

*Full Length Research Paper*

# **Managing popular entertainment for national identity and nation building**

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**This study strived to extricate the significance of managing popular entertainment for national identity and nation building. It observed that popular entertainment stems from the culture of a people as social, political, economic and technological experiences and could be in form of carnival, storytelling, ritual performance, dance, music, drama, magical feat as well as reflects other values and norms of the people. The social, political, economic and technological influence on popular entertainment is the essence of managing it. It becomes imperative for any nation to take cognizance of its popular entertainment with a view to manage it and enable it contributes to its national identity and nation building within its boundary. It further noted that the contributions and aesthetics of popular entertainment differ from nation to nation when trans-valued-when compared with others. Thus, when popular entertainment meets the taste of its people of origin and beyond it contributes to nation building because the people of its origin and others are parts of the nation whose culture encapsulated popular entertainment which contributes to national identity of the nation through the participation of the people. Therefore, one of the contributions of popular entertainment of a people is by satisfying the entertainment taste of the people. It therefore evolve the need to manage popular entertainment through viable policy that will allocate resources towards the enhancement of popular entertainment as an essential part of a people's culture which contributes to national identity and nation building.**

**Key words:** Popular entertainment, culture, policy, arts, importance, social-economic, political, managing.

## **INTRODUCTION**

Popular entertainment emanates from a people's culture. Its elements melt into popular culture, particularly the performing arts. It is often a reflection of a people or group of people's cultural identity. It has social, political, economic and technological functions which interacts to achieve popular entertainment, hence it attracts managerial role for the purpose of harmony to meet contemporary requirements in entertainment. Particularly, popular entertainment drawn from the culture of the people, amplifies the collective national identity of the people. It builds sense of pride, recognition, value placement, respect and a source of entertainment and pleasure. Its translation into a source of pleasure takes a process of mind-blowing ideology which formulates a common ground for the recognition of the least culture

with a larger culture and its various elements into entertainment. These processes and products strengthen belief in nationhood especially in multi-cultural settings. This article would have been given expansive intellectual muscle if it had found closely related literature in this topic for review. Rather for the paucity of relevant materials to continue, it is important to initiate what will serve a purpose in the interim to curb the existing paucity. It would be of no use to distinguish between commercial, non-commercial and local communities approach because the core essence is nation building at whatever degree popular entertainment exists. It would have been better to give examples of specific countries or areas. Whatever importance any example has is unique to the people of that culture. It may serve some purpose if

the culture shock of the example inherent is mild and admissible. For instance the Inukpukpe-aban (nude procession of the Idumabi damsels to the coronation of the new Onojie' palace in Irrua, Esan central of Edo State in Nigeria). No society may wish to practice it without modification. This is traditional flow into popular entertainment which is unique to a people. Examples of such cases would only make meaning to such culture, more so that it is not common for two cultures to be the same but could be similar. That does not mean that one culture cannot learn from the other.

## POPULAR ENTERTAINMENT AND CULTURE

According to "the new Glohlier international dictionary of English language (1974)" popular entertainment is a combination of two words. The first is popular, which comes from the Latin word *popularis*; which means pleasing to or liked by the people in general; well liked; pertaining to or of the common people; easy to comprehend; plain; familiar; constituted by or depending on the people; suitable to the majority of the people. Popular then represent what the people appreciates at large and carried on as it reflects that taste that is prevalent among the people. It is what appeal to the masses with approval and high regard. Entertainment is something that please, amuses or occupies people's attention agreeably. Entertainment then, implies the art of designing activities that provides pleasure, amusement and relaxation which captivates attention. It could be any form of organized activities, sometimes with spiritual edification in the case of rituals. Therefore, popular entertainment refers to organized activities that are liked by the people in general, especially common people who are familiar with the culture of their community, which the organized entertainment activities are drawn from because it is simply comprehensive to the majority of the people as it provides pleasure, amusement and relaxation. Popular entertainment stems from the culture of the people because culture form the bedrock of whatever activity that is organized in a family, community and nation. As culture make one man different from another, so it makes the various components, which inform a particular culture to differ from another. These components inform the source of spontaneous actions and reactions of a people and their mode of dealing with objective reality and subjective formations. Culture is very important, not only as a source but also a means of authenticity of identity which generates and makes its elements translated into popular entertainment that is acceptably integratable into national identity with minimum discordant and imbalances. Deutsch (1991) observed that popular entertainment must employ cultural elements, which include dress, food, language, rituals, myths, symbols, codes of relationship, code of expressing ways of life, sustenance, polity, arts and

values, hanging over such vast areas of life. Culture remains the basic force of, and the focal reference point in determining one's identity. It is obvious that culture holds the ingredients which are harmonized into popular entrainment, which meet human needs in a given society. For culture to reflect its role effectively in popular entertainment that will sustain national identity and nation building certain factors must be consciously managed because of their importance. The fundamentality of culture in popular entrainment is inter-woven with social, political, economic and technological activities of the people.

## Social importance of managing popular entertainment

Popular entertainment preserves past civilization and identity of any nation. It forms the base of self-respect and pride, which informs every social interaction of future generation. Sule (1991) states: every type of development has its social basis and character. These are identified by the various cultural elements created and fused through man's creativity, philosophy, values, ethics, order and discipline. These inform our ability to plan, design, and fashion positive social interaction which strengthens the fabric of social stability in every nation. All the elements that constitute popular entertainment have their social values. Taboo for instance, is prohibition imposed by tradition; in essence it is meant to impose order in society, sometimes through popular entertainment, basically to encourage social interaction because it has the power to bring people together from different background. On one hand it provides pleasure, information etc for the entertained as well as create job for the entertainer. When job is provided for the unemployed, the social status of the person is enhanced. Both impart on the social situation of the nation. As culture has indisputable respect for life, environment, wildlife, hard work, security and sanctions the opposite so is entertainment, which mirrors it. These taboos are built in folktales, parables, idioms, folk songs etc of most cultures to check social misconduct. They also motivate good intentions, counsel against bad intent and rebuke evil attempts. These are wrapped by popular entertainers for presentation as indiscipline remains an uncracked factor in the central system of management and development across the world. The popular entertainment process of each nation remains a means through which her culture gives formal and informal approval and disapproval through sanction instead of through coercion which has not achieved much but fury. A well managed popular entertainment can sanction crime and deviants through national festival, education institution festival and mass media to effect a change. But it has to be systematized and formalized through policy. As each nation sees her popular entertainment as a

measure of its distinctiveness so its social heritage distinct its members and their actions. As popular entertainment differs, so it differentiates one man from another, therein lays the pride of every nation. Every nation that is proud of its popular entertainment improves and adapts its social content to the life-style of its people. On the whole, within a nation with multiple culture, there is room for comparison which motivate choice, this eventually encourage popular entertainment with a view to enhance its social impart on a nation.

The social impart of popular entertainment does ensure the effective management of the culture of people that it wraps and presents, thereby restricting cultural imperialism. Popular entertainment being a social instrument of communication between peoples has helped to strengthen international understanding by recognizing the specificity of each nation's forms of expression and cultural value through cultural diplomacy. According to UNESCO (1988) the social interaction between nations is not an exemption of this diplomacy. This has helped to combat ignorance, intolerance and all forms of prejudices which generates hatred which gives rise to tension and wars and inhibit attempt to establish peace. International cultural co-operation has helped to improve the recognition of popular entertainment and foster joint initiatives in popular entertainment and artistic gatherings. In this context, the role of popular entertainment in the stimulation of international cultural co-operation has been emphasized. This has reduced the risk of socio-cultural alienation between the different peoples of the world. Socio-cultural development, with regards to popular entertainment directs development process beyond economic criteria by working towards eradication of poverty, unemployment and social vices that inhibit development. It goes beyond economic criteria because it formulates minimum conditions which can translate into economic growth. To achieve this, it considers the culture of the people as an essential condition. The type of popular entertainment people enjoy in their community is an example at first glance of the peculiarity of his culture, showing that an individual is an embodiment of his culture. People initiate and influence culture, so also culture influences people in a social way. The culture of a people consists of arrangements for solving the problems of the society. The popular entertainment of a people or nation takes up cultural themes and individual emotions and present them in a way that makes their essential nature understandable, even if it cannot be consciously articulated. This is what popular entertainment does. For instance, in terms of protest, popular entertainment has its social function in society. It provides socially acceptable outlet for emotions that might be disruptive to the social order through humour, fantasy and the creative use of imagination.

It also provides a channel through which hostility, ambivalence, distress and conflict can be released without causing harm. This enhances stability in a nation.

Popular entertainment has the potential, if well managed to improve the social status of national identity and input in nation building.

### **Political importance of managing popular entertainment**

Popular entertainment has been expressed by different people in different forms. It is a source of inspiration for the past and it offers hope for the future generation of a nation. The heritage of a people provides solace through inspiration when they are threatened by circumstances. Across the world, popular entertainment in one form or another has inspired political agitation and helped to establish a nation's identity, it is upon this identity that the political foundation of a nation is formed. For instance, Nigeria's national identity is hinged on the mosaic of her cultures, which serves as a source of raw materials for popular entertainers. This has been essentially encouraged by the cultural policy of the nation, which was recently reviewed. The policy is directed towards cultural practices to enhance popular entertainment and to fuse the various ethnic cultures into one for the purpose of one common national identity. This makes the variegated nature of Nigerian culture to be seen as one. It also fosters national identity and development. Every nation and region of the world have diverse cultural heritage from where it concocted its popular entertainment. Nanda (1984) states: the mosaic nature of culture forms the aesthetics of its popular entertainment and a variety of choice for the people. The diversity of cultures and sub-cultures have always provided the preconditions for the development of higher cultures in much the same way that exogamous culture ensure stronger and healthier species than endogamous culture. Apart from the variety of choice popular entertainment provides, it is also a melting pot of diverse local ideas that comes from the challenge of multiplicity of culture for political development. In Nigeria, popular entertainment has imparted heavily on ethnic relations within the nation. It has influenced the peaceful resolution of political crisis locally and nationally.

To determine the characteristic features of each country's culture and ideals; to help develop in each country sympathy and respect for other countries and for the aspiration of others; and to study and recommend appropriate measures for creating closer co-operation between nations fully respecting their ideas and their culture.

The cultural policy has helped to establish and sustain the uniqueness and reality of each element of popular entertainment thereby endorsing the identity of the people whose culture in theory and practice must not be ignored or despised for any political reason. The three

main objectives of UNESCO have helped to strengthen this course (Valderrama, 1995). This is important so as to avert the reoccurrence of the peace which elude the world before UNESCO was established and the declaration that "since war begins in the minds of men it is in the minds of men that the defense of peace must be constructed" (Valderrama, 1995). Obviously, UNESCO was established to promote peace and security through the application of culture to enhance international understanding and human welfare. To achieve this and promote peace at local, national and global level, the nation must take cognisance of popular entertainment, if peace and security must be attained for co-existence. Managing according to Light (1982) is the process of planning, organizing, directing, co-coordinating and controlling men, materials, machines and money so as to secure the optimum achievement of objectives. These elements of managing are relevant to the success of managing popular entertainment. In managing popular entertainment, these elements are used to ensure censorship, build morals and prohibit propaganda which could encourage cultural rights violations. This brings about respect for each others' cultural right within a nation irrespective of ethnicity and tribe. It is able to enhance mutualism which could translate into social, economic and political growth thereby influencing nation building. Nations and people appreciate nation building as important and that is the reason they strive to contribute through any societal instrument that could stimulate nation building. However, the process of government strengthening its political-will to provide enabling environment in which effective nation building oriented popular entertainment thrives.

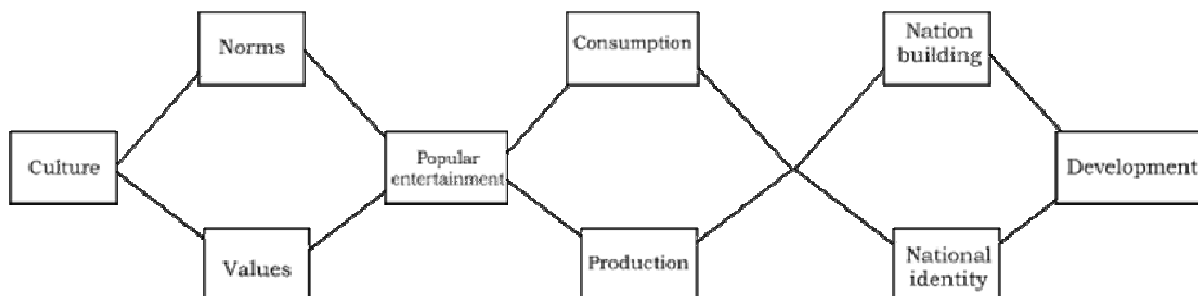
The led and the leaders are responsible for the articulation of how important nation building is to their nation through cultural policy planning and implementation.

### **Economic importance of managing popular entertainment**

In a world of scholarly postulations that seem to justify economic theory and practice as the only base for development, one would be forced to wonder what economic value has popular entertainment which is often viewed as a mere means of entertainment. Popular entertainment is also a reflection of the entertainment and informative view of a people's way of life. It portrays who a people are in totality. Human activity is a major constituent of a people's way of life as shown in culture. Human activity is driven by norms and values for economic aims and objectives. Cultural elements are integrated to form a system, including popular entertainment, which is a unit of this system among others. Cultural rationality dominates economic theory practice from its beginning to modern times and from its

micro to macro application. Contemporary social theorists have concerned themselves with the central role of economic implication in organizing and controlling popular entertainment activities. This has been obviously supported by "cultural turn" in recent social thoughts. The economy itself and the things that follow are largely controlled by norms and values, which constitute culture and inform popular entertainment. A common understanding of economics is the production, circulation and consumption of goods and services. The production and consumption of these goods and services depends on cultural values and norms. These values and norms of any society determines its life style and determines the demand and supply structure, which leads to development in a society. This reveals that no process of economic development-production and consumption takes place without a cultural form. The contradistinction between "the economic" and "the cultural" is no longer relevant as the cultural has been the base of economic process in various ways as long as human dynamic subsists. This is because man's cultural behavior includes economic behavior, which changes along his changing thoughts. In this context, the cultural turn has placed the market at the very center of cultural life of the consumer ever than before. Cultural turn predominates popular entertainment market with consumer information and orientation, as a result of cultural value, bearing in mind social political and economic stratifications. Consumers, however, understood economics as production and consumption of goods and services. But the effect of cultural turn is the centralization of production and consumption process of popular entertainment product and services. Popular entertainment products or services get a larger share of the market of that culture. Same goes with cultural aesthetization of products and services which are designed, promoted, advertised and packaged using panorama, concert and drama as a spectacle for potential consumer. All these are popular entertainment activities with economic motive. The increasing information, planning, managerial expertise in cultural application in economic and related processes is gradually enhancing popular entertainment product and service internationalization. This enables producers irrespective of where they are located to take their product and service to any market beside their locality having made the goods or services to conform to their culture. Consumers in turn undermined cultural background differences to accept products and services that have been acculturated into their own culture by way of popular entertainment aesthetisation.

Indigenous language however is a vital cultural constituent, which plays a vital role in product and service acculturation. Acculturation of popular entertainment goods and services provides market expansion, which in turn provides employment and technological advancement. On the other hand, the cultural industries-



**Figure 1.** Culture informs entertainment with norms and values.

books, audiovisual, translation, craft and design have their economic importance. The cultural industries are economically vibrant industries with unquantifiable contributions to development and irreplaceable vector in cultural diversity promotion. Being one of the largest industries, it cannot easily be measured as it covers all the industries, for example visual, performance, books, music etc is obvious that no nation can survive without cultural industries, it is on this note that united nations educational, scientific and cultural organization (UNESCO) has taken the lead to promote and encourage adequate management of National Cultural Policy vis-à-vis cultural industries. Presumably, the organization's intention on popular entertainment for instance, is to use its economic strength to fight against poverty by means of knowledge transfer and application. Knowing truly well that popular entertainment is another aspect of culture that has huge economic value that could be developed beyond the boarder of a nation for profit making by artistes and arts managers. Effective popular entertainment management has a vital role to play in the economic growth of any nation, social action and relaxations. In this sense, we need to think about economics and culture, whether formulated in academic discourse, policy statements common sense or lay knowledge. The marriage of culture, popular entertainment and economics provides a platform for everybody's participation in development process. However, the aim is to stimulate a vibrant economy. Popular entertainment has a powerful hold on man because his emotional foundation is built on culture whose elements inform it. Man acquires such a strong emotional commitment to his culture that it is almost impossible for him to question it, let alone reject it. In essence, popular entertainment products and services are scarcely questioned or rejected by the individual in whose culture such products and services have been made. The economic importance of popular entertainment holds stake in "cultural advertising and cultural tourism", two major economic means of a nation. Conceptual views and definitions of popular entertainment restrict one to believe that it has insignificant economic and developmental values. But a

given economy will rise to its peak if popular entertainment values of the people are adequately considered and employed in the planning and execution of economic and developmental projects. This varies, depending on the richness and commitment of the people to their culture. This is the essence of bringing popular entertainment from the margin to the center of popular entertainment and thereby redefine its management and implication. This will enable every society to respond swiftly and effectively to a rapidly changing world of popular entertainment. After several decades of economic and development manipulations, it is now clear that popular entertainment parameters are as important as the economic parameter of the individual society in a world of profound changes in technology, economy, social and politics. However, economic buoyancy does not guarantee effective popular entertainment and effective popular entertainment guarantees economic boost. This implies that cultural management must be properly engineered, with the right capacity to develop the cultural industries and its enterprises.

Infrastructure capable of presenting, promoting and preserving cultural heritage, as resource must be encouraged. For the economic profit of popular entertainment to be reaped, participatory approaches must be adopted. This requires the participation of the people, the managers and the government. It also requires identification, assessment, planning, implementation and evaluation of enabling government policies. The illustration in Figure 1 indicated that culture informs entertainment with norms and values, which are its two main components. While norm impute what is normal as an ideal or standard to which people think behaviour ought to conform to in society, value input the capacity to satisfy human want. These inform popular entertainment and lead to production, the engagement of physical and mental strength of persons in the production of popular entertainment while consumption implies the usage of a product or service to one's advantage. These are aided by technology, social interaction and political will of government, thereby contributing to national identity, and nation building. The entire process leads to production and consumption vis-à-vis development.

According to Krectner (1983), in each country these variables interplay to constitute economic importance of a world of popular entertainment, which should be managed. This is a process of working with and through others in order to achieve the goal of society.

### **Technological importance of popular entertainment**

One of the components of culture is material, which is a product of technological heritage. This constitute the ability of man to build on historical legacies through his creative energy artifacts and goods as well as innovate and invent in the face of new challenges to share in advances made in all parts of the world, benefit and to contribute to the enrichment of cultural life. This obviously, acknowledges the place of technology in providing broad access and advancement to knowledge. This is achieved through sharing in advances made in technology, which contribute to the enrichment of popular entertainment. Technology is an important transformatory tool for the purpose of efficiency, speed, and reliability in popular entertainment with a view to meet social, political and economic needs. Technology synergises vital active elements in popular entertainment. This has further enhanced discovery and advancement. Culture provides the base on which technology apply it's know how to achieve this advancement. A technologically transformed popular entertainment reduces import and increases output for self reliance. Cultural industries across the world are witnessing a massive technological transformation. Historical legacy of cultural technology is a data bank for research and development of equipment and goods that suits popular entertainment advancement in a particular society. It serves as a means of transfer of traditional knowledge to modern. The marriage of culture and technology was consummated at the creation of man, therefore culture and technology remains inseparable factors of development. As culture interacts with development, technology is its means of enhancing traditional skills and indigenous resources so as to encourage its contributions to economic and avoid social alienation between the different peoples of the world. It facilitates programmes meant to effect cultural change in a sustainable manner in a society. The success of technology in popular entertainment advancement depends upon the synergy which culture exerts on the process of acceptance. Popular entertainment and other local arts have been improved and advanced by technology through the introduction of fresh techniques and materials; this has also improved the market situation. The improvement and advancement made by technology on popular entertainment is made possible by environmental features that have been exploited by technology and economic practices.

As technology exploits environment to aid advancement of popular entertainment it directly and

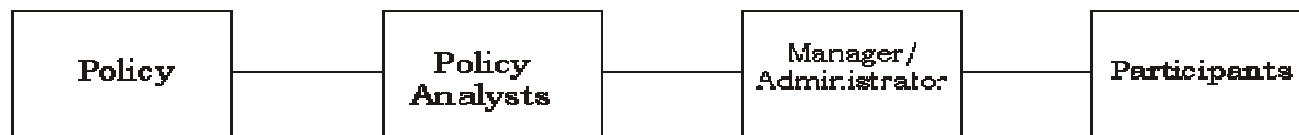
consciously interact with the culture of the people that is in turn emphasized and elaborated. Technology remains an important factor in popular entertainment transformation because it is one of the vital means through which culture transform into popular entertainment and enhance national identity and nation building.

### **MANAGING POPULAR ENTERTAINMENT**

In managing popular entertainment there must be an understanding of the various elements which form the mode of thoughts, beliefs, values and norms of different communities, which translate into the culture of a given society, interpret them and make them acceptable to the entire nation and beyond. The process requires management to avoid distraction and prejudging because of certain key issues that are fundamental to the existence of the people who form nation. Some nations are invented, by that I mean, they are made up of different ethnic groups. Managing popular entertainment in this situation is important because it helps to solidify nations made up of different racial groups resulting to syncretic identity. This is common in multicultural nations especially Africa towards nation building. This is the main objective of managing popular entertainment, which consists of other factors, which must interact to enable the realization of the objectives and emphasis must be placed on collective participation to void clash of class. Young (1979) offered a relevant definition to what a nation entails.

The nation is a community of people who feel that they belong together in the double sense that they share deeply significant elements of a common heritage and that they have a common destiny for the future. In the contemporary world the nation is far great portions of mankind the community with which men most intensively and most conditionally identify themselves, even to the extent of being prepared to lay down their lives for it, however deeply they may differ among themselves on other issues.

Certainly, identity is an element of an active culture in the community. Ethnic groups of same identity seek to improve their material well being using economic, political, social and technologically acquired internal resources which are utilized to raise their status. This, on one part is most commonly done through popular entertainment, which involves the most active age group. The participation of this age group ensures continuity of a peoples' culture vis-à-vis her popular entertainment. The management of popular entertainment should be programmed through the cultural policy to reflect the philosophy of national identity and nation building with greater priority going to formal and informal popular entertainment:



**Figure 2.** Centralized and decentralized system of participation in form of festivals and carnivals for leaders and participants.

- i) Stressing sociability, political and economic cohesion.
- ii) Participation rather than discriminatory competition and elastic approach should serve as a means to re-enforce technology that supports popular entertainment.
- iii) The cultural policy for popular entertainment must set management objectives where managers and participants must work together as partners.
- iv) Under-represented and deprived cultural ethnic groups should be encouraged, if possible given incentive to participate.
- v) Centralized and decentralized system of participation in form of festivals and carnivals for leaders and participants should be developed in this order (Figure 2):

In managing popular entertainment the policy should be central to enhance detailed participation and it could be decentralized to enhance national participation. It is better to have a centralized system at the upper level and a decentralized system at the local level. Both enhances participation at different points. Policy analysts, manager, administrators and participants' focus should follow the direction of the policy. It should be reviewed for the purpose of standardization and evaluation. The policy should not neglect or ignored any of the carnivals, dance, dramas, and festivals, etc of ethnic communities. Any other cultural forms integral to ethnic identity has its solidarity content; therefore, it must be recognized. Those cultural forms that are nature related in terms of environment should not also be neglected or ignored because they have their place in popular entertainment. Deutsch (1991) states that the management of popular entertainment must employ cultural elements which include dress, food, language, rituals, myths, symbols codes of relationship, mode of expression, ways of life – sustenance, polity, arts and values, ranging over such vast areas of life. The management of popular entertainment takes its full scale like every other business as a process of planning, organizing. Leading and controlling an organization's human, financial, physical and information resources to achieve organizational goals in an efficient and effective manner. This will put the management of popular entertainment in its right perspective along with its social, political, economic and technological benefits.

## RECOMMENDATIONS

For popular entertainment to impact on national identity

and nation building:

- i) It must be planned and organized through the cultural policy. Separate policies could be put in place at the central and local levels, particularly to strengthen participation focus.
- ii) In managing popular entertainment ethnic or racial discrimination must be avoided and put at zero tolerance.
- iii) Participation by all ethnic or racial groups must be encouraged and their contributions must be acknowledged whether it is of standard or sub-standard. If it is sub-standard or, perhaps has anti-national unity or identity elements they must be corrected through peaceful negotiation.
- iv) The social, political, economic and technological importance of popular entertainment must be identified and studied with a view to enhance their contributions to the management of popular entertainment and achievements of its intension.
- v) A reliable means of financing popular entertainment at central and local levels must be identified and sourced. Money appropriated for popular entertainment must be utilised judiciously and in order of the importance of all ethnic or racial participants' programmes. In as much as all participating groups or persons are important one or two of their popular entertainment should be important.
- vi) Physical infrastructure must be provided for central and local participation for all.
- vii) Racial or ethnic cultural elements must be seen at the central or local level as national elements and elitism and competition among participants must be avoided.
- viii) Information for participation must be evenly and effectively distributed.

## Conclusion

This paper concluded that National identity and nation building could be discussed at two levels: one as popular entertainment, a means of infusing various cultural values into one in defense of nationhood, and two as an emotional construct, eliciting an attitude of passionate conviction of belonging and identification with an infused national culture, in spite of an individual culture. Popular entertainment draws from culture, which inform social, political, economic and technological content of any nation. Culture, then becomes a source of popular entertainment through which artists, who are society's watchdogs draw materials for their creativity. They see all

the activities involved in social, political economic and technological pillars of nationhood and throw their good conduct and misconduct into questioning in popular entertainment. The artist soberly examines the activities of his immediate society and nation and input them in his or her entertainment content. Artists of various forms employ different medium in the popular entertainment industry. Through this medium he or she relay his knowledge of the society amidst popular entertainment. The management of popular entertainment is very important for every nation considering the fact that it wraps the collective and individual culture, which is the foundation of a nation. A nation is a home, which both individual and collective cultures belong. In a home an individual is a role player with an identity. In essence, popular entertainment is an entity within the home of culture, which informs it. This is because culture has other elements of culture. This identification gives a sense of belongingness to individual cultural elements among others. Cultural elements authenticity and identity implies responsibility and freedom for an individual to contribute to nation building through participation.

Participation is the flow which reveals how popular entertainment serves as a vehicle for national identity and nation building, through individual and communal

contributions, thereby opening the door to challenges and understanding between people of different cultures as well as enhance social, economic and technological growth and development in a nation towards using culture as a bedrock for popular entertainment for national identity and nation building in a multicultural setting.

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