for Marketing Communications and Public Policies in Nigeria", *Journal of Communication and Media Research*, Vol. 7, No. 2, October 2015, 227 – 244
- Olatunji, R. W.; Akhagba, O.M.; and Laninhun, B.A. (2016) "Advertising agencies ownership and management in Nigeria: What is the level of involvement of female professionals?", *Postmodernism Problems*, Vol. 6 No. 3, pp. 168-194
- Olatunji (2016) "Managing Measurement and Evaluation in Public Relations Practice and its Relevance for Nigeria's Reputational Value Chain", Guest Lecture at Annual Conference of Directors and Heads of Public Relations in Nigeria, with the theme: "Making Enduring Change for National Reputation and Professionalism", Organized by Nigerian Institute of Public Relations (NIPR), at Academy Inn, Ogba, Lagos, Nigeria, on 26th October, 2016
- Olatunji, R. W. (2017a). "Advertising cultures and global influences in Sub-Saharan Africa-Nigerian, South African and Kenyan Models In Brennan, L., Crawford, R. and Parker, M. (Eds), *Global Advertising Practice in a Borderless World*. Australia: Rutledge (Chapter 9).
- Olatunji, R. W. (2017b) Welcome Address by Dean, LASU School of Communication at the Training Workshop jointly organized by the United Nations Educational, Scientific and Cultural Organization (UNESCO), UNITWIN Network University Twinning and Networking in conjunction with Lagos State University School of Communication, at LASU School of Transport, Ojo, Lagos, 25-26 April, 2017.
- Olatunji, R. W. and Oluwatosin, A. (Forthcoming) Uses of Advertising and Public Relations in Nigeria's 2015 Presidential Election Campaigns, A Research project by ACSPN, ORBICOM/UNESCO, North Dakota State University, APCON and Other Partners
- Olukotun, Ayo (2017). Governance and the media in an emergent democracy: A study of the role, record and changing profile of the Nigerian media, 1999-2017. An Inaugural Lecture

- (Oba (Dr.) Kayode Adetona, CFR Professorial Chair in Governance, Olabisi Onabanjo University, Ago-Iwoye, 10 May 2017.
- Oluwatosin, Ayo. (2015). “Strategic and Tactical Assessment of the 2015 Presidential Election-Marketing of Parties, Candidates and Issues (Nigeria)”. Paper delivered at Empowerment Series, Association of Communication Scholars and Professionals of Nigeria, 12th May 2015
- Oso, L. (2012). *Press and Politics in Nigeria: On whose side?*, Lagos State University Inaugural Lecture Series, 47th Edition.
- Potter, C. (1957). *People of Plenty*. Chicago: University of Chicago Press.
- Russell, C. A. (2007). “Advertainment: Fusing advertising and entertainment”, Yaffe Center for Persuasive Communication. Retrieved from: www.yaffecenter.org on 4/8/16.
- Sandage, C. H. and Fryburger, V. (1971). *Advertising Theory and Practice*. Illinois: Richard D. Irwin, Inc.
- Stanton, W.J. (1981). *Fundamentals of Marketing*. London: McGraw Hill International Book Company.
- Schudson, M. (1984). “Advertising as a capitalist realism”. In Schudson M. (ed). *Advertising, the uneasy persuasion: It's Dubious Impact on American Society*. New York: Basic Books, Inc. pp. 209-233.
- Tellis, G. J. (2005). Advertising’s role in capitalist markets: What do we know and where do we go from here? *Journal of Advertising Research*, pp. 1-9
- Umeogu, B. & Ojiakor, I. (2012), “Gender domination in Nigerian Public Relations”, *Advances in Applied Sociology*, Vol. 2, No. 2, pp.149-154.
- UNESCO. 2014. *World Trends in Freedom of Expression and Media Development*. Paris: UNESCO.
- Wright, R. (2000). *Advertising*. Harlow, Essex, UK: Pearson Education.