

OPEN ACCESS



Journal of
**Media and Communication
Studies**

July-September 2019
ISSN: 2141-2545
DOI: 10.5897/JMCS
www.academicjournals.org



**ACADEMIC
JOURNALS**
expand your knowledge

ABOUT JMCS

Journal of Media and Communication Studies (JMCS) is published monthly (one volume per year) by Academic Journals.

Journal of Media and Communication Studies (JMCS) is an open access journal that provides rapid publication (monthly) of articles in all areas of the subject such as communications science, bioinformatics, Sociolinguistics, Conversation analysis, Relational dialectics etc.

Contact Us

Editorial Office: jmcs@academicjournals.org

Help Desk: helpdesk@academicjournals.org

Website: <http://www.academicjournals.org/journal/JMCS>

Submit manuscript online <http://ms.academicjournals.me/>

Editors

Dr. I. Arul Aram

*Department of Media Sciences
Anna University Chennai
Guindy
Chennai 600025
India.*

*E-mail: jmcs@academicjournals.org
jmcs.journal@gmail.com
<http://www.academicjournals.org/jmcs>*

Dr. Daekyung Kim

*James E. Rogers Department of Mass
Communication
Idaho State University
Pocatello
ID
USA.*

Dr. Balakrishnan Parasuraman

*School of Social Sciences,
Universiti Malaysia Sabah.
Malaysia.*

Dr. Mozna H. I. Alazaiza

*Asia and Africa Department
Bilateral Relations Sector
Ministry of foreign Affairs
Palestinian Authority
Gaza city
Palestine.*

Dr. Wole Olatokun

*Department of Library and Information Studies
University of Botswana,
Private Bag, 0022, Gaborone
Botswana.*

Dr. Lisa Fall

*School of Advertising & Public Relations
University of Tennessee
476 Communications Bldg
Knoxville, TN 37996
USA.*

Dr. Zanetta Lyn Jansen

*UNISA
Department of Sociology
PO Box 392
Pretoria,
0003
RSA.*

Editorial Board

Dr. Juan José Varela

*Fernando III El Santo 7-8th,
Santiago de Compostela 15706,
Spain.*

Dr. Amir El-Said Ebrahim Al-Azab

*Bossat Karim El-Deen-Sherbin-Mansoura.
Egypt.*

Dr. Maya Khemlani David

*Faculty of Languages and Linguistics
University of Malaya.
50603 Kuala Lumpur,
Malaysia.*

Dr. Kanwar Dinesh Singh

*Government PG College, affiliated to HP University,
Post Box # 5, G.P.O. SHIMLA:
171001 HP India.*

Dr. Ruzbeh Babae

*Department of English language and literature,
University of Putra,
Malaysia.*

Dr. Sindkhedkar

*P.S.G.V.P's Mandal's A.S.C College, Shahada 425409,
India.*

Table of Content

An exploration into the revival path of Peking Opera in the perspective of "Cooperative Communication": Discussion on the dispute between Leehom Wang and Peiyu Wang in a Chinese Talk Show Yan Zhang, Tianyu Li and Yanwen Xu	31
Facebook use among Nigerians in Houston Texas USA Agnes Agbo Monjok, Christian Chinwe Ulasi and Eui Bun Lee	45

Full Length Research Paper

An exploration into the revival path of Peking Opera in the perspective of "Cooperative Communication": Discussion on the dispute between Leehom Wang and Peiyu Wang in a Chinese Talk Show

Yan Zhang¹, Tianyu Li^{1*} and Yanwen Xu²

¹School of Journalism and Communication, Tsinghua University, Haidian District, Beijing, 100084, China.

²Annenberg School of Journalism and Communication, University of Southern California, USA.

Received 2 April, 2019; Accepted 25 June, 2019

November 4th, 2018, in the first episode of the third season of the Tucao Conference, a most popular talk show in China, pop singer Leehom Wang and Peking Opera actor Peiyu Wang debated whether pop songs should be incorporated with elements of Peking Opera. Peiyu Wang believes that young people should give themselves the opportunity to listen to Peking Opera. Pop songs should not encroach on Peking Opera. She thinks it is a kind of awkwardness to Peking Opera. Leehom Wang thinks that "if you don't sing, I don't sing, the Beijing Opera stage will be empty." "Beijing Opera" is China's "national drama", which is a flexible "brand" symbol on the international stage to convey the Chinese image. The paper is divided into three parts. Firstly, for evaluating the Beijing Opera as a Chinese art brand based on the relevant theoretical framework of brand strategy, the necessity of Beijing Opera improvement is pointed out. Secondly, the feasibility of improving Peking Opera is explained from the history of Peking Opera. Thirdly, the solution is proposed, that is, the improvement of Peking Opera needs to draw on the concept of "cooperative communication" and put up with the improvement plan of cooperation with whom and from which aspects. "Cooperative communication" model creates "new Pecking Opera" from the four aspects, which are "content", "subject", "objective" and "channel", so that Beijing Opera can keep youth, popular and go to the world.

Key words: Cooperative communication, Peking Opera, popular culture, brand building.

INTRODUCTION

In the past, some Beijing Opera studies put forward the idea that Beijing Opera should be innovative (Wang, 2018). However, there is no specific innovation plan for how to innovate and not exceed the form and regulation

of Beijing Opera art itself (Meng, 2018). This article is inspired by the recent debates on the development of Peking Opera in the mainland China's hot talk show. It combines the theoretical framework of cooperation and

*Corresponding author. E-mail: yanzhang16@mails.tsinghua.edu.cn. Tel: +8618518966937.

communication, and proposes a more specific plan for the direction of Beijing Opera's innovation, and surpasses its own artistic content. The category is placed in the process of transmit to.

"Tucao Conference", a famous talk show in China, is a slogan of "Tucao (Roast in English) is an art, to be laughed at needs courage", invites stars to participate, and teases and laughs at each other in a comedy talk show. At present, the total click-through rate after the first two seasons of the program is as high as 1.59 billion times, becoming a "phenomenon-level" network program (Yue, 2018). November 4, 2018 "Tucao Conference" third quarter in the first issue, pop singer Leehom Wang and Peking Opera actor Peiyu Wang debated whether pop songs should be added to Peking Opera elements. Peiyu Wang believes that young people should give themselves the opportunity to listen to Peking Opera. Pop songs should not encroach on Peking Opera. She believes that pop music utilizing the elements of Peking Opera is a kind of embarrassment for the classic art. Leehom Wang claims that "if you don't sing, I don't sing, the Beijing Opera stage will be empty." The singer David Zee Tao who participated in the program at the same time believed that the most important problem in Peking Opera spreading was that the insider could not make it more in line with the tastes of modern people, so that the layman was "involved".

It is true that Peiyu Wang is worthy of recognition for the promotion of Peking Opera. As the winner of the Chinese Drama Plum Blossom Award, she started to play the album "Beijing Opera is very fun" in the Himalayan FM in 2016, recording 100 programs in one year; she is also hot in early 2018 the CCTV popular variety show "Classic never stop", she is "radical" on-the-spot teaching, let the virtual singer Luo Tianyi "learn" a section of "empty city plan." However, the "effect" of the effort was questioned, and eventually fell into the embarrassing situation that the intention of Peiyu Wang is "promoting Peking Opera or promoting herself."

METHODOLOGY

In addition to the case analysis, this paper mainly utilizes a framework analysis in this qualitative research. First, the political economics framework is used to explain the necessity and historical logic of Peking Opera's cooperative communication. Second, the cooperative communication theory framework is used to provide specific solutions for Peking Opera innovation. Finally, this article also shows a number of related Peking Opera repertoires as a case to explain the cooperation communication program.

RESULTS

The three dimensions of Peking Opera brand building: "Uniqueness, creativity, and contribution"

"Beijing Opera" is China's "national drama" (Chi, 2018),

which is a flexible "brand" symbol on the international stage to convey the Chinese image (Gao, 2018). According to the research related to national brands, whether a "brand" symbol can successfully represent the "national image" must be judged from three dimensions, namely "uniqueness, creativity and contribution" (Liu, 2018). Among them, "uniqueness" refers to a country to display its uniqueness often based on its own geographical environment and humanistic historical conditions, so it is more expressed as a "past orientation"; "creativity" refers to transforming and upgrading the unique elements of the past based on the actual communication needs, in order to adapt to the current national strategic needs and the new international communication environment, which is "present-oriented"; "contribution" refers to explaining the contribution to the culture of others during its own development, usually regard as a "future orientation". Obviously, Peking Opera has paid too much attention to the display of history in the current spreading process, showing a strong "uniqueness", but there is still a long way to go in the "creativity" of the cultural needs of the current audience and youth groups, as well as the "contribution" of the transformation and absorption of heterogeneous cultural factors. As a form of music, Peking Opera is inseparable from the characteristics of the times. Each era has its own cultural characteristics. As a kind of history and a cultural carrier, it should record the emotions and sorrows of people of different eras. This is not to say that Peking Opera wants to lose its own way of expression and succumb to the European centralism of music, losing its own cultural genes; on the contrary, Peking Opera should use its own form of expression to meet the aesthetic and emotional needs of a new generation in content, and insist its own characteristics to re-construct "popular" music, even Western music, to achieve the effect of "including each other with pop music." This requires that Beijing Opera cannot forget the history logic of its own development (Peng, 2018), if it would only stick to the stereotyped rules and music conservatism. Culture will lose vitality without integration. Looking back on the development of Peking Opera, its peak period is the time to learn from other musical genres. If later generations forget history, and only seek to remain unchanged, this is not a respect for traditional culture, but rather a shackle of the spirit of traditional culture. Table 1 runs a comparative analysis of Peking Opera Brand Building in these three dimensions.

THE HISTORICAL LOGIC OF THE PEKING OPERA DEVELOPMENT

"Popular to the classic" means "from the mass to the minority"

The movement of popular to classics, like the concept of

Table 1. Comparative analysis of Peking Opera brand building in three dimensions.

Dimension	Explanation	Orientation	Whether is it the strength or weakness of Peking Opera?
Uniqueness	Based on its own geographical environment and humanistic historical conditions	Past orientation	Strength
Creativity	Transforming and upgrading the unique elements of the past based on the actual communication needs, in order to adapt to the current needs and the new international communication environment	Present-oriented	Weakness
Contribution	Explaining the contribution to the culture of others during its own development	Future orientation	Weakness

"fashion", is always spiraling up and down after a period of time. The "popular" culture is often the form that most people like to see, that is, the "mass" culture; while the "classic" is often associated with "elegance", although the quality is high, it has become a "niche market". The "popular culture" of an era tends to become the "classic culture" of the next era through intergenerational changes and "big waves". The same is true of Peking Opera that its most glorious time is exactly a kind of "popular culture" (Qi, 2018), which appeared in various festivals of the people (Pollard and Mackerras, 2009). The age, class and education level of the audience are widely distributed, and its development process is full of learning and innovation, until the middle and late Qing Dynasty, gradually formed a mature and unique music art form. Once people begin to claim that Peking Opera has become the art of "classic", "elegant" and "traditional", its vitality has begun to shrink. As stated in the Tao Te Ching, "the sun will fall as it is highest, the moon will be deficient when it is full". What is the reason for this? First of all, popular or classic, closely related to the number of people who can appreciate it. What a few people can appreciate or understand is "elegant" or "classic". If everyone can understand

and consume, then it should be called "popular"; the second reason is the analysis of relations between political and economic. Each generation has an artistic and cultural product. Music is no exception, and as people grow older, their acceptability and interest to new things will also be reduced, older people tend to be conservative. Therefore, when people who appreciate Beijing Opera gradually gain control over various resources of society, their cultural tastes will often become a "high-order" cultural interest. Third, "learning" can be understood as "classic", "entertainment" is accepted as "popular". If the younger generation wants to take more social resources from them, they need to "understand" the aesthetic taste of previous generation. They need to "learn" to understand the previous people's "entertainment", which is so complicated and difficult to them, it makes young people to respect the last generation very much. In fact, if the previous generation is to understand the "entertainment" of the next generation, it also needs to "learn". But after all, whoever has the "money" and "power", they will have the right to define "elegance" and "popularity." Therefore, the Beijing Opera, which was originally "popular", turned into an "classic" in our current era.

Peking Opera spreading cannot escape the "market choice"

The Hui Opera is the predecessor of Peking Opera (Qiang, 2003). The success of business has triggered the rise of cultural consumption desires of Huizhou merchants. The Huizhou business group, which has been prosperous in the Ming and Qing dynasties for more than 500 years, which is famous for its salt merchants. With the development of social economy and the rise of Kunshan tune, the elites and wealthy businessmen along the Changjiang River had been keeping family troupes (Zheng, 2018). Huizhou merchants who have already emerged in the other places have followed the wind enthusiastically. The Opera group that was used by a certain Huizhou businessman for a long time was called "Hui Ban" (Wang, 2018). The ancient Huizhou local opera also began to prosper at the same time (Wu, 2018). Because of the difference in language, they did not "harmonize Wu tune", so they sang Kun, especially the Stone Plate tune is the most famous, which was born in Huaining County, Anqing City, Anhui Province. Huizhou artists traveled Yangzhou under their own accent, with Huizhou merchants' patrons and heavy money

support. They are either in the streets and quays, or for the wealthy merchants of Huizhou. The skills have been developed, and the local accent has gradually gained the upper hand (Zhan, 2017).

It can be seen that the initial development of Peking Opera is the same as the development of today's popular music. The stars are the wealth. The Huizhou merchants' investment and packaging for the "pop singer" of their era made these Hui Opera actors being stars, which is no different with the current era, the media culture company invested by capitalists cultivates some "signature artists" to satisfy their desire to show their wealth and strength through "artists". But the Huizhou merchants are more straight, they directly claimed to "stock the art team". The market's choice of cultural products makes the "invisible hand" clearly visible, so there is no art that will be popular away from the market, or regardless of the audience amount. If the art is separated from the "mass," the capital will also disappear.

"Political endorsement" makes Peking Opera to the peak

Of course, the Huizhou merchants at the time were just like the wealthy people nowadays. They were not just "signing artists" for their own hobbies. They could also obtain more practical benefits through their own "troopers", even "political speculation". For example, some powerful Huishang merchants have been cultivating their own troopers in order to consolidate their vested interests, and they have been working hard to collect the beautiful and skillful actress for the Emperor Qianlong touring the south of the Yangtze River. They spared no expense in packaging the Huizhou Opera stars to amuse the royal family to carry out political speculation.

In the fifty-five years of the Emperor Qianlong reign (1790) in the Qing Dynasty, Sanqing, Sixi, Chuntai, and Hechun, which were originally performed in the South, entered the Beijing in succession (Li, 2018). They cooperated with the Han artists from Hubei and accepted some of the repertoires, the tunes, performance methods, and the folk tunes of Kunqu and Qinqiang. Through continuous exchanges and integration, the Peking Opera was finally formed. After the formation of Peking Opera, it began to develop rapidly in the court of the Qing Dynasty and received unprecedented prosperity until the Republic of China (Sui et al., 2012). Why "politics" also needs Peking Opera, as Benedict said in his "Imagined Community", the drama conveys the content of their values in the feudal villages for the landlords, so that the peasants can unwittingly accept the values of ruling class (Anderson, 2011). Peking Opera as such an ideology tool has a flexible infiltration function, Chairman Mao said: If we do not occupy the propaganda battlefield of the proletarian revolution, the enemy will occupy (Mao, 1977). In the current situation of western consumerism

and hedonism, if Peking Opera artists cannot make it to spread a national excellent value, then there will be a situation in which singer Tao Shu said that "the insider does not work hard and the layman takes advantage of it", and this kind of phenomenon is more destructive.

Four reasons for the decline of Peking Opera

However, after the Republic of China, Peking Opera gradually declined.

First, because of the invasion of modern Western powers bring social unrest, Peking Opera no longer had the development environment like the past.

The second was due to the entire old China under the violence of the West, it lost its self-confidence to the culture of their own nation. It made us absorb the western civilization in its entirety and completely negate the oriental civilization. So far, we cannot take it away from this "hundred years of inferiority".

Third, "cultural imperialism" relies on education, science and technology, and the mass media to spread widely, which has made the Chinese people even the whole Asian area eagerly worship the western culture. The Western central theory of music is still the mainstream of music education in China.

The fourth reason is that Beijing Opera artists in the contemporary era has forgotten the development process of Peking Opera and forget its historical logic of "Hui and Han Convergence" and "Hui and Qin Convergence", they over-declared the Beijing Opera mysteriously, too much to keep the old form, and it is difficult to meet the aesthetic needs of the current audience. Of course, in recent years, some musicians have gradually realized this problem and tried to make certain changes, such as Li Yugang and Tan Weiwei. In their works, they have incorporated a large number of traditional art forms such as Peking Opera and Qinqiang, which make the audience refreshed and make traditional operas sprout again. The vitality of the classics has once again turned the trend to the popular, completing the "popular-classic" unity of opposites, but this practice worth encouraging is still controversial in the music industry.

In summary, "popular-classic" is a spiral cycle among generations. Classical things can only re-populate with the breath of the times; popular things, will become classic with the social class changing of fans and their own precipitation. Only this kind of popular and classic cycle can make Beijing Opera elegant and full of vitality, keeping up with the times without losing its cultural heritage.

USING "COOPERATIVE COMMUNICATION" MODEL TO EXPLORE THE NEW PATH OF PEKING OPERA DEVELOPMENT

"Cooperative Communication" is a new idea and new

Table 2. The cooperation partners of Peking Opera.

Category	Specific explanation
In the vertical direction	With local history, culture and its own expression techniques
Horizontally	With contemporary excellent popular culture
From a geographical perspective	With "domestic" cultural products, but also with "international" cultural products
From the perspective of intelligence (Yu, 2018) in composing and performing	strengthen the link with popular cultural artists

model of cross-cultural communication generated under the "One Belt, One Road" initiative. It generally refers to an important mode that helps China improve its international communication capabilities and effects through Chinese and foreign media. Scholars Meng Bin, Yao Wei, Zhong Xin, etc., proposed that "cooperative communication" should be constructed from four aspects: narrative "contents", "perspectives", "subjects" and "methods". This paper introduces the "cooperative communication" model into the strategy of Peking Opera promotion, and re-adjusts the four aspects of "cooperative communication" according to the framework of the "transmitter, audience, channel, content" of the communication process, which are "content", "subject", "objects" and "channel".

The cooperation partners of Peking Opera in the context of "cooperative communication" should have the following aspects: in the vertical direction, it is still necessary to play a "cooperation" with local history, culture and its own expression techniques; horizontally, it must collaborate with contemporary excellent popular culture; from a geographical perspective, it is necessary to be good at cooperating with "domestic" cultural products, but also with "international" cultural products, through cooperation, to produce "resonance" and "understanding" with younger audiences, domestic audiences and even international audiences. From the perspective of intelligence in composing and performing, it

should strengthen the link with popular cultural artists, breaking the "scorn chain" between popular music and classic music. We can see the all partner categories and specific explanation in Table 2.

The "content" of Peking Opera's "cooperative communication" should be explored from real life in order to enhance the sense of bringing in the audience and get the psychological feeling of "presence". For example, during the War of Resistance Against Japanese Aggression in China, there were a number of outstanding Peking Opera creations, such as "Song Lin Hate", have strong timeliness and pertinence; in the southwest, the anti-Japanese Peking Opera "Jiangnan Fisherman's Song", "The Death of Nie Zheng", "Pinggui's Farewell", "Liang Hongyu", and according to the real story of anti-Japanese general Li Zongren, Zhang Zizhong, who commanded to defend Linyi, the new Beijing Opera "War in Linyi" was composed, which was very good at the time and warmly welcomed. In the anti-Japanese bases and guerrilla zones led by the Communist Party, there also were a large number of small theater groups. Whether the works of art can be loved by the audience is mainly depended on whether their content can reflect the voice of the audience. In the contemporary era, Beijing Opera should let the audience truly realize "zero distance" with the audience and create the content drawing from the people's life to win the audience's resonance.

The "subject" of Peking Opera in "cooperative communication" means that Peking Opera artists should be good at "cross-border cooperation" and learn to "speak by other's mouth." The Beijing Opera industry can take the initiative to invite pop singers and songwriters to help Beijing Opera to be grafted to pop music (Li, 2018), eliminating the self-amusement of Peking Opera. For example, Leehom Wang and Tan Weiwei used the elements of Peking Opera in many works, which made the audience refreshed. The expansion of the communication scope, reflected the concept of cooperation communication, and also broke the barrier of the art world, and modestly learn from heterogeneous musical expressions.

The "objects" of Peking Opera "cooperative communication" should shift from "transporter standard" to "recipient standard". Peking opera performances and creative artists should have a deep understanding of the masses, especially the thinking of the younger generation, as well as their musical tastes. The largest consumer group of cultural products is young people. If Peking Opera can grasp the psychology of this group of audiences, then it will create a new era of Peking Opera. For example, Leehom Wang's "the Bridge of Fate" is the ending song of the epic magical movie "Great Wall", which was directed by Zhang Yimou and assembled with Chinese and foreign superstars such as Matt Damon, William Dafoe, Andy Lau, and Zhang Hanyu. The representative work of the Tang Dynasty poet Wang Changling

Table 3. The framework of "Cooperative Communication" Model to Explore the New Path of Peking Opera Development.

What to reconstruct?	How to do?	Why to reconstruct?	Successful Examples
Content	Be explored from real stories of today's life	In order to enhance the sense of bringing in the audience and get the psychological feeling of "presence"	During the War of Resistance Against Japanese Aggression in China, there were a number of outstanding Peking Opera creations, such as "Song Lin Hate", have strong timeliness and pertinence
Subject	Be good at "cross-border cooperation" and learn to "speak by other's mouth."	Eliminate the self-amusement and lose the majority audience	Yugang Li and Tan Weiwei used the elements of Peking Opera in many works, which made the audience refreshed.
Channel	Be down to earth and move from "single channel" to "multiple channel"	Find where and how to find the audience.	A classic improvisation called "Battle of Wits" Implanted in the phenomenal TV series "The Name of the People"
Objects	Shift from "transporter standard" to "recipient standard", especially the thinking of the younger generation	The largest consumer group of cultural products is young people.	Leehom Wang's "the Bridge of Fate" as the ending song of the epic magical movie "Great Wall", which was directed by Zhang Yimou and assembled with Chinese and foreign superstars such as Matt Damon, William Dafoe

which is called "Out of the Frontier Fortress", is selected as a part of lyric. With the audience's favorite "IP", this song spread rapidly with Chinese characteristics throughout the country, even to the international.

The "channel" of Peking Opera's "cooperative communication" means that Peking Opera should be down to earth and move from "single channel" to "multiple channel". The term "channel" as used here refers not only to media technology (Ai, 2018). There is currently a view that putting Peking Opera on the internet (Liu, 2016), or using the new media technologies such as AR/VR, can solve all the problems, which is actually an illusion. An audience born in 80s, Chen Dong, talked about his feelings about watching the 3D panoramic Beijing Opera "Cao Cao and Yang Xiu", "for a super IP without piracy, it needs to know how to find its own audience." The audience in the cinema, generally has been at an old age, no matter how good new technology (Zhang,

2018). From the channel point of view, Peiyu Wang's attempt is worthwhile. Certainly, she at least allowed Peking Opera to enter the field of talk show like "Tucao Conference", but it would be unnatural if it was just hard implanted. Another successful case is that in the phenomenal TV series "The Name of the People", Lu Yi, acting as an anti-corruption director and the villain entrepreneur performing a improvisation called "Battle of Wits" in a banquet seems quite to match the plot, and at the same time, this drama makes the piece of modern Peking Opera familiar and loved by the audience, which is undoubtedly a successful channel cooperation and expansion. Table 3 summarizes the framework of all aspects mentioned earlier.

DISCUSSION

This paper mainly suggests that Beijing Opera

should be good at cooperating with other art forms, communication channels, and artists to transform itself. The historical origin, feasibility, and operation plan of this concept of cooperative communication are the three parts of the article. However, at present, quite a number of Peking Opera practitioners and scholars believe that Peking Opera belongs to elegant art and should stick to its own tradition (Wei, 2018; Xu, 2018); and should not be touched by popular culture. Although this view is hold by many Peking Opera artists like Peiyu Wang, it avoids the historical development process that Beijing Opera was popular with as a popular culture as a popular audience. It is difficult to adapt Beijing Opera to the development of the current era, but it has increasingly separated the Peking Opera art from the mass base. These two views will continue to be debated in the future. However, from the point of view of this article, if we want to cooperate with other art forms, communication channels, and

content production methods, we still need to further explore the elements of Peking Opera should be related to these factors. The deeper degree of integration can guarantee its uniqueness, so that it is not degraded into other art forms.

Conclusion

"Beijing Opera" is China's "national drama", which is a flexible "brand" symbol on the international stage to convey the Chinese image. However, it has an unbalanced concern in three dimensions of brand construction, which are "uniqueness, creativity and contribution". Although Peking Opera pays too much attention to the display of history and shows a strong "uniqueness". It is still far from enough in the "creativity" of attracting the current audience and the cultural needs of the youth group, as well as lack of the "contribution" to the absorption and transformation of other cultural factors; the development direction of Peking Opera should reflect the historical logic of its road to a "national opera", it means that Peking Opera needs to learn to draw on its experience of absorbing and integrating from "Hui and Han Convergence"; focusing on the changes in the social "political and economical" background, and using the "cooperative communication" model to create "new Peking Opera" from the four aspects, which are "content", "subject", "objective" and "channel", so that Beijing Opera can keep youth, popular and go to the world.

CONFLICT OF INTERESTS

The authors have not declared any conflict of interests.

REFERENCES

- Ai Y (2018). The inspiration of Beijing Opera's artistic expression to the creation of watercolor painting. (Doctoral dissertation, Qingdao University).
- Anderson (2011). *The Community of Imagination* [M]. Shanghai People's Publishing House.
- Chi X (2018). Adhere to cultural self-confidence, inherit and develop the national quintessence. *Jingju of China* 251(05):6-7. Retrieve from <http://www.cnki.com.cn/Article/CJFDTotals-ZGJJ201805003.htm>
- Gao W (2018). The Dilemma of the Peking Opera Art and the Path Analysis of Its Inheritance and Development. *Home Drama* 6:18-19. Retrieve from: <http://www.cqvip.com/QK/70597X/201836/1000001388221.html>
- Li X (2018). The reference and application of national vocal music to the elements of traditional Beijing opera. *Journal of Minnan Normal University (Philosophy and Social Sciences)* 32:109(2):123-127. Retrieve from: DOI : 10.16007/j.cnki.issn2095-7114.2018.02.019 <http://www.cnki.com.cn/Article/CJFDTotals-ZSXB201802019.htm>
- Li X (2018). A Probe into the Spreading Mode of Peking Opera Culture in the Media Context. *Jingju of China* 252(06):64-67. Retrieve from: <http://www.cqvip.com/QK/82422X/201806/675469291.html>
- Liu M (2018). Three-dimensional modeling of national brands: uniqueness, creativity, contribution [J]. *External Communication* 10:52-53.
- Liu R (2016). The impact of Internet communication on the development of Peking Opera. (Doctoral dissertation).
- Meng H (2018). About Beijing Opera Performance Innovation. *Playwright* 3:127-127.
- Peng X (2018). On the musical characteristics of Peking opera art. *Art evaluation. Art Evaluation* 2018(04):129-130. Retrieve from: <http://www.cnki.com.cn/Article/CJFDTotals-YSPN201804059.htm>
- Pollard DE, Mackerras CP (2009). The rise of the Peking opera, 1770–1870: social aspects of the theatre in Manchu China. xiii, 316 pp. front. 2 plates. Oxford: Clarendon Press, 1972. £6.[J]. *Bulletin of the School of Oriental & African Studies* 37(1)::250-251.
- Qi Z (2018). Modern Communication Strategy of Peking Opera Culture. *China Peking Opera* 8:66-69.
- Qiang S (2003). The Origin of Peking Opera [J]. *Heilongjiang Education (Secondary Edition)* (Z2): 90.
- Sui X, Shi L, Song X (2012). On the Origin and Art Appreciation of Peking Opera[J]. *Popular Literature* 15:106.
- Mao Tse-tung (1977). *The People's Liberation Army Military and Political University. Selected Works of Mao Tse-tung: Vol. V* <https://www.marxists.org/reference/archive/mao/selected-works/volume-5/index.htm>
- Wang X (2018). On the Inheritance of Peking Opera to Huizhou Opera. *Journal of Jingchu Institute of Technology* 33(5).
- Wang Y (2018). Sublation of inheritance and innovation. *China Peking Opera* 2:27-27.
- Wei W (2018). The decorative beauty of traditional Beijing opera figures. *Chinese Peking Opera* 4:46-50.
- Wu J (2018). An analysis of the narrative strategy of the historical and cultural documentary Peking Opera. *Journal of Heihe University* v.9; 57(03):165-166.
- Xu W (2018). How to explain and analyze Peking Opera in the middle school music class-Appreciation of High School Music of "The Treasure of the Country - Peking Opera". *Voice of the Yellow River* 1:71-72.
- Yu N (2018). The four types of "parallel space" phenomenon in traditional Peking opera and its causes. *Qilu Yiyuan* 161(02):87-90
- Yue L (2018). From the "Tucao Conference" to see the Tucao culture of the network talk show [J]. *Young reporter* 21:74-75.
- Zhan X (2017). Han opera before the confluence of Hui and Han [J]. *Art Technology* 30 (08):169-171.
- Zhang X (2018). "Touching the net" can make the opera glow "second spring" [J]. *Faren Magazine* 10:78-79-96. Retrieve from: <https://www.ixueshu.com/document/c93409d32f97098cec8b4f308072b7f5.html>
- Zheng Y (2018). An overview of the development of Beijing Opera in Shengjing. *Music Life* 09:35-36.

Review

Facebook use among Nigerians in Houston Texas USA

Agnes Agbo Monjok^{1*}, Christian Chinwe Ulasi¹ and Eui Bun Lee²

¹Department of Radio Television and Film, School of Communications, Texas Southern University, Houston Texas, USA.

²Department of Journalism, School of Communication, Texas Southern University, Houston Texas, USA.

Received 30 December, 2016, Accepted 13 August, 2019

Social Media came into our world in the 21st century and changed the way things are done, knitting itself into the fabric of everyday living. It has opened the world in ways that was unimagined in previous decades, connecting people through time and space. Being one of the largest immigrant groups in Houston Texas, this study investigates how Nigerians have embraced the new medium as Diasporas. Two Hundred Nigerians were sampled in a survey in Houston, 62% of whom were males and 38% females. While results of the study confirmed a virtual community on Facebook for varied purposes, young adults between the ages of 23-30 years were found to be the most active. The most important reason for using Facebook was to identify with a religious group (88.4%), followed by keeping in close touch with family and friends at home in Nigeria and around the world (813%). The use of this social medium to promote one's business was third place with 74.3% of respondents in agreement. The least of these uses was for online dating with 31.9%. While approximately 65% of respondents also agree that Facebook has no effect on their romantic lives, 78.4% feel this social medium has impacted their friendships positively. There was significant difference in opinion between the genders on the effect of Facebook on relationships. Technology was vital in facilitating everyday use of Facebook. Results shows 98.4% of respondents have cell phones with internet access. 61% of respondents agree that the identity of being Nigerian is important to them. The study affirms the relevance of uses and gratification as a theory for the new media.

Key words: Facebook use, social media, Nigerians, Diaspora community, Houston.

INTRODUCTION

When Mark Zuckerberg created the concept of Facebook in the Harvard University campus as a tool for learning among his school mates, he had little idea this will transform into something greater than was intended. Today, Facebook and other Social Media networks have become alternative media in the 21st century which are a deviation from traditional mainstream media such as radio, television and newspapers which have been in

existence. The internet serves as a platform for social media websites which include others such as Twitter, LinkedIn, Instagram, YouTube and Snapchat. Facebook which is an integral part of social media is produced and patronized by the socially, culturally and politically conscious in society. Its uses are varied. It is a highly interactive medium used by friends, family, as well as in general networking. It may also include alternative uses

*Corresponding author. E-mail: Agnes.Monjok@TSU.EDU, agnesmonjok67@gmail.com. Tel: (713) 313-7740.

for purposes of dissent and resistance to subjugation or the need to challenge an established ideology such as those in traditional media, in order to register an existence and be heard. Facebook builds, encourages and facilitates a cultural online community. According to Coyer et al. (2007), individuals not only share information and opinion about a passion, they also contribute, construct and share their own identities with each other. They authorize themselves to speak, validate their lives and make their voices public- at least the parts of those voices that otherwise would not get heard" (Coyer et al., 2007 p. 63). Facebook allows for divided consensus giving everyone liberty to participate, with divergent views, ideas and opinions.

Social Media requires little training to blog or tell a story and is not capital intensive. Facebook as a social medium could be accessed through the use of a desk top computer, laptop, smart phones, iPods, iPhones and other technological appliances. These devices are quick, easy to carry, operate, and communication is instant. This social medium is free to everyone 13 years old and above and for the most part, still unregulated as is on the World Wide Web. With a login requirement, Facebook has carved a niche for itself as a strong forum for people to network, and form strong identities. Originally dominated by the youth it has now spread to all demographic groups who may use it for everything from business promotion, community building, media engagement, etc.

Affirmatively, Africans are very community oriented and Nigerians are the largest African immigrant population in the United States. There are approximately 2 billion people active on Facebook (Pew Research center). As a medium with the largest web community in the 21st century, it would therefore, be interesting to find out how Facebook is utilized among Nigerians who live in Houston Texas. The Nigerian community in the United States has been identified as one of the most educated immigrant groups. According to Migration policy institute (MPI), in its June 2015 revised edition, "thirty-seven (37%) of Nigerians in the U.S. age 25 years and older, had bachelor's degrees, compared to 20% of the general U.S. population." Twenty-nine percent (29%) of the Nigerian diaspora age 25 years and older held a master's degree, Ph.D. or an advanced professional degree compared to 11% of the U.S. population overall." It is expected that the internet and social media would be of great relevance to them, to utilize and to keep abreast with political news and social activities in Houston, and particularly back home in Nigeria.

Significance of the study

The purpose of this study therefore, is to examine the many uses of Facebook among Nigerians in Houston as a community and how it enables them forge stronger

identity as people living outside their homeland. During the last century and beginning of the 21st century, the process of globalization brought about increased world travels; as well as occurrences of displacements through wars and natural disasters, bringing about migration and the establishments of refugee programs. Therefore, migrants utilize social media technology to sustain transnational social relations and networks more easily than was previously the case while Kurdish communities in Sweden use the internet as a forum for displaying their identities and interest" (Jaf, 2011) and the Nigerian diaspora for national development Wapmuk, et al, 2014

In addition to finding out the uses of Facebook within the Nigerian community, this study will also showcase its relevance in today's society and other ways to explore this social medium. Furthermore, it is hoped that this study will open up areas for further research work on diaspora communities who use Facebook and other social media to connect and bond with the rest of the world.

Research questions

1. How much do Nigerian adults in Houston use Facebook? What are the main reasons for using Facebook?
2. Does Facebook bring about a sense of belonging, brotherliness, and self-worth and increase self-esteem as a member(s) of the Nigerian Community in Houston?
3. Do internet and Facebook users within the Nigerian community view the social media-positively and (or) negatively?
4. Is there significant age difference in attitude towards Facebook between young and old Nigerians?

Theoretical framework of the study

The uses of social media like Facebook is expected to follow traditional reason people use the media- for information, entertainment, and other gratifications. "Uses and gratifications approach puts the function of linking need gratifications and media choice clearly on the side of audience members" (Uses and Gratification Theory Frankfurt School). Although this theory was primarily associated with traditional mainstream media, it seems only reasonable that we conceptualize the theory to include our current use of the internet simply because, the medium of Facebook and other social media, offer an interesting and interactive wide range of communication engagement to users (Papacharissi and Mendelson, 2010). The social, psychological and cognitive content base of the internet through which Facebook is accessed, to the needs and satisfaction derived from its usage, lends great credence to the theory of uses and

gratification.

Scope of the study

This study was limited to the use of Facebook among Nigerians resident in Houston, Texas United States of America. It does not include Nigerians who periodically come on visits to Houston.

LITERATURE REVIEW

History of social media

The internet became the platform for Social Media, by which social movements began to work with and thrived. According to Coyer et al. (2007), one of the earliest interactive networking on the internet began with the McSpotlight website, a social movement organization in 1996 which connected groups and individuals on the internet. The above authors also stated that, this site was set up “to raise awareness on the court case between the fast- food chain McDonalds, and the anarchist group London Greenpeace, for the latter’s alleged publishing of defamatory material which claimed that McDonald’s was responsible for the destruction of rainforests to provide land for beef cattle, therefore, infringing upon workers’ rights, cruelty to animals and promoting unhealthy eating.” The site was a library of information in its initial set up, but was later expanded beyond its scope. It developed into a site where information was created, exchanged and consulted and became a store house for communicating all of these among activists campaigning for ‘a number of anti-environmental corporations’ (Coyer et al., 2007). These struggles were reminiscent of Social Movements. The internet and social media have further enabled this process by opening up a wider forum for advocacy groups and everyone to collaborate, support and even champion a cause. The internet has offered a significant opportunity for networking beyond the limited uses of telephone call and fax paper, or any other form of gathering.

The new tools of social media have reinvented social activism (Gladwell, 2010). Twitter and Facebook have been great tools in changing the face of dictatorial regimes in Iran, Egypt, Libya and as we continue to see in Syria and hopefully around the world (Qadir and Afzal, 2017). However, today’s social media sites are as numerous as are human interest, with each user seeking enjoyment and gratification from engaging in them.

Development of social media

Social media have evolved to what we have in present

day and though there have been many social media sites in past years, the following -YouTube, Facebook, Twitter, Instagram and LinkedIn, Snapchat and WhatsApp are considered some of the most popular ones.

YouTube is a video sharing website founded in 2005 by Chad Hurley, Steve Chen and Jawed Karim who were early employees of PayPal. Individuals, groups and media corporations can upload, view and share ideas. Alone and in distant places, they are able to share experience and enjoy the music all at the same time. This site offers sections for comments where shared experiences and feelings are written, bringing instant connection without necessarily knowing each other. (Statistic on YouTube, 2019).

Facebook was established by Mark Zuckerberg as a social networking site to Harvard University students in February 2004. Facebook quickly grew to other universities eventually including everyone from ages 13 years and older in September 2006 (Facebook.com 2009, Pew Research Study 2018). As an online site for networking and interaction among family, friends, classmates, colleagues, acquaintances and others, approximately over 2 billion active users log into Facebook daily. This dependence on Facebook for business growth are in the areas of advertisement by the media, for politics and various groups and sectors in society and has become prevalent and ‘a game changer’ in how things are done. This will constitute a major review of the subject in this paper. Facebook, YouTube continue to be the most widely used online platforms among U.S. adults (Pew Research Study, 2018).

Twitter was founded in March 2006 by Evan Williams, Jack Dorsey and Biz Stone. Twitter is an online networking and micro blogging service. Tweets are text messages not exceeding 280 characters (from its initial 140 characters) (Twitter.com), sent by only registered users. Unregistered users can only read but are not able to tweet. Users are encouraged to re-tweet, which is a reposting of someone else’s tweet (Twitter.com). This practice enables the message or information to pass around quickly. Many tweets are submitted every 2 to 3 days by more than 200 million active users across all ages and demographics in every major city in the world (Bennett, 2013). According to Pew Research Study (2018), twitter users are wealthier and more educated than the general public. Three years after its launch in 2006, Twitter published its billionth tweet on its network (Bennett, 2012). Twitter encourages one to pay attention to what is happening in society on social and political causes and enables quick information flow. It has been of great benefit to the media from which stories on human interest subjects all around the world, are drawn for broadcast. It is to this end Shea Bennett writes that “Twitter has established itself as an increasingly important platform- and source -for breaking news and information” (Bennett, 2013). Instagram was created by Kevin Systrom and Mike Krieger. Instagram applies

digital filters to pictures as well as short videos and sharing them on its website and other social networking sites. The format of pictures on Instagram is akin to the square shape feature of Kodak and Polaroid as distinct from the images of phone cameras. Barely two years after its launch in October 2010 it attracted over a 100 million active users. Its popularity continues to grow and in 2018, users had grown to about 200 million users listing 25 million business platforms (MacGraw, 2019 (Infographic: Instagram Statistics) Instagram is owned by Facebook, having acquired the site in April 2012 for approximately \$1 Billion in cash and stock, with a commitment by Mark Zuckerberg, founder of Facebook, to develop Instagram independently (Park, M, 2012).

LinkedIn is a professional, job related, career building networking website founded by Reid Hoffman, in December 2003. It has its headquarters in Mountain View, California, with offices spread across the United States, London, and an International Headquarters in Dublin, Ireland. It is reported that LinkedIn has 500 million users in more than 200 countries and territories. (LinkedIn.com, 2019). Users of this site can invite anyone within the same professional interest, but like most social networking services, the invitees have to be registered. LinkedIn does not invite anyone but the networking takes place among members of the groups. The website only encourages group formation for career building purposes. One of the most beneficial groups is the Alumni which is a platform to reconnect and network with classmates for work related opportunities. Others are corporate, academic, nonprofit organizations and special interest groups for research, employment, career growth and advancement (LinkedIn.com).

The uses of social media

The uses of Facebook have evolved from its original concept in Harvard University, and has become as varied as they come. These have become indispensable in the lives of some with diverse uses. From the individual's social and psychological fulfillment to corporate organizations, interest groups, politics and governments, religion and faith based groups, education and schools, small and large scale businesses and communities around the world, social media have become the yard stick on how things are done.

The importance of social media for news cannot be overemphasized both for the consumers of news and the digital and electronic media companies. Social media have influenced the way electronic media companies operate; a game changer for the industry with renewed opportunities for creative marketing, for advertisement and promotions, to develop and share content, do research, open up new avenues for revenue, and build relationship with audiences (Albarran, 2010). The television stations and their staff (presenters and

anchors), are engaged on Facebook and Twitter which enable them follow events happening around the world and get news in real time. A key benefit to an anchor's engagement on social media is that audiences seem to identify presenters and anchors with the station they work for. Putting themselves out there on social media and being 'friends' with scores of people will equally attract viewers and increase ratings for the networks. Social media are spontaneous in breaking news and this is very beneficial to the networks and cable system. What the public have witnessed in recent times is a healthy but fierce competition among the networks as to who breaks the news first. People use their social networks and social networking technology to filter, assess and react to news (Moller, 2013). News has become a shared and participatory experience for friends, friends of their friends, colleagues and families on social network. In a Pew Internet survey, fifty nine percent (59 %) of Americans say they get news from multiple sources and platforms, offline and online, and from four to six media platforms on a typical day. Thirty seven percent (37%) have contributed to the creation of news, commented on, shared or passed-on news on all of their social networking sites. This report states that the internet is now the third most popular news platform behind local and national television news (Pew Research Study, 2018). With the advancement and proliferation of digital technology, cell phones are readily affordable to most; and news can be accessed on the go. Thirty three (33%) of cell phone owners in this survey now get news on their phones through social network (Pew Report, 2010).

Social media communication is made easy in abbreviations and coded language especially among the youth. Friendship is more engaging when belonging to a clique with its own peculiar language. Language in this forum becomes a bonding tool for these preteens, teenagers and young adults. Abbreviated language has always been there but on social media, it is not just spoken but written. This brings a sense of belonging, one of popularity as to how many friends one can boast on Facebook or the number of followers you have on twitter. Interaction with friends on social media within a group, bring a sense of well-being, psychological upliftment and builds a high self-esteem and reduces feelings of "alienation and isolation" among young people (Regan and Steeves, 2010).

Social media is also used for academic and instructional purposes. Alumni of high schools and colleges and universities, including various professional and social interest groups are formed on Facebook, creating an identity for its members (Gruzd et al., 2018; Manca and Ranierib, 2016). The benefits are enormous as alumni groups are known to be extremely beneficial to the parent schools with an imbued sense of pride in their alma mater and a strong patronage in the school. Fundraising is paramount in this regard but other than keep the alumni connected with each other, helping them

get jobs is a novelty among colleges. LinkedIn and twitter are utilized by some universities to share job leads with its alumni. Albarran (2010) states that social media websites such as LinkedIn have been used to post jobs which helps to reduce cost considerably for employers. Facebook has been known as a site used to screen potential employees, and young people are to refrain from using foul language and posting obscenities on their page as this could possibly harm them. Students find social media a useful tool in their academic work, communicating with instructors and professors. The overall result is better grades and success which leads to great self-esteem, confidence and general well-being.

Since the emergence of social media, the business world has come agog, seizing the opportunity to market and promote its products, goods and services to its customers while reaping huge profits from doing so. Advertisement, blogging, voting on products and services with shares, likes, tweets, retweets, and feedback are all part of the effectiveness of marketing on social media. In the same vein, social media has become a formidable strategy for tourism (Kiráľová and Pavlíčka 2015). Holiday destinations and recreation have become competitive within local, national and international sites and so the use of social media has equally matched this competitiveness in the tourism industry (Jussilaa et al., 2015; Wamba and Carter, 2016).

In politics, social media are also used as campaign tools to mobilize and organize thousands of people. Whereas registrations in past elections were done in mundane and cumbersome fashion, social media enabled party affiliates and supporters an easy online registration during the previous United States Presidential elections. Facebook and twitter are mobilizing tools on any issue of human concern but especially for the politically and socially conscious. Social media as a campaign tool, all began when in 2009 “Obama for America campaign (OFA), drew on a database of approximately 13 million email addresses, an active community blog and a digital network of volunteers to raise money, encourage voter turnout and support a grassroots approach to election campaigning” (Clark, 2010). During that time, President Obama had 27.6 million Facebook friends and 207,000 YouTube followers (Rosentiel and Mitchell, 2012), Raine and Smith, 2012). There was no doubt that President Obama’s overwhelming success in the 2012 Presidential elections was due to his widespread use of social media. Citizens connect with each other, influence decision makers and hold legislatures and government officials to account with the use of social media (Clark, 2010). The interaction with those who govern, bring a sense of consciousness, connection and establishes true democracy and authenticity in the system (Bode, 2016; Boulianne, 2015).

Social media will get to where missionaries cannot go (Wayne, 2012). People post comments, share experiences (testimonies), ask questions and receive

answers on blogs. Pastors and evangelist all over the United States and the world, effectively use Facebook, twitter and other social media to give daily spiritual guidance and a sense of church family identity to its members. The largest church in the United States with followership all over the world- the Lakewood church, which is pastored by the charismatic young Pastor Joel Osteen, constantly keep its members and followers connected, sharing bible verses with his distinct message of hope on a daily basis and creating a sense of belonging, especially in a large flock such as Lakewood church. Facebook home page is rife with messages from other evangelicals such as Joyce Meyer, T.D. Jakes who equally have outreach and a large followership all over the world. The catholic Pope endorses “social networking as a powerful tool for evangelization” (McGuinness, 2013). In His Holiness message to Catholic Faithfull on the occasion of the 45TH World Communications Day- titled Truth, Proclamation and Authenticity of life in the Digital Age, Pope Benedict XV1 called on the church known for being conservative, to embrace the “extraordinary potential of the internet and the complexity of its uses”. In reference to the use of social media for evangelism by the church, the Pope stated that “...the new communications technologies must be placed at the service of the integral good of the individual and of the whole of humanity” (Pope Benedict XV1, 2011). This was seen as a welcome development, but clearly the Holy Father still cautions that its use must be “safe, responsible and civil”(McGuinness, 2013).

Social media is also useful for public health information dissemination, advertisement, disease surveillance and notification activities, m-Health social interaction with patients including international health organizations like World Health Organization (WHO), United Nations Children Emergency Fund (UNICEF) and also by the Center for Disease Control (CDC) (Fung et al., 2015).

Background to Diasporas as an identity

To define ‘Diasporas’, Rizvanoglu and Guney (2010) spelt out the following groups of people- expatriates, expellees, political refugees, alien residents, immigrants and ethnic and racial minorities as identities. International students to a country like the United States are inclusive as Diasporas because it is well known that most of them continue to build a life in the US after their studies. However many people also embark on emigrating voluntarily, with a desire “to enrich oneself with new experiences” (Lacroix, 2010). Suffice it to say, these are categories of people living outside their homeland, the circumstances notwithstanding. Travelling and adventures have always been a desirable past time or part of recreation activity of human life but only minimally so. However, writing on Globalization, the Stanford

Encyclopedia of Philosophy traced increased movements to other lands to the “proliferation of high-speed transportation, communication, and information technologies as the most immediate source for the blurring of geographical and territorial boundaries...” This is a pointer to the invention of jet planes and the World Wide Web as directly responsible for bridging a once spherical world to closer proximity with each other, therefore, leading to an increase in travel in the past decades. Goswami (2010) put it in simpler terms, “The intensification of globalization has resulted in an increased movement of population across borders and the subsequent emergence of diaspora communities which are far removed from their homelands.” pg.2 Time and space has been bridged by technology. The world today has been transformed to a ‘global village’, a term coined by Marshall McLuhan thirty years before the World Wide Web was invented but which is how the world is described today.

Uses of Facebook and other social media in Diaspora communities

In spite of globalization’s effect on immigrants and the desire to assimilate into the new culture, people still tend to gravitate towards the familiar. The formation of an online virtual community is an invaluable tool for people of different ethnicities living outside their countries. A cultural, social and political identity within one’s ethnic geography is part of ‘transformation of the self’ and contributes to the individual’s identity and self-esteem. Diaspora communities carry a “home land idealism which draws them sentimentally to stay connected and an attempt to recreate memories of the past through association with others of similar background or by keeping in contact with the homeland” (Rizvanoglu and Guney, 2010). The fact that Diasporas are immigrants in a new country puts them at a disadvantage of a minority group and that might carry implications for racism and prejudice (Lacroix, 2010). Being that sometimes immigrants are exposed to racism in their new homeland, at the day’s end, they seek the familiar and gravitate towards where they are most celebrated. To these ones and others in diaspora, Facebook is instrumental. Diasporas therefore seek out their own identity by bonding together as a community, online or even in traditional settings. Communication technologies carry out an important role by facilitating the relationship between diaspora and the homeland (Rizvanoglu and Guney 2010).

Increase use of the internet for social networking, strengthens social capital as well as bonding and bridging which are core ties to build stronger communities (Hampton, 2010). An example of this is taking care of the poor in our society. The essence is that people must stay connected, work as a team socially, and politically to build a stronger and better society. Social networking

On Facebook is key to building these bridges as (immigrants) send money for development, connect with their families and friends for social interactions and engage in political discourse to maintain relevance in their homeland and within their new community. The subject of Goswami’s study is the Indian Diasporas’ in the United Kingdom, which maintains strong affinity with the homeland and its immediate community through social media. Maintaining relationships with high school friends is important for young adults who move away to attend college outside their homeland in order not to erode on social capital (Ellison et al., 2007). These students who are found all over the world, and who in times past may have felt alone and homesick, obviously feel less so because of Facebook which remains one of the most popular websites for their generation. In spite of assimilation, other examples are the African, South American and Asian- (Chinese, Indian and Korean families as well as international students of all races) who as diasporas in the United States still have attachment to their homeland thousands of miles away. Instant letters and photos are uploaded through social media and accessible by friends and family. While Facebook is instant, traditional letter writing takes some time to go back and forth. It is free and therefore, economical in comparison to telephones or other forms of communication.

METHODOLOGY

Sampling/study design/instrument for data collection

A non-probability purposive sampling was utilized for the study, targeting Nigerians in South West (SW) Houston in the United States. Two hundred (200) questionnaires were distributed while one hundred and eighty three (183) were well completed giving a response rate of 91.5%.

A structured self-administered questionnaire with one open ended question and twenty seven closed ended questions was used, most of which had simple Yes or No answers. A five scale Likert format was used in one of the questions, all of which worked towards a quick and easy means to answer the questionnaires. The pilot and reliability testing of this questionnaire was done with thirty (30) participants, all Nigerians with 22 males representing 73.3% of respondents while 8 females in the study stood at 26.7%. After this pilot study, the disparity in gender representation and all other ambiguities were corrected before the full study was conducted.

Procedure

Twenty Eight (28) questions in the questionnaire was distributed to two hundred Nigerians at the following key locations; Nigerian restaurants and Food Stores, Nigerian churches, House parties organized by Nigerians, e.g. birthdays and wake keepings, social group meetings/community meetings and Nigerian students in one of the HBCU campuses in Houston Texas. The South West of Houston is the zone where most Nigerians resident in the United States have their business which include but are not limited to churches, restaurants and food stores. The study location is significant as these businesses have predominantly Nigerian members, worshippers or customers as may be the case.

Table 1. Demographic characteristics of the sample.

Variable	Categories	n	Valid (%)
Age	<23	40	22.2
	23-29	38	21.1
	30-39	44	24.4
	40-49	33	18.3
	50 or 50+	25	13.9
	Total		
Gender	Male	113	62.1
	Female	69	37.9
	Total		100
Marital status	Married	92	50.8
	Divorced	18	9.9
	Living with someone/single	71	39.2
	Total	100	100
Education	Some high school	8	4.5
	High school	12	6.8
	Some college/college student	18	10.2
	College graduate	75	42.6
	Post-graduate/professional degree	18	10.2
	Doctoral degree	45	25.6
Total			100
State of origin	North	8	4.7
	East	66	38.8
	West	73	42.9
	south	23	13.5
	Total	100	100

Participants in this study who were required to be eighteen years and above were individually approached at these locations where the purpose of the research was briefly explained. Those who were willing to participate were asked to sign the consent form which was attached to the questionnaire. The consent form emphasized anonymity and privacy.

Approval to conduct this research survey was granted by the Department of Research Enhancement and Compliance, Texas Southern University.

Data analysis

The data entry and analysis was performed using Excel spreadsheet and SPSS for Windows version 17. Descriptive and inferential statistics were employed. Descriptive statistics include; frequency, mean and standard deviation to summarize variables while inferential statistics (chi-square) was used to test the significance of associations between categorical variables. The level of significance was set at $p < 0.05$.

RESULTS

This study examined the sense of community that

Facebook as a social medium could create among communities in diaspora. A convenience survey was carried out on the Nigerian community in Houston Texas. This chapter highlights the demographic characteristics of respondents first. Then, each research question was examined and analyzed based on the data.

Sample description

Respondents were screened who must be Nigerians resident in Houston with a Facebook Account. They must be 18 years or older. 200 questionnaires were distributed but 180 were completed and found useful.

Table 1 lists demographic characteristics of respondents in this study. Sixty two percent (62.1%) of the respondents were males while approximately thirty eight (37.9%) were females. Respondents in the 30-39 age groups representing 24.4% were the largest in the study. Respondents who are married were recorded as 50.8%, close to 10% were divorced, and about 39% were

Table 2. Reasons for Facebook use among Nigerian Adults.

To get general info	n	Valid %
Yes	108	65.9
No	56	34.1
For socializing		
Yes	98	65.8
No	42	28.2
To post photos		
Yes	67	59.3
No	46	40.7
Identify with social/religious group		
Yes	108	86.4
No	17	13.6
keep in touch with family/friends		
Yes	122	81.3
No	28	18.7
Promote my business		
Yes	104	74.3
No	36	25.7
Online dating		
Yes	22	31.9
No	47	68.1
Possible partner		
Yes	24	14.0
No	147	86.0
Total	100	100

single or living with someone. The mean age of respondents in this study is 36.92. About 43% of the participants had college degree, while 25.6% have graduate degree. Nearly 43% of the respondents were from the western part of Nigeria and these constitute the largest ethnic group in the study. This is closely followed by people from the Eastern part of the country with 39%. The Southern part of Nigeria was represented by 13.5% while the least representation was those from Northern Nigeria with 4.7%.

RQ1. How much do Nigerian adults in Houston use Facebook? And What are the main reasons for using Facebook?

Table 2 revealed 8 major reasons Nigerians use Facebook. Identifying with a social or religious group

came up as #1 reason with 86.4%. This was closely followed by the need to keep in close touch with family and friends with 81.3%. Facebook as a tool to promote business was represented by 74.3% as the third major reason, while for socializing came up with 65.8%. Using Facebook to receive general information was 65.9% and using this social medium to post pictures for family and friends for viewing was nearly 59.3%. However, a combination of using Facebook to socialize and post pictures in order to keep in touch with family and friends around the world was represented with a huge 92%. The use of this social medium as a means for a possible partner and online dating came up at the bottom of the line with 14 and 31.9%, respectively.

This research revealed that 98.4% of respondents have cell phones with internet device. As a result, Table 3 shows significant access to Facebook throughout the day. While nearly 41% of respondents access Facebook

Table 3. Frequency of facebook use among Nigerians.

Frequency	n	Valid (%)
All the time	56	31.1
1-3 times a day	73	40.6
Once a week	34	18.9
Once a month	17	9.4
Total	100	100

Table 4. Time spent on Facebook yesterday.

Frequency	n	Valid (%)
Did not use at all	14	8.8
Less than an hour	82	51.6
2-3 hours	44	27.7
More than 3 hours	19	11.9
Total	100	100

1-3 times a day, 31% of other respondents allude to using Facebook all the time. Table 4 revealed that 51.6% of respondents individually used Facebook for less than an hour, while close to 28% admitted to using Facebook 2-3 hours (both groups), on the day preceding this survey.

RQ2. Does Facebook bring about a sense of community among Nigerian adults?

One third of the respondents in this study answered yes to being active as members of an online Nigerian organization as shown in Table 5. These range from ethnic gatherings, political affiliations as well as college and high school alumni associations.

Results of five variables in Table 6 show the importance of the respondents' identity as Nigerians and how it impacts their self-esteem. The researcher grouped the positives of strongly agree and agree together as 1, while the negatives of strongly disagree and disagree was coded as 3. The neutral of don't- know was coded as 2.

About 61% strongly agree/agree that being Nigerian is an important part of their self-image. While approximately 51% respondents in V43 strongly disagree/disagree that their identity is not tied to other Nigerians, 28% strongly agree/agree that their destiny is tied to the destiny of other Nigerians. 84% of respondents in V46 have a strong sense of belonging to the Nigerian people while 5.3% of respondents disagree. Nearly 80% of respondents strongly agree that they have a strong sense of attachment to other Nigerian people in V47. 79% of respondents agree that being Nigerian is an important reflection of who they are while testing V48. Table 7 illustrates the use of indigenous language to foster a

sense of community among Nigerians on Facebook. An open ended question was used to find out how much language plays a part to connect with family and friends on this medium. Results show that while 55.6% of respondents do not use language, nearly 45% of Facebook users agree to the constant use of some of Nigeria's 250 indigenous languages on Facebook in order to connect with family and friends. Most of these comments alluded to using an indigenous expression on Facebook to communicate effectively. The English language is sometimes believed to erode or take away aspects of what the sentence in an indigenous language would otherwise convey better.

RQ3. Do Nigerian Facebook users view the social medium negatively or positively?

The researcher primarily asked if respondents use Facebook for online dating. A total of 147 respondents answered no to this while 22 others answered yes. The results are indicative of the fact that this is not a favorite pastime of members of this community. Table 8 displays results of Facebook effect on relationships. About 65% say Facebook has no effect on their romantic life. 64.9% feel positive about the use of Facebook on their family life. 78.4% agree that Facebook has positively impacted their friendships. When asked if there was someone among their Facebook friends they could count on for advice, results show a significant 57% of respondents did strongly agree/agree

RQ4. Age and gender differences on Facebook

In Table 9, the ages of respondents are categorized in

Table 5. Online Membership of Nigerian Organizations.

Answer	n	Valid (%)
No	122	67.0
Yes	60	33.0
Total	100	100

Table 6. Identity of being Nigerian.

	1= Strongly agree or agree	2=Don't Know	3= Strongly disagree or disagree
Being Nigerian is important to my self-image	61.3	10.4	28.3
My destiny is tied to that of other Nigerians	28.3	20.8	50.9
I have a strong sense of belonging to the Nigerian people	84.0	10.7	5.3
I have a strong attachment to other Nigerians	79.9	10.9	9.2
Being Nigerian is an important reflection of who I am	79.1	11.6	9.3
Total	100	100	100

Table 7. Use of Indigenous Language on Facebook (open - ended question).

Answer	n	Valid (%)
No	95	55.6
Yes	76	44.4
Total	100	100

Table 8. Effects of Facebook use on relationships.

Parameter	Positive - 1 (%)	Negative - 2 (%)	No effect - 3 (%)
Romantic	25.9	7.8	64.7
Family Life	64.9	6.0	29.1
Friendship	78.4	2.9	18.0
Total	100	100	100

groups to the number of Facebook friends. Results show that young adults in their 20s have more Facebook friends of over a 100 friends (33%).

Table 10 displays results of gender differences on the number of Facebook friends among Nigerians. Males are shown to have more Facebook friends (65%) than females (50%). Clearly, this has cultural undertones as the Nigerian male is freer and therefore, more open to accepting more friends request on FB than the average Nigerian woman. It is even more of a constraint if the Nigerian female is married.

Table 11 displays results of the impact of Facebook on family life between the genders in this research. More Nigerian women feel Facebook effect on family life was negative (6%), a significant difference of 2% from the males. On that consistent note, 54% females (over the

average) believe this social medium did not impact the family in any way.

DISCUSSION

This research began with 200 questionnaires distributed to same number of Nigerians in a convenient sampling method in Houston Texas. Results of this study confirmed the presence of a new community forged online. It showed that Nigerians are a culturally integrated community, offline and online, and one of the most educated immigrant groups in Houston Texas. This community has a huge presence on Facebook. The young adults, those between ages 23-30 are shown as the most actively engaged on this medium. So do moms

Table 9. Age differences on Facebook.

Age	Number of Facebook Friends		
	1-50	51-100	100+
<23	2	1	31
23-29	2	1	33
30-39	9	1	25
40-49	6	5	16
50 or 50+	8	7	10

$\chi^2 = 34.19$, $df = 8$, $p < .05$.

Table 10. Gender differences on Facebook.

Gender	Number of FB friends		
	1-50	50-100	100+
Male	23	11	65
Female	5	5	50

$\chi^2 = 6.61$, $df = 2$, $p < .05$.

Table 11. Differences in Gender on the effects of Facebook on family.

Gender	Positive	Negative	No effect
Male	50	2	28
Female	37	6	54

$\chi^2 = 6.55$, $df = 2$, $P < .05$.

and dads who could no longer be left out of this phenomenon in the 21st century in order to stay connected with their children abroad as well as family and friends in Nigeria.

Available literature revealed that almost every aspect of human endeavor is involved with Facebook or other social media. From the individual looking for a sense of belonging and finding relevance within a cultural identity, to bonding among family and friends, the government and its many agencies, the education sector, the business community, the media and religion for purposes of evangelization, Facebook has engulfed human life in ways no one imagined. Therefore, this study strengthens Uses and Gratification theory, Acculturation and Identity theories of the media. In all of these, the advancement of technology with its many tools and devices further facilitates the use of this social medium to the benefit of everyone. 98.4% of respondents in this study own cell phones with internet access.

Limitations of the study

This study was targeted towards investigating Nigerians as a community in diaspora in Houston Texas and that

was a limitation. It would be ideal for future research to expand beyond Houston to other cities in the United States where Nigerians are predominantly resident and even to the home country. A few of the major cities representing the different regions in Nigeria should form the background for future research. A major constraint during this study was convincing respondents that this study was meant for academic research only and data would not be used for other purposes. This was important to avoid respondents withholding information that is vital in data collection.

Implications for future research

Because this research was a novelty among members of this community, it uncovered cultural inhibitions in the use of Facebook among Nigerian females. Recommendations for further research would be to investigate gender differences, constraints and perceptions among Nigerians in the use of Facebook and other social media.

CONFLICT OF INTERESTS

The authors declare no conflict of interest in this study.

REFERENCES

- Albarran AB (2010). *Management of Electronic and Digital Media*. Wadsworth, Centage Learning Publishers, 5th Ed. pp 265-276.
- Bennett S (2012). *Twitter Facts and Figures 2012*[infoGraphic]; state of Twitter 2013[info graphic]
- Bennett S (2013). *Twenty amazing Twitter Statistics* [InfoGraphic]. Available from www.mediabistro.com/alltwitter/20-twitter-stats_b48175.
- Bode L (2016). *Political News in the News Feed: Learning Politics from Social Media*. *Mass Communication and Society* 19(1):24-48
- Boulianne S (2015). *Social media use and participation: a meta-analysis of current research*. *Journal of Information, Communication and Society Communication and Information Technologies Section (ASA) Special Issue* 18(5):524-538.
- Clark A (2010). *Social Media: Political uses and Implications for Representative Democracy*. Available from <http://www.parl.gc.ca/content/Lop/Research/publications/2010-10-e.html>.
- Coyer K, Dowmunt T, Fountan A (2007). *The Alternative Media Handbook*. Routledge Publishers, New York, London pp. 61-63.
- Ellison NB, Steinfield C, Lampe C (2007). *The benefits of Facebook "Friends": Social Capital and college students use of online social Network sites*. *Journal of Computer-mediated communication* pp. 1143-1168.
- Fung IC-H, Tse ZTH, Fu K-W (2015). *The use of social media in public health surveillance WHO Western Pacific Surveillance and Response Journal* 6(2):1-93.
- Goswami M (2010). *Small change why the Revolution will not be tweeted*. Available from www.thenewyorker.com/reporting/2010/10/04/101007a_factgladwell. *Globalization*. (Stanford Encyclopedia of philosophy). Available from Plato-stanford.edu/entries/globalization/#2.
- Gruzd A, Haythornthwaite C, Paulin D, Gilbert S, Esteve del Valle M (2018). *Uses and Gratifications factors for social media use in teaching: Instructors' perspectives*. *News Journal and society* 20(2):475-494.
- Hampton KN (2010). *Comparing Bonding and Bridging Ties for Democratic Engagement: Everyday use of communication technologies within social networks for civic and civic behaviors*. Available from www.mysocialnetwork.net/downloads/ics-engagement-9.pdf.
- His Holiness Pope Benedict XVI (2011). *Truth, Proclamation and Authenticity of Life in the Digital World*. Available from www.vatican.va/holyfather/benedict_xvi/messages/communications/documents.
- Jaf A (2011). *Social Network sites and spaces of belonging: A case study of Kurdish Facebook Users in Sweden*. M.A Thesis in Communication, Karlstad University, Sweden.
- Jussilaa JJ, Kärkkäinen H, Aramo-Immonen H (2015). *Social media utilization in business-to-business relationships of technology industry firms*. *Computers in Human behavior* 30:606-613
- Királová A, Pavlíčka A (2015). *Development of Social Media Strategies in Tourism Destination*. *Procedia-Social and Behavioral Sciences* 175:358-366.
- Lacroix T (2010). *Bonding Collective? The moral infrastructures of transnational hometown networks*. *International Migration Institute (IMI), Oxford Department of International Development*. Available from: www.imi.ok.ac.uk.
- Manca S, Ranierib M (2016). *Facebook and the others. Potentials and obstacles of Social Media for teaching in higher education*. *Computers and Education* 95:216-230.
- Macgraw B (2019) *Infographic instagram statistics for 2019*. <https://www.business2community.com/infographics/15-interesting-instagram-stats-for-2019-infographic-02216636>
- McGuinness R (2013). *New Social Media provides opportunity for New Evangelization*. Available from: www.SouthTexasCatholic/index.cfm.
- Migration Policy Institute (MPI) (2015). *RAD Diaspora profile. The Nigerian Diaspora in the United States, June 2015*: www.migrationpolicy.org/sites/default/files/..RAD-Nigeria.pdf
- Moller C (2013). *Today's News is Social". Social Media Guidebook 2013: The Representative of freedom of the Media*. OSCE Publishers P 15.
- Pew Research Center (2018). https://www.pewresearch.org/fact-tank/2019/04/10/share-of-u-s-adults-using-social-media-including-facebook-is-mostly-unchanged-since-2018/ft_19-04-10_socialmedia2019_facebookyoutube_2/
- Park M (2012). *Facebook acquire instagram* accessed at <https://newsroom.fb.com/news/2012/04/facebook-to-acquire-instagram/>
- Papacharissi Z, Mendelson A (2010). *Towards a New(er) Sociability: Uses, Gratifications and Social Capital on Facebook*. Available from: Tigger.uic.edu/~ZIZ/site...files/newersociability/mediaperspective.pdf.
- Qadir MA, Afzal M (2017). *Arab Spring: Its Causes and Consequences* http://pu.edu.pk/images/journal/HistoryPStudies/PDF_Files/01_V-30-No1-Jun17.pdf Retrieved 2017-8-9
- Raine L, Smith A (2012). *Politics on Social Networking sites*. Available from: <http://pewinternet.org/reports/201>
- Regan P, Steeves V (2010). *Kids R US: Online social networking and the potential for empowerment*. Available from: <http://www.Surveillance-and-Society.org>.
- Rizvanoglu K, Guney HS (2010). *Functions of Turkish Diasporic Web Sites in Germany*. Available from: <http://www.ecmi.de/jemie/2010/1/Rizvrnoglu.pdf>
- Rosentiel T, Mitchell A (2012). *How the Presidential Candidates used the web and social media*. Available from: www.journalism.org.
- Statistics (2019). *YouTube*. Available from: <http://www.YouTube.com/yt/press/statistics.html>.
- Wapmuk S, Akinkuotu O, Ibonye V (2014). *The Nigerian Diaspora and National Development: Contributions, Challenges, and Lessons from Other Countries*. *Kritika Kultura* 23(23):292-342.
- Wamba SF, Carter L (2016). *Social Media Tools Adoption and Use by SMEs: An Empirical Study*. *Social Media and Networking: Concepts, Methodologies, Tools, and Applications*; Copyright: © 2016 |Pages: 16. DOI: 10.4018/978-1-4666-8614-4.ch035
- Wayne R (2012). *Social Media: The latest Evangelism tool*. Available from: www.ReligionToday.com/news/social-media-latestevangelismtool.html.

Related Journals:

