

**SELECTION AND EDITING OF SONGS AS A MEANS OF CENSORING FOR
RADIO STATIONS IN BENIN CITY**

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MUSIC PROGRAMME

UNIVERSITY OF BENIN,

BENIN CITY.

SEPTEMBER, 2025.

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**A RESEARCH PROJECT PRESENTED TO THE DEPARTMENT OF THEATRE
ARTS, FACULTY OF ARTS, IN PARTIAL FUFILMENT OF THE EQUIPMENTS
FOR THE AWARD OF BACHELOR OF ARTS (B.A) DEGREE IN MUSIC.**

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DECLARATION

I declare that this project is based on a study undertaken by me, Okezie Uloaku Treasure with the Matriculation Number: ART2101178 in the Department of Theatre arts, Music programme, Faculty of Arts, University of Benin, under the supervision of DR. P.O. Odogbor. All outcome of this research are the products of my personal research and also the views of other people have been used and they are duly acknowledged.

OKEZIE ULOAKU TREASURE

ART2101178

CERTIFICATION

I certify that this project was overseen by me.

Dr. P. O. Odogbor

Date

Project Supervisor

DEDICATION

This project work is dedicated to the Almighty God, and to my lovely parents, Mr and Mrs J. E. Okezie.

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ABSTRACT

This study examines the selection and editing of songs as a means of censoring for radio stations in Benin City, it focuses on how radio stations control music contents to align with the regulatory ethnics that are played by regulatory bodies in Nigeria. It also aligns with the cultural, ethnical ethics. The research highlights rapid increase in vulgar, violent and morally inappropriate lyrics that are used in songs. The findings also reveal how radio stations in Benin city adopts different techniques in the use of cubbing these contents, and some challenges faced are also cited.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Music is one of the most influential forms of media in the world today. It exceeds cultural boundaries and also serves as a powerful tool for communication, education and entertainment. With the rise of media technology, especially radio broadcasting, music has become more accessible to the public.

Censoring simply means the practice of examining and suppressing parts of content considered effective or inappropriate for public consumption while editing in a broadcasting sense means the process of altering music tracks by removing, muting or replacing offensive content such as explicit languages or violent themes. In Benin City, radio remains one of the most widely consumed media platforms and music plays a central role in the content aired on radio, influencing social trends and public discourse. With a rich cultural heritage and a diverse population, Benin City presents a unique landscape for radio broadcasting. Although, as music becomes increasingly global and diverse, radio stations face challenges of regulating content to suit local moral, cultural, and legal standards. However, not all songs are appropriate for public consumption due to explicit lyrics, controversial themes, or regulatory concerns. Due to the rapid increase of such music, in response, radio stations employed tactics to ensure that their music content adheres to guidelines set by regulating bodies. One of the key ways this is done is through **song selection**- choosing which songs are appropriate for airplay and **editing** which involves modifying or removing certain parts of songs that are considered offensive or inappropriate.

Censorship in media is a complex issue that involves balancing the freedom of expression with the need to protect societal values and norms. In Nigeria, the National Broadcasting Commission (NBC) sets guidelines for broadcasting content, which includes restrictions on explicit language, themes, and messages deemed inappropriate for public consumption. As a result, radio stations must navigate these regulations while also catering to their audience's preferences and cultural

sensitivities. The process of selecting and editing songs involves an interdisciplinary approach that considers lyrical content, thematic relevance, and regulatory frameworks established by media authorities.

This study seeks to investigate how radio stations in Benin City select and edit songs as a means of filtering content before broadcasting. It explores the effectiveness of these strategies, the challenges faced, and the implications for media practice and audience reception.

1.2 Statement of the problem

While music is a powerful tool for communication and entertainment, explicit content can pose challenges for radio stations seeking to maintain ethical standards ensuring compliance with regulatory policies while preserving artistic integrity. Despite the presence of broadcasting regulations, explicit and inappropriate music contents occasionally make its way unto the airwaves explicit content can pose challenges for radio stations seeking to maintain ethical standards. In Benin City, concerns have been raised about the effectiveness of song selection and editing practices, particularly in ensuring compliance with regulatory policies while preserving creative authenticity.

Some songs contain explicit language, controversial themes, or messages that may not be appropriate for all listeners. Many broadcasters face challenges in determining which songs to air and how to edit them to comply with censorship guidelines. This often leads to inconsistencies in content delivery, audience dissatisfaction, and potential legal fallout for violators. As a result, radio stations must put in practice effective content moderation procedures to remove unsuitable content. However, determining what qualifies as “appropriate” can be subjective, leading to inconsistencies in song selection and editing policies. Moreover, the lack of clear criteria and standard procedures for editing songs could result in either excessive censorship or inadequate content filtering.

Additionally, there is limited research on how local radio stations in Benin City implement censorship particularly in the areas of songs and editing. This gap necessitates a detailed study to examine current practices and suggest improvements where necessary.

1.3 Objectives of the study

The general objective of this study is to examine the use of song selection and editing as censorship tools in radio broadcasting in Benin City

The specific aims are:

- I. To conduct an inquiry about the criteria used by radio stations in Benin City for selecting songs for airplay.
- II. To analyze the editing techniques employed to censor songs while retaining their artistic essence.
- III. To investigate the impact of song censorship on audience reception and artist creativity.
- IV. To evaluate the effectiveness of current regulatory policies in guiding song selection and editing for radio broadcast.
- V. To identify the challenges radio stations face in implementing these censorship practices.

1.4 Research Questions

The study will seek answers to the following questions:

- I. What are the major criteria used by radio stations in selecting songs for broadcast?
- II. How do radio stations edit songs to ensure adherence of regulatory policies?
- III. What are the perceptions of radio station managers, DJs, and listeners regarding the censorship of music?
- IV. What types of editing techniques are applied to censor songs?
- IV. To what extent do existing regulations support radio stations in achieving ethical and responsible broadcasting?

1.5 Significance of the Study

This research is significant for several reasons. It provides insight into the intersection between music, media regulation, and ethical broadcasting, it also contributes to academic research on media regulation and censorship. It provides discoveries that could help radio station managers, DJs and program directors improve their censorship practices. It also involves understanding how radio stations in Benin City manage song selection and editing processes, stakeholders—including media professionals, regulators, artists, and audiences—can contribute to creating a more balanced approach to censorship.

Additionally, there is limited research on how local radio stations in Benin City implement censorship, particularly in the areas of song selection and editing. Furthermore, the findings of this study will offer recommendations for improving regulatory frameworks, fostering responsible broadcasting, and ensuring that the integrity of creative works is maintained while addressing societal concerns about explicit content.

1.6 Scope of the Study

The study focuses on radio stations operating in Benin City, Edo state. It focuses on the processes or methods for selecting and editing songs for broadcast or airplays. It does not cover censorship in television, online streaming or other forms of media. It will analyze existing regulations, policies, and practices that influence censorship decisions, as well as consider the perspectives of industry professionals and listeners regarding the impact of song editing on radio content. In addition, it covers genres like R&B, hip-hop, afrobeat, pop which are more likely to contain content requiring censorship.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Concept of Censorship in Media

The concept of censorship in radio refers to the guidelines and restraint of contents that are considered harmful to broadcast over radio stations. This practice can be applied by governments, regulatory bodies, or even private organization, and it can take various forms, including the restraint of certain topics, the editing of specific content, or the total banning of particular programs or broadcasts. Radio stations, being a public platform for distributing information must maintain a balance between creative freedom and public decency, especially since their audiences includes children and adults.

Censorship has a long history, tracing back to the early days of communication. In the context of radio, it became particularly notable during the 20th century, especially during wartime when governments sought to control the spread of information. In Nigeria, the history of music censorship can be traced back to colonial rule, where authorities sought to control cultural expressions that could incite rebellion or unrest. Post-independence, the Nigerian government has continued to regulate music through various means, including the establishment of the National Broadcasting Commission (NBC) in 1992, which sets guidelines for broadcasting content. This body monitors radio stations to ensure that broadcasts or songs aired do not contain content that have offensive lyrics or obscene languages, sexually explicit contents, blasphemous or culturally offensive songs. In context of Benin city, radio stations must comply to national broadcasting laws while also respecting the cultural and religious norms of the Edo people and the diverse communities that reside in the city. Many broadcasters find themselves in a situation of balancing the need to comply with regulatory orders and the desire to provide content that resonates with their listeners. This tension often leads to subjective interpretations of the guidelines, resulting in irregularities in song selection and editing practices. Songs being edited before being aired can alter the intended message and the emotional impact of the music. Censorship can also silence creativity and limit the diversity of musical expression. Artists may tone down their work to avoid negative reactions from regulatory bodies, leading to a

content standardization that fails to reflect the rich cultural tapestry of Nigerian society. This phenomenon is particularly concerning in a multicultural context like Benin City, where diverse musical traditions coexist.

Another phrase is about understanding audience perception which is very crucial in censorship. Listeners often strong opinions about the music they consume, and their preferences can influence the programming decisions of radio stations. Censoring also protects public interest and applying strict moral standards can also restrain creativity and limit access to diverse musical and social expressions. Therefore, radio stations must balance censorship with artistic freedom to maintain credibility and audience trust.

2.2 Music and Social Influence

In the context of radio stations in Benin City, the selection and editing of songs can serve as a form of censorship that not only affects what listeners hear but also impacts their perceptions, attitudes, and behaviors. This section explores the relationship between music and social influence, examining how music can serve as a tool for interaction, identity formation, and cultural expression. Music not only a form of artistic expression but also being a powerful social tool that influences individual behavior, societal norms, cultural heritage and public discourse. Across generations and cultures, music has been used to communicate values, mobilize movements, shape ideologies, and reflect the societal realities of a given time. In the radio station, the social influence of music is particularly important in contexts, whereby content reaches a wide and diverse audience, including children, youth, and vulnerable listeners. Music often mirrors societal issues and cultural dynamics. through lyrics and rhythms, musicians often express themes such as love, struggle, resistance, unity, injustice, identity, and spirituality. In many societies, music is seen as a historical and cultural document that records events and attitudes. In Benin City, where cultural diversity is rich, local music genres such as Afrobeats and traditional Edo music can reflect and reinforce

community values. Radio stations, by compiling playlists and selecting specific songs, can either promote or suppress these cultural expressions, thereby influencing the social fabric of the community. Also generally in Nigeria, genres such as Afrobeat and hip hop have been used to comment on political corruption, poverty, and youth empowerment.

Over the years, research has indicated that music can influence individual behavior and mindset development. Lyrics with violent, sexual, or drug-related content may enhance such behaviors, especially among adolescents who are in the process of developing their sense of self. Music is often associated with the formation of social groups and peer identities, and it can either promote positive behaviors like unity and patriotism or negative behaviors like drug abuse and promiscuity. The selection and editing of songs can either increase and decrease the impact of music as a trigger for social change.

Music has historically served as a spark for social movements and political change. Protest songs, freedom chants, and groundbreaking lyrics have played critical roles in shaping public opinion and challenging social injustices. Fela Kuti's Afrobeat music, for example, was instrumental in organizing resistance against military regimes in Nigeria. Socially conscious music promotes awareness and action. Radio stations like EBS Radio, KU FM, Vibes FM, Super FM and Silverbird Rhythm reach urban and rural audiences, allowing social messages embedded in music to penetrate diverse demographics. Sometimes, songs advocating for social reform against government policies are censored, limiting their mobilizing power. Youths might turn to online platforms or street music to access uncensored messages, reducing the influence of radio as a mobilization tool. Despite these limitations, radio stations remain critical agents of social reform, and using the emotional impact and influence of music to mobilize citizens for positive societal transformation and also radio stations have the power to elevate progressive messages by giving airtime to music that inspires positive social change, while censoring content that promotes harmful ideologies.

Music wields undeniable power as a social influencer. It shapes values, behaviors, and identities while also reflecting the culture from which it emerges. For radio

stations in Benin City, the selection and editing of songs is not merely a technical task but a socio-cultural responsibility. As such, understanding the influence of music on society is key to making informed and ethical decisions about which songs are fit for broadcast. In conclusion, radio stations are key agents in the spread of musical content, and by extension, the spread of social influence embedded in music. Through careful selection and editing of songs, radio programmers act as gatekeepers who mediate the potential social influence of music.

2.3. The Role of Radio in Music Distribution

Historically, the radio has played a central role in the distribution, promotion and popularization of music, serving as a bridge between artists, record labels and the public. In the early 20th century, radio broadcasts introduced audiences to a wide array of musical styles, from jazz to rock and roll, significantly influencing popular culture. Before the rise of radio, music distribution was limited to live performances, vinyl records, and local gatherings. In Nigeria, radio has been an instrument for promoting indigenous music genres such as Highlife, Juju, and Afrobeat alongside other international musical genres such as Reggae, R&B, Hiphop etc. Its functions in music distribution can also be examined from socio-cultural and technological perspectives.

The radio is often referred to as the “theater of the mind” because of its ability to engage listeners solely through audio content. In Benin City, local radio stations have historically provided a platform for both established and emerging artists, allowing them to reach wider audiences. This accessibility has been crucial for the growth of the local music scene, enabling artists to gain recognition and build a fan base. Radio stations utilize various methods to distribute music, including playlists, programming formats, and promotional strategies. The selection of songs for airplay is often influenced by factors such as audience demographics, cultural relevance, and commercial viability.

One of the mechanisms was the creation of playlists and programming. Radio stations created playlist that reflect their target audience's preferences. This significantly impacted the songs that are promoted and how often they are played. In Benin City, local stations may prioritize traditional Edo music or contemporary Afrobeats, depending on their audience's tastes. The programming format—whether it be talk shows, music blocks, or specialty programs—also influences how music is presented and consumed. Another way is promotion and marketing. Radio stations often engage in promotional activities to support new releases, such as interviews with artists, live performances, and contests. These initiatives not only help to introduce new music to listeners but also create a sense of community around the music. In Benin City, local artists may rely on radio promotions to gain visibility and connect with their audience.

The radio also provides a unique platform for audience interaction, allowing listeners to request songs, participate in polls, and engage with hosts. This interaction can enhance listener loyalty and influence the popularity of certain tracks. In a culturally rich environment like Benin City, audience engagement can also reflect local preferences and cultural values, further shaping the music landscape. For emerging artists, the radio airplay can also be a crucial factor in gaining exposure and credibility. For example, a song that receives frequent airplay can lead to increased sales, streaming and concert attendance. In Benin City, local radio stations often serve as a launching pad for new talent, providing opportunities for artists to showcase their work.

As discussed in previous sections, censorship practices can limit the diversity of music played on the airwaves. In Benin City, radio stations may face pressure to conform to regulatory standards or societal expectations, which can restrict the types of music and messages that are broadcasted. The rise of streaming platforms has transformed the music distribution landscape. While radio remains a vital medium, it faces competition from platforms like Spotify, Apple Music, and YouTube, which offer listeners greater control over their music choices. This shift poses challenges for radio stations in maintaining relevance and attracting audiences. Many radio stations operate under tight budgets, which can limit their ability to invest in new music, technology, and promotional efforts. This economic

reality can affect the quality of programming and the diversity of music presented to listeners. However, challenges such as censorship, competition from digital platforms, and economic constraints can impact the effectiveness of radio as a medium for music distribution. Understanding these dynamics is essential for recognizing the ongoing significance of radio in shaping the musical landscape and cultural identity of the community.

2.4. Song Selection and Editorial Practices

Song selection and editorial practices are essential components in the operation of radio stations, especially in the context of censorship and content regulation. In Benin city, radio stations undergo deliberate procedures to ensure that the music broadcasted to the general public are aligning with both the regulatory guidelines and the cultural expectations of the audience. This section examines the various factors that inform song selection, the editorial guidelines that govern these practices, and the implications of these choices on censorship and audience reception in the context of radio stations in Benin City.

Song selection refers to the systematic process by which radio stations choose the songs to be aired. This process is influenced by a combination of factors, including audience preference, station format, regulatory guidelines, and the cultural or moral values of the society. In Benin City, radio stations consider the age, taste, and cultural orientation of their listeners. A radio station that focuses on family-friendly content will select songs that align with clean lyrics and positive messages. For instance, urban contemporary stations may select hip-hop and Afrobeats, while religious stations select gospel music. In other instance, the radio station set aside specific time to display or air genres in other to promote diversity. In a culturally rich environment like Benin City, the relevance of songs to local traditions, languages, and societal issues plays a significant role. Stations may prioritize songs that reflect local culture, promote regional artists, or address

pertinent social themes. The commercial aspect cannot be overlooked. Stations often select songs that are based on their potential to attract advertisers and generate revenue. Popular tracks that have charted well or have significant airplay on other platforms are more likely to be included in playlists. The National Broadcasting Commission (NBC) provides guidelines on acceptable songs, prohibiting music that promotes violence, immorality, or vulgar language. Songs that conflict with the societal norms of Benin City—such as those with excessive sexual content—are usually avoided. Some stations may deem it fit to reject songs entirely if they are deemed inappropriate or offensive.

Editorial practices involve the processes of reviewing, editing, and sometimes cleaning songs before they are broadcast. These practices are vital in maintaining compliance with content regulations and upholding the moral responsibility of the station. Many radio stations utilize censorship policies to filter out content that is inappropriate or offensive. This can include explicit lyrics, words of violence, or messages that contradict societal norms. In Benin City, where cultural and religious sensitivities are prevalent, stations may adopt stricter censorship practices to align with community values. Before airing, songs are carefully listened to by music editors or program directors to identify inappropriate content. This screening checks for offensive language, hate speech, or content that could incite social unrest. Songs with minor offensive content can be edited instead of being outrightly rejected. Editing may involve bleeping detailed words, cutting out offensive parts, or replacing certain lyrics with sound effects to make the song suitable for public broadcast. Editors often engage in quality control measures to ensure that the music played meets certain standards. This can involve reviewing lyrics, assessing the production quality of tracks, and considering the overall message conveyed by the song. An increasing number of radio stations are recognizing the importance of diversity in their programming. This includes not only a variety of musical genres but also the representation of different artists, particularly those from marginalized communities. Editorial practices that promote diversity can enhance a station's reputation and foster a sense of community among listeners.

After selection and editing, songs are organized into playlists that match the station's programming schedule. Playlists are usually classified based on time slots; for instance, family-friendly songs are played in the morning and afternoon, while less formal content might air at night. Stations often monitor the reaction of the public to their song choices. Feedback from listeners and regulatory bodies can influence future selection and editorial practices. While radio stations often reflect the cultural values of their audience, they also have the power to shape these values through their programming. Songs that challenge the status quo or address sensitive topics may be censored, limiting the diversity of views available to listeners. In many regions, including Benin City, radio stations must comply with national broadcasting regulations that dictate what content is permissible. By editing offensive or violent music, stations promote societal values in Benin City. It also enhances audience satisfaction. Audiences remain loyal when the music played aligns with their expectations and cultural background. A station known for responsible song selection gains respect and attracts advertisers. Despite its importance, it is difficult to balance popular demand with moral and regulatory standards. There are also limited resources for thorough editing and censorship, especially in smaller radio stations. In conclusion, song selection and editorial practices form the backbone of radio content management in Benin City. They not only determine the quality of broadcast music but also safeguard the moral and cultural integrity of the listening audience. Proper selection and censorship ensure that radio stations remain compliant, socially responsible, and culturally relevant.

2.5. Theoretical Framework

This draws from existing communication, media, and music censorship theories to explain how and why radio stations edit or clean songs before broadcasting. It also identifies theories that relate to media regulation, audience reception, and the social influence of music, and shows how these theories shape censorship practices.

1. Media Censorship Theory:

The roots of this theory can be traced back to the authoritarian (Siebert et al., 1956) and social responsibility models of the press. This theory explores the process through which media content is regulated and controlled. It looks into the motivations behind censorship, including political, social, and cultural factors. In the context of radio stations in Benin City, this theory can help explain why certain songs are selected or edited, focusing on the influence of societal norms, government regulations, and audience expectations. In Nigeria, the National Broadcasting Commission (NBC) sets standards for acceptable broadcast material, including restrictions against indecent languages, hate speech, and clear and direct sexual content. Radio stations in Benin City must adhere to these regulations, often editing songs to avoid sanctions. This theory also highlights the influence of external regulatory bodies on internal content decisions, framing censorship as both a legal obligation and a strategic practice.

2. Gatekeeping Theory:

This theory was propounded by Kurt Lewin (1947), later applied to the mass media by David Manning White (1950). Gatekeeping theory explains how information are filtered before it gets to the public. In the context of radio stations in Benin City, the music directors, presenters, and regulatory bodies act as gatekeepers, deciding which songs are to be allowed or blocked based on relevance and organization policy. This process involves analyzing lyrical content, cultural sensitivity, and regulatory compliance. Gatekeeping is central to understanding how censorship operates at the institutional level, especially in environments where public perception and regulatory oversight are critical.

3. Framing Theory:

This theory was introduced by Erving Goffman (1974) in the idea of “frames” in sociology, describing them as schemata of interpretation mental structures that help people understand events. Robert Entman (1993) expanded it in communication studies, stating that framing involves selection of certain aspects

of a reality and emphasis to make those aspects more salient in communication. In the context of song selection and editing, radio stations may frame certain songs as inappropriate or offensive, thereby justifying their censorship. In the context of radio stations and song censorship in Benin City, radio stations may frame music content to fit cultural, social, or moral values. For example; A song with explicit lyrics might be framed as “immoral” or “harmful to youth”, leading to its censorship or editing. Songs that promote cultural heritage might be framed positively and promoted on air. Framing influences how the public perceives music censorship either as protection of societal morals or as restriction of freedom. This theory can help analyze how radio stations construct narratives around the songs they choose to play or edit.

4. Agenda-Setting Theory:

This theory was developed by Maxwell McCombs and Donald Shaw in the early 1970s during their study. Agenda-setting theory suggests that media does not tell people what to think, but rather what to think about. In the context of radio stations, the selection of songs can influence public discourse and shape societal attitudes. This theory can be applied to determine how the songs that are played or censored contribute to the broader social agenda in Benin City. This theory explains how radio stations influence the public attention towards music censorship, when stations often emphasize on moral standards and the removal of offensive lyrics, they shape the community’s concerns about music content and societal values.

5. Uses and Gratifications Theory:

This theory was propounded by Blumler and Katz (1974). This theory explains why audiences consume certain media content and the satisfaction they seek, such as

entertainment, relaxation, or social identity. Radio stations must select songs that match audience expectations while avoiding content that could offend or harm listeners. Edited versions of popular songs satisfy audience demand for entertainment without compromising moral standards. This also brings about understanding the audience's preferences and motivations can shed light on how song selection and editing are influenced by listener demographics and desires.

6. Cultivation Theory:

This is a communication and media theory developed by George Gerbner in the 1960s and 1970s. It focuses on how long-term exposure to media, especially television, shapes viewers' perceptions of reality. Cultivation theory suggests that people who spend a lot of time consuming media content (like TV shows, movies, or news) gradually begin to believe that the world is similar to the reality portrayed in the media, even if it is not accurate. In the context of radio stations in Benin City, if radio consistently plays music with violent, sexual, or socially deviant lyrics, heavy listeners might begin to see such behavior as normal or acceptable. This is one reason radio stations practice gatekeeping and censorship—to control the cultural and social cultivation of their audience.

While a few studies have explored music censorship in Nigeria, there is a lack of research focused specifically on how song selection and editing are applied as censorship mechanisms in Benin City. Additionally, little is known about how effective these strategies are in real-time broadcasting, or what challenges stations face in implementing them. This study aims to fill this gap by offering empirical evidence from local radio stations and providing practical recommendations for improving content regulation.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Research Design

This study may adopt a qualitative, quantitative, or mixed-methods approach. A qualitative approach could be used to explore the views of radio station managers and DJs regarding song selection and censorship it uses non-numerical data like interviews, observations and document analysis, while a quantitative approach might involve surveys to gather numerical data on song preferences and censorship practices, collecting data on frequency or patterns of song censorship in radio stations. It may also include the number of songs edited per week, the most common types of edits and listeners responses to edited contents.

It may also adopts a descriptive survey research design, which allows the researcher to collect, describe and analyze data on current practices, opinions, and challenges faced by radio stations in Benin City regarding song selection and editing (Nworgu 67). It is used to document and report how songs are being selected and edited in radio stations in Benin city. The descriptive survey method is suitable for studying opinions, practices, and patterns without manipulating the study environment. It also combines both the qualitative and quantitative data by describing the procedures and trends of song selection in radio stations in Benin city.

3.2 Population and Sample

The population of the study comprises all radio stations operating in Benin City and their relevant staff members involved in music content regulation. The target population could include radio station managers, DJs, and listeners in Benin City. This section should define who is included in the study and why they are relevant.

As of 2025, Benin City has over 10 active radio stations, which are Independent Radio (92.3 FM), Bronze FM (101.5 FM), KU FM (92.7 FM), Vibes Radio (97.3 FM),

Edo Broadcasting Service (EBS) (95.7 FM), Super FM (88.1), Rhythm FM (93.7), Uniben FM (100.1), and others.

A sampling technique will also be of use to select radio stations and staff members who are directly involved in song selection and editing. Then sampling of radio stations about 3 stations will be selected based on popularity and coverage. Also, about 10- 15 staff members (program managers, editors, and On-air personalities) will be sampled across these stations. This sampling technique is suitable because it focuses on respondents with relevant experience in music censorship. And it was used because only specific roles related to music content censorship could provide relevant data for the study (Eboh 88).

3.3 Data Collection Instruments

This may involve interviews, questionnaire and observations checklist. The primary instrument used is a structured questionnaire which was designed for program directors, music editors and on-air personalities, it may have both closed ended and open- ended questions to gather quantitative and qualitative data grouped in the demographic information of respondents, procedures for the selection and editing of songs and also the challenges and regulatory influences. Interview is a semi-structured interviews that will be conducted with selected music editors and program managers to gain deeper insight into the process of song selection and editing while observation is about how songs are screened and edited to validate responses from questionnaires and interviews.

3.4 Procedure for Data Collection

This involves the step by step method of gathering data. The process of visiting each selected radio station and administered the questionnaires directly to the targeted respondents. Respondents were given a week to complete the

questionnaires to allow for thoughtful and accurate responses. To complement these responses, data were also obtained from scholarly articles, textbooks, government publications, and previous research studies. Literature related to media censorship, song editing, and radio broadcasting standards were reviewed. Documents such as the Nigerian Broadcasting Code and National Broadcasting Commission (NBC) guidelines were analyzed to understand regulatory frameworks.

3.5 Data Analysis Techniques

The data collected will be analyzed using both quantitative and qualitative methods. Quantitative data (from questionnaires) will be analyzed using simple percentages and tables for clarity. This helped to identify trends in song selection and censorship practices.

Qualitative data (from interviews and observations) were also analyzed using thematic analysis, identifying recurring patterns in song selection and editing processes. Findings will then be compared with the research objectives and literature review to draw meaningful conclusions.

3.6 Ethical Considerations

The study adhered to ethical research standards by ensuring that all respondents participated voluntarily and with informed consent. They were also assured of their identities being kept confidential and that the information gathered will be solely for academic purposes, and also seeking approval from relevant institutional and media authorities. These measures were taken to protect the rights and dignity of all participants.

All being said serves as a blueprint for conducting the research, ensuring that the study is systematic, replicable, and ethically sound. It is essential for establishing the credibility and reliability of the research findings.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

This study was guided by the problem of increasing exposure of radio audiences, especially young listeners, to songs with vulgar, violent, or bad content. The purpose was to examine the extent to which radio stations in Benin City follow the rules that were set by National broadcasting commission and also ethnical values when broadcasting music, it also expresses the editorial practices adopted by music producers and radio DJs, and the challenges associated with music censorship.

In the first chapter, which presented a background to the study and its central objective as well as specific aims to examine the application of censoring techniques in radio stations in Benin city. Some terms that are associated with censoring were explained for readers who are unfamiliar with them. Data were then collected using questionnaires administered to radio presenters, DJs, program managers, and editors in selected radio stations across Benin City. The findings then revealed that:

- Radio stations follow rules and NBC guidelines, but pressure from listeners and money makes the application unevenly.
- Some radio stations lack modern editing facilities leading to reduction of effectiveness
- During the cause of sourcing for information through questionnaires, respondents stated challenges like weak monitoring, poor training, foreign songs with explicit lyrics and the struggle of choosing money over values and ethics.

In summary, the study confirmed that censorship through selection and editing is very crucial in maintaining broadcasting standards, protecting young audiences, and promoting good media practices. The research identified several criteria used by radio stations in Benin City for selecting songs. Stations prioritize songs that are suitable for the targeted audience while following the local and national broadcasting regulations. The process of editing involves a thorough review of song lyrics to identify offensive or inappropriate content which includes explicit, sexual references and themes that are against cultural values. The work found out

that radio stations use a combination of software and manual equipment that are checked by trained personnel before use and also to ensure compliance. This work also indicates that censoring of songs has a significant impact in the music industry and the audience. Its aim is to protect the audiences from inappropriate contents but it can also silence certain voices and limit artistic freedom leading to many artists expressing their frustrations over the limitations created by censoring.

Also, during the course of research, the perspective of the audience varied, some views were positive while some were negative. Some listeners appreciated the efforts that were put in to maintain a friendly environment, while others feel that editing limits their exposure to diverse musical expressions, leading to a generational divide between the younger and older audiences. The study also examined the rules that were set by the regulatory bodies governing music broadcasting in Nigeria.

While most radio stations follow the National Broadcasting Commission (NBC) guidelines, due to weak policies, staff members don't always follow the same standards when cleaning songs and they are also influenced by commercial gains, if a song with offensive lyrics is very popular and brings high ratings, the station may decide to choose to play it despite its negative impacts because of the fears of losing listeners or sponsors. It was also discovered that editors sometimes struggle with deciding what should be censored leads to allowing inappropriate contents on air or removing essential artistic meaning. Moreover, audience demand also plays a significant role in shaping the type of music that is aired, often putting stations in a position where they must balance making profits with following broadcasting rules.

Challenges such as poor monitoring systems, lack of advanced editing tools, inadequate training for staff, and limited collaboration between stations, artists, and regulators were also cited. Despite these challenges, radio stations remain a powerful medium for shaping public opinion and promoting cultural values, making their censorship role both significant and sensitive.

5.2 Conclusions

In conclusion, this work reveals the importance of editing, cleaning songs before airing. It shows that many factors have influenced the process of song selection and editing in radio stations in Benin city, factors like cultural values, expectations from audience and regulatory requirements. While censoring serves as a protective function, it also raises questions about artistic freedom and the role of media in shaping cultural narratives. It also shows the need for a balanced method to censorship that protects the audience and also considers the rights of artists. It also calls for ongoing talks between stations, regulatory bodies and the ensure fair broadcasting.

Also, the findings shows that censoring of songs is not just about cleaning or editing lyrics of songs, it involves the human judgement, values and negotiation among different groups involving regulatory bodies, radio staffs, artists and listeners as music is seen as a powerful weapon in shaping opinions, distributing ideas and reflecting the society. Because of this, the way it is edited affects cultural conversations. Radio cannot stick to old mediums of censoring alone, they must balance avoiding harmful contents with the evolving culture and the likes of the society.

In essence, for censoring to really work well, radio stations cannot depend on just one thing, they must have the right tools and skilled editors to remove contents quickly and correctly, they must follow the rules set by the regulatory bodies like the NBC (National Broadcasting Commission), they must also make sure contents protects listeners especially children and teenagers from harmful or bad influence and lastly they should not completely silence the artists message in the song.

5.3 Recommendations

Base on the study, the following recommendations will go a long way in solving the stated problems that were found.

Since the need for censoring is very important, it is advisable that radio should invest more in training programs for editors to understand the little details and hidden meanings of music censoring, training about the fact that censoring isn't just about cleaning out bad words but about the culture, the audiences and the rules of broadcasting. By doing so, editors will be better equipped in making good decisions that would balance professionalism and social responsibility.

Radio stations should also invest in advanced editing software and tools designed specifically for broadcasting. This technology can help editors to clean songs more precisely, removing offensive content without distorting the rhythm or flow of the music. Using modern tools will also reduce the workload on editors and speed up the censorship process. Radio stations should create a written policy for song selection

Many cases of inconsistency in music censorship comes from unclear or poorly enforced rules. Therefore, each radio station should create a written policy framework for song selection and editing, clearly stating what is acceptable and unacceptable for broadcast. These internal policies must align with NBC guidelines while still allowing room for artistic creativity. Having clear standards will reduce confusion and ensure fairness in censorship practices.

Government bodies should also help in the promotion of music censorship in radio stations by investing in modern editing software and tools to improve the accuracy and efficiency of censorship, while preserving the quality and flow of music. Radio stations should provide platforms, such as call-in programs, surveys, and online polls, to gather opinions from listeners. This will ensure censorship reflects community expectations and values. To ensure a good censorship, open dialogue between radio stations, artists, and the NBC should be encouraged which can help strike a balance between artistic freedom and regulatory requirements.

Notwithstanding, station managers should implement regular checks on playlists and broadcasts to ensure that censorship practices are being applied regularly and well. To lessen the workload on the radio personnels, artists should be encouraged to produce "radio edit" or "clean" versions of their music for airplay, reducing the need for heavy editing and protecting the originality of their work.

And lastly, editors must avoid over censorship because it may alter the meaning of songs and not forget that the goal should be to protect listeners while still respecting the creative intentions of artists.

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