INTERFACE OF SOCIAL MEDIA IN CONVENTIONAL MEDIA IN NIGERIA: AN OVERVIEW

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Abstract:

Technology will continue to develop and change how journalism is practice, it will bring with it new challenges and learning curves. What will not change is the public's demand for news and information, the kind that helps them manage their personal lives and make decisions as educated citizens in the public realm. While much discussion focuses on how we read the news, technology is changing the way we report the news. The image of a reporter showing up to a scene with a pen and a pad is iconic but will soon lose to the vestiges of time. This paper argues that the Newspaper media will continue to satisfy this public demand using the new tools of technological innovation. They will expand their audiences and engage them in novel and exciting ways. Therefore, justice was done to the discussion by providing answers to the following guiding questions: In what form are social media projected / displayed in prints and electronic media? What use have they been put into? For what purpose are they being used for? These are the guiding questions that the study aims to answer in this study. The study concludes that the Nigeria media sector can now be said to be equally exploring new media to leverage on its activities. Finally, the paper recommends that other newspapers in Nigeria should emulate The Punch newspaper and Channel TV in capturing new media in their daily print and broadcast contents.

Keywords:

Social media, traditional media, electronic media, media house, online television, i-punch, Channel TV

1. INTRODUCTION

Many traditional and non-traditional media outlets report and comment on how the Internet and social media, especially social networking, have begun to seriously affect news organizations and how they operate. Although newspapers currently face a crisis on how to make the news profitable in the digital age, that isn't this report's main focus. How papers will make money has been talked to death. So, instead, this report will focus on how social media, especially social networking sites like Twitter, has begun to affect the news organizations and changed- for better or worse - how journalists perform their jobs every day (Harper, 2010).

According to Little (2014) To say technology has changed the newspaper media industry is understating the obvious. While much discussion focuses on how we read the news, technology is changing the way we report the news. The image of a reporter showing up to a scene with a pen and a pad is iconic but lost to the vestiges of time.

As advances and familiarity with smartphone technology continues, research findings are continuously emerging (Aldhaban, 2012). For instance, in 2000 in the USA, it was learnt that a digital divide of mobile phones and the internet in terms of age, gender, income, work status and education was evident (Rice and Katz, 2003). Further, similarities in the adoption and use of mobile phones and Internet were apparent (Rice and Katz, 2003). Research was also conducted on the differences in gender terms in aspects of health related information, where within females aged 50 years old and above, age is a serious factor in amplifying the age divide as older adults are less aware of novel technologies (Xue *et al.*, 2012). In 2011, a study of health and caregiving among the 50 years old and above population identified that 79% of the silver surfers owned mobile phones, but only 7% adopted the smartphones. It was also learnt that within this age group, approximately half of the 50 years old and above groups used or intended to use mobile technology for health related matters. When considering the use of technology for only health purposes, 11% of the sample population used the technologies for basic health matters such as, weight, blood sugar and blood pressure measurements (Barrett, 2011). Such research studies assisted this research team to identify the benefits of smartphones for the older population and identified the existing gaps in adoption studies associated with older adults (cited in Jyoti, Sutee, Efpraxia, & George, 2014).

People asked frequently about the future of newspapers and, in particular, what does a successful future look like. For journalists, to be successful is to command multiple technologies and share news with readers in new and exciting ways. One example of what the future may hold for journalists lies with Google Glass and the likely explosion of wearable tech. Experts have such as Robert Hernandez, Journalism Professor at the University of Southern California, suggests that technology is advancing so quickly it is only a matter of time before mobile is outdated and replaced by wearable.

Therefore, the rapid diffusion of social media applications is ushering in new possibilities for nonprofit organizations to communicate with and engage the public. The ability for any organization – no matter how small – to adopt cutting-edge social media technologies presents substantial opportunities for a more level playing field. It also potentially 'changes the game' with respect to the types of resources and capacities organizations need and the strategies they may adopt in order to successfully capitalize on their social media presence. Such issues are of critical importance, yet our understanding remains weak. Only a handful of studies (Bortree and Seltzer, 2009; Greenberg and MacAulay, 2009; Waters et al., 2009) have examined any aspect of nonprofits' social media use, predominantly focusing on their efforts at 'dialogic' communication (Kent and Taylor, 1998 cited in Nah & Saxton, n.d.).

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The main purpose of this paper is to explore how the social media revolution has changed and will continue to change journalism and news organizations. To understand social media and its effects, one must read and analyze information gathered through journal articles, interviews and observations. However, this paper has gathered information through journal articles, observation and content analysis conducted by other researcher, such as Iwari and Ikenwe (2014) to buttress the argument in this paper.

This paper is divided into subtopics: a summary of the current state of traditional media; definitions and background information on what social media and social journalism are; social media tools professionals use and why; current event case studies in which social media played a role in reporting the news; ethical issues surrounding the social media shift; and how the future of the news media might look as a result of social media.

The goal of this paper, therefore, is to help boost understanding of what drives organizations to employ social media. To understand social media and its effects, one must read and analyze information gathered through journal articles, interviews and observations. However, this paper has gathered information through journal articles, observation and content analysis conducted by other researcher, such as Iwari and Ikenwe (2014) to buttress the argument in this paper. This paper is divided into subtopics: social media; organization's instrumental use of social media: a comprehensive explanatory model of four factors –strategy, capacity, governance, and environment;

To this end, we first propose a comprehensive explanatory model built around four factors – strategy, capacity, governance, and environment – that we posit as key to understanding organizations' adoption and use of social media. Drawing upon Facebook, Twitter, and other data from the 100 largest US nonprofit organizations, we then employ the model to examine the determinants of three key facets of nonprofits' social media use—whether they use it, how frequently they use it, and how often they employ dialogic relationship-building messages (Nah & Saxton, (n.d.).

2. LITERATURE SURVEY

2.1. SOCIAL MEDIA

Twitter. Facebook. Digg. MySpace. LinkedIn. The list of social media tools could probably run on for paragraphs, and today's technology changes so rapidly that many industries, including corporations and news media, can barely keep up. In the traditional world, newspapers, corporations, governments, or other types of leading organizations simply had to give out information, and people would consume it by reading or looking at it. But this seemingly tried-and-true method has started to transform. Simply making information available is not enough for today's public. Today's audiences expect to be able to choose what they read, and most believe they should be able to contribute content and opinions, too. This shift, sometimes called the social media revolution, is not the death of journalism as America always knew it; it's the birth

of a democratic movement that emphasizes some of journalism's key factors: transparency, honesty, and giving a voice to the person who doesn't have one (Harper, 2010).

Many traditional and non-traditional media outlets report and comment on how the Internet and social media, especially social networking, have begun to seriously affect news organizations and how they operate. Although newspapers currently face a crisis on how to make the news profitable in the digital age, that isn't this report's main focus. How papers will make money has been talked to death.

Mobile phone, a telephone used in wide area wirelessly connect cellular radio system is an umbrella word covering basic phone, feature phone and smartphone. Basic phone features focus on voice communication and simple services such as Short Message Service. A feature phone is a less powerful and has a smaller screen compared to a Smartphone. It also provides internet connections, but not using a 3G network. Feature phones also do not proffer application or software downloading. Moreover, the browsing feature is limited for a feature phone (Bridges *et al.*, 2010).

As the term 'smartphone' is used within the paper and is the mobile device of interest, a definition of the device is provided. A Smartphone is defined as a mobile device that allows users to make telephone calls, sends and receives emails, downloads files, provides an internet connection and uses applications. Current examples of smartphone brands are the Apple iPhone, Samsung Galaxy phones that proffer operating systems such as, Windows Phone or Android Operating Systems (Verkasalo *et al.*, 2010).

To understand the growth of smartphones in the United Kingdom (UK), in 2010, Ofcom estimated that 59% of the UK population are smartphones owners (Ofcom, 2011a). In the United States of America (USA), approximately 35% of the American population has a smartphone (Smith, 2011). It is also suggested that the direction of smartphones growth is increasing and not declining around the globe (IDC, 2013). When examining the demographics groups of UK society, it can be found that the younger generation is using smartphones more than older individuals (Ofcom, 2011a). For example, in 2010, only 9% of 55 years old and above individuals used smartphones in comparison to 39% of the 35-54 age groups (Ofcom, 2011a). Such differences clearly illustrate that a smartphone adoption gap exists between the younger and older generations (Cited in Jyoti, Sutee, Efpraxia, & George, 2014).

2.2. ORGANIZATION'S INSTRUMENTAL USE OF SOCIAL MEDIA

There are four dimensions that are critical to understanding an organization's instrumental use of social media. First, organizations choose specific communication strategies in order to achieve their socially driven mission. Second, the ability to successfully reach strategic aims is determined by internal organizational resources and capacities. When nonprofit organizations' preexisting capacities are coupled with the notion of organizational strategy, a set of tools is in place for understanding whether and how nonprofit organizations use social media. However, a

third dimension, the organization's governance structures, is essential for ensuring that resources are effectively employed and strategies properly implemented. Finally, the environment in which the organization operates helps drive both the selection and ultimate success of specific communication strategies (Nah and Saxton, n.d.).

STRATEGY

In nonprofit organizations the ultimate strategic goal is fulfillment of a *social mission* – the creation of public value (e.g., Lewis, 2005). The strategy an organization employs to fulfill this mission has implications for its adoption and use of new media (Hackler and Saxton, 2007). There are three different strategic approaches to mission fulfillment: fundraising, lobbying, and market-based. Some organizations attempt to fulfill their mission via a fundraising focus. Other organizations focus on lobbying and advocacy to achieve their goals. And others still employ a 'market-based,' fee-for-service strategy for effecting social change.

First, a focus on donors, as indicated by fundraising expenses, can be a defining strategic decision (Graddy and Morgan, 2006). Charities following a donor-focused strategy traditionally use mail and telephone solicitations, professional fundraising firms, and special events in order to raise funds. Social media have also recently become a popular fundraising vehicle (Nonprofit Technology Network, 2011). It is suffice to argue that organizations more focused on acquiring funds through external sources are more likely to adopt and utilize technologies, such as Facebook and Twitter, that enable them to reach and interact with a broader set of potential donors. Another way nonprofits seek to fulfill their social mission is through lobbying. Research suggests that, through lobbying and advocacy efforts, nonprofits have enormous potential to improve the lives of their constituents by contributing to democratic governance, influencing public policy, and empowering their constituents to represent themselves effectively (Guo and Musso, 2007; Suárez and Hwang, 2008). Advocacy can hence be seen as not just another service, but as a critical component of a nonprofit's responsibility both to its constituents and to the broader civil society. Organizations following a lobbying strategy may have different communicative needs; one may expect politically active nonprofits to be more motivated to use social media, given their interest in mobilizing—often rapidly—a broad external public to take action. To a large extent, the emphasis on a particular strategy is embodied in the amount of resources allocated toward that strategy. A third approach to effecting social change is to concentrate on market-based program delivery. Instead of generating revenues through grants or donations, organizations that concentrate on programs generate revenues through market-like fee-for-service transactions, and are thus what Hansmann (1980) calls 'commercial nonprofits.'

CAPACITY

The capacity and resources an organization can mobilize (McCarthy and Zald, 1977) in pursuit of strategically driven initiatives has implications for the adoption and use of social media. The first proxy for capacity is organizational size as reflected in total financial assets. To start, size affects the acquisition of new technology (Corder, 2001; Zorn et al., 2011). Moreover, as an

organization grows, it becomes more visible and therefore attracts greater attention and scrutiny by external constituencies such as the state, the media, and the general public (Luoma and Goodstein, 1999). This in turn may lead organizations to a larger social media presence to address these stakeholders' concerns. Size is also consistently a critical factor in determining both access to technology and the general 'IT capacity' of nonprofit organizations (Hackler and Saxton, 2007; Schneider, 2003). Finally, the use of social media is not cost-free—organizations with successful social media efforts must devote resources in terms of time and money—and larger organizations are better able to afford the investment. There are several arguments that imply a positive relationship for these factors with social media use. First, in line with diffusion of innovations theory (Rogers, 1995), older websites are indicative of earlier Website adopters; this might indicate an organization that is also more likely to be an earlier adopter of social media. Second, organizations with a substantial Website presence might feel pressure to use newer and more advanced technologies such as Twitter and Facebook. This could come through competitive forces, as organizations strive to maintain a new media-driven communicative competitive advantage (Porter, 1985); alternatively, the pressure might come from their large online user bases to continue to adopt newly emergent digital communication technologies. Third, as resource mobilization theory would imply (McCarthy and Zald, 1977), preexisting Web capabilities might constitute resources that organizations can mobilize in pursuit of additional Web-based goals (Kropczynski and Nah, 2011). There is in fact growing evidence that Internet and Website capacities constitute critical organizational capabilities for the successful strategic use of information technology (Hackler and Saxton, 2007). Website reach is also an indirect indicator of 'communication competency,' which in contingency theory (Cancel et al., 2009) is posited as a determinant of an organization's external trust-building efforts.

GOVERNANCE

The upper-echelons perspective (Hambrick and Mason, 1984) attributes major influence to organizational governance, and it has been found to play an important role in nonprofits' adoption of Web technologies (Saxton and Guo, 2011). Membership-based nonprofits are in important ways different from the average nonprofit organization (Smith, 1993). There are clearly defined organizational boundaries and areas of stakeholder concern (members vs. non-members). Especially relevant is that, unlike non-membership organizations, where the leadership is self-perpetuating, membership organizations have a more bottom-up, representative governance structure, and usually offer opportunities for members to partake in direct elections on strategic and leadership matters. Guo and Musso (2007) suggest that where such formal modes of representation are available, mechanisms of stakeholder communication and participation, such as that achieved by social media, are less urgent. An 'input' into the organization's governance: board size, a commonly employed measure of governance. To start, larger boards are more likely to have a social media 'champion' present, which prior research suggests is strongly connected to IT adoption (Howell and Higgins, 1990). More importantly, larger boards generally have more contact with the public, which facilitates fundraising and other externally driven activities (Olson, 2000). In effect, a larger board indicates greater external ties, which could spur the use of social media to solidify those ties.

ENVIRONMENT

The final determinant in our model focuses on organizations' external resource environment. This factor encompasses the pressures to adopt new technologies generated by external constituents and social and institutional forces (Corder, 2001; Zorn et al., 2011). It also reflects the ideas of resource dependence theory (Pfeffer and Salancik, 1978), wherein an organization's behavior is conditioned by the extent to which resources critical for its survival are controlled by actors in its external environment. This view of stakeholder relations holds that power, and in turn managerial attention, shifts to those stakeholders who control critical (cited in Nah & Saxton, n.d.).

2.3. GENERAL CHARACTERISTICS OF MASS MEDIA

Ilonze (2013) documented some important characteristics that are shared by all media generally. In his write-up he mentioned that the new media refers to those innate qualities possessed by the mass media institutions that tend to isolate and keep them apart as distinct entities and mutually bind them together as a system for the realization of the set goals.

The power and effectiveness of such medium is to a large extent, a function of the combination of its characteristics and they include:

(a) Simultaneity: This is an inherent ability possessed by the mass media which allows them report and present live coverage at an event; the event being presented as it is going on this special attribute also enables the media to overcome distance and time. Thus, making the event both close and immediate to the audience. The new media has greater edge over the print media or electronic media. In this regard, their ability to cover and report life event "event" on sport such as ongoing soccer competition, political and religious relies.
(b) Flexibility: This is the ability of a particular mass medium to easily change or adjust their patterns to accommodate last minute development in their message production or dissemination.
(c) Fidelity: This refers to the ability of a medium realistically reproduce real event and experiences to its audience. It is also the ability of any mass medium to "exactly" reproduce or transmit the original message in put, in the form it was fed in or without physical distortion.
(d) Immediacy: This factors simply refers to the relationship between the time, an event takes place and the time it is made public by a particular mass medium. Going by this discussion, it is clear that the new media exhibit more immediacy in every coverage than the print media.
(e) Portability: new media is portable, some new media device set like Smartphone, tablet and personal computer. No matter their size, they are easily transported to go everywhere (market, film, sport event, villages square, workplace) it gives information on political issues, it entertain (Ilonze, 2013).

However, the new media have some specific characteristics which set them apart from general characteristics of the mass media. This does not indicate that they do not exhibit the same general characteristics but that the new media also have in addition to the general traits the following specific characteristics as mentioned below:

DIGITIZED

In order to go up on the Internet in a manner others can retrieve, art must be put in a recognizable format. Digitization is accomplished through encodings for text in various languages, music, and video, along with protocols for exchanging the resulting data between programs and computer systems.

A painted canvass is host to unique brushstrokes that cannot be repeated. Fakes are routinely discovered by comparing brushstrokes in disputed paintings to brushstrokes in the original artist's hand. But when the art is digitized, the brushstroke is converted into a common format that can be extracted and repeated endlessly. Collages become the canonical art form—but on the Internet they potentially become much more intricately integrated than torn or scissored pieces of paper and fabric.

Digitization also permits any kind of data to be rendered as visual or audio experiences, subject only to the limitations of output devices. Thus, while digitization imposes rules on artwork (the artwork has to conform to the digital parameters, such as color choice or audio frequency range), it permits great freedom in the manipulation of the material that has been digitized.

MALLEABLE

Nothing is ever perfect - and the Internet makes it so tempting to improve what you have put up! Modern software lets the most technically naive writer or artist alter her work and show the results instantly.

The Western tradition of canonizing artworks and seeing them as fixed for all time is relatively recent. In the Renaissance, children might alter artwork commissioned and bought by parents years before, or new owners might alter works bought from the people who commissioned them originally, perhaps to add the new owner's portrait or coat of arms. Still, no one would feel the urge to climb a scaffold just to add one brushstroke to the ceiling of the Sistine Chapel. Art on the Internet, in contrast, could be subject to continuous change.

The combination of digitization and easy distribution over the Internet facilitates sampling, collage, mash-ups, and other reuse of material. Some musicians now offer the tracks to their recordings as separate files so that a particular riff can be incorporated by others in new recordings.

CONVIVIAL

The Internet allows art as mash-ups of contributions large and small from many people. A single author may try to maintain control, but will always feel the urge to incorporate suggestions he finds compelling from other people. Instead of jealously hiding a manuscript in a desk drawer till it's ready to spring upon the public, many authors now develop their creative works on public

sites. And because of the previous trait, the malleability of Internet content, people will feel the urge to suggest changes. The most Internet-appropriate artworks turn into group efforts, perhaps shifting one parameter this year and another parameter the next, always exploring past the art's own edge.

OPEN

In a medium that makes copying so easy, attempts to restrict distribution are probably not worth the effort—particularly if such efforts prevent the reuse of material that is one of the most interesting parts of the Internet experience. Thus, at least some of the most important artwork is accessible to anyone on the Internet, free of charge. This does not mean, however, that the old notion of the public domain will be retrieved. New art is likely to have licenses that assure certain rights to the original author as well as the viewers.

TOPICAL

Art that is constantly changing reflects the needs of particular times and places. Local personalities and fast-breaking news events find their way into artistic expressions. There's a long history to topical art. A troubadour would talk about a particularly beautiful duchess, for instance, while a balladeer would talk about a particularly beautiful duchess who was brutally slaughtered by the duke.

Topical art need not be ephemeral. We are still reading Dante's Comedia six hundred years after he died, including passages about people and events that you wouldn't know about unless you lived in Florence at the time he was writing. More recently (less than one hundred years ago) James Joyce similarly wrote about the people and events of Dublin. It may be no coincidence that both Dante and Joyce wrote while in some sort of exile from the cities whose details they reproduced so lovingly, as if bringing themselves home through memories. But now we need historical glosses to understand parts of their classics. The same is true for scenes in many of Shakespeare's works that rest on references to various parts of the London of his day.

APPLIED

Many of the new artists break down the barrier between art and other parts of life; aesthetic or affective experience becomes just one facet (and a facet increasingly expected to be present) in everything we do. Crafts have never recognized a boundary between art and practical living; nor have their modern mass-market equivalent, industrial design. In most cultures, music has usually served as an accompaniment to dance, ritual, or some other activity, and even the classical Western tradition turns up plenty of examples of background music, or what Erik Satie called wallpaper music.

As the new media take off, with large numbers of professionals and amateurs tossing their ideas into the pot, practical applications for the arts are inevitable. The entry of computerization into music has already established a habit of environments that include textured sound. And many

installations—for instance, screens of data about the local ecology displayed in an aesthetic manner—are presented as modern art when they might be seen more as educational projects.

Thus, a technology from the Preemptive Media Project called AIR is billed as an art project, but deals more with environmental education: it allows urban dwellers to view the exact composition of pollutants in the air as they move from one part of the city to another. It seems eminently reasonably that the new media—being malleable, topical, and applied—would be used to expose changes in user's immediate environment, which exemplifies those traits most intensely.

CONSTRAINED

The third wave of media may be open, unlike the second, but it might resist becoming a complete free-for-all like the first. There will probably be constraints: legal and licensing constraints as well as artistic and aesthetic ones.

Even when modern artists are happy to let others extract samples from their work, or alter the entire piece, they usually want some credit. And they often require, as fair play, that works based on their open work be released to the public under the same open terms. The most popular clauses in Creative Commons works pertain to these constraints.

Malleable art is also constrained, almost inevitably, by its software design. People are allowed to change particular parameters, such as the speed at which events happen, but not the actual events. They may be allowed to twist dials to invoke new effects, but not touch the basic assumptions on which the work rests. Because I've cited games as a major model for the new arts, let me use the popular site Second Life as an example of parameters. Second Life is luscious medium for artistic development, allowing people to try out new landscapes, new architectures, new clothing styles, and various forms of art and music. Second Life also permits a wide range of expression in the personalities people take on, through figures called avatars.

But there are certain things expected of avatars, no matter how much you stretch their parameters. These expectations are necessary so that people can interact coherently. For instance, avatars have built-in options for walking, flying, and teleporting themselves; these capabilities lay the basis for navigating Second Life and engaging in social interaction within it. If a participant decided, however, that it would suit her character to bicycle or swim, she'd have to design special features to do it.

It may seem odd to lump together legal constraints and technical constraints. But a technical constraint is a kind of a contract. As discussed in the earlier section on the digitized aspect of art, an artist produces a work in a format defined by a technical specification. The software that renders that work must unpack the format according to the same technical specification. Similarly, two computer systems exchanging the data use a protocol and format defined by a technical specification. If one side fails to adhere to the specification, the viewer either sees nothing or lacks part of the experience, such as proper graphical resolution or some interactive

feature. So the technical specification is like a contract, and the technical constraints should be familiar to people who deal with legal contracts.

Furthermore, legal constraints tend to become technical constraints, as seen in the development of Digital Rights Management (DRM, also called Digital Restrictions Management by critics). This legal difference described the symbiosis between DRM technologies and laws regarding twentieth-century media; the mere availability of DRM (let alone its already widespread use) augurs that it will make its appearance in new digital media as well.

2.4. FUNCTIONS OF NEW MEDIA

(a) To entertain: new media entertain the public through advertisement, drama audience participation, which also allows the masses to contribute their opinion on current issues. The new media has this function, an obligation.
(b) To educate: Educating the masses is another function of new media or instance in issues concerning health where the public needs to be sensitized on how to live healthy and take care of themselves, this can be seen in the ongoing programmes on the sensitization of the creation of awareness on HIV/AIDS.
(c) To inform: This is the fundamental function of; it passes messages across to the heterogeneous audience especially on event and happenings around the society.
(d) Cultural promotion: Through new media various cultures are promoted. New media promotes programmes through showcasing the culture of different group of people. With the main aim of promoting culture and uniting the nation through music and event. Harold Lass well (1948), identifies three functions of the media of communication Via surveillance of environment and transmission of cultural heritage.
(e) Correlation: Through correlation by explaining interpreting and commenting on the meaning of event and information, setting the Agenda and confer status and coordinate separate activities.

2.4. SOCIAL MEDIA USAGE IN NIGERIA NEWSPAPER: FINDINGS FROM PUNCH NEWSPAPER AND CHANNEL TELEVISION

In a study conducted by Iwari and Ikenwe (2014), it was found that The Punch has a section, i-Punch, dedicated to new media in its daily publication Monday to Friday. The i-Punch is equally dubbed by The Punch as "…your daily internet mirror". This further explains the intent of the section. The i-Punch was incorporated into the newspaper in February, 2013. The i-Punch has since maintained a steady representation on pages 14 and 15 of the Punch newspaper Monday to Friday.
The i-Punch captures new media issues under seven (7) subsections as follows:

a. *i-tip*, on the top of page 14, a kind of quotable quote on social media or technology;
b. Technology news usually culled from the internet, on the far left of page 14;

c. ***"Buzz… social media diary"***, at the base spreading across pages 14 and 15, it garners comments of the internet public from blogs, online communities and social media networks on at least three topical issues bothering Nigeria said or done by the elite class;

d. Report bothering on comments from Twitter and Facebook on major political or trending matters in the society; and also on an important personalities activities on Twitter or Facebook;

e. ***"Trending- Nigeria"***, at the top of page 15, with popular names making the headlines bulleted as it would appear on Twitter;

f. An educative corner on the far right hand side of page 15 just below "Trending – Nigeria" to teach on the use of social media and other internet technologies;

g. And also, there is the ***Photo of the day*** section that captures incredibly funny picture sourced from Facebook, BBM, blogs and other social media platforms.

As for the Channels TV, it equally deploys handful degree of new media in its news broadcast. Apart from having social media accounts with Twitter, YouTube, Google+, Facebook and others, Channels on most Fridays of the week, engages audience through Hangout on Google+ to discuss serious trending national issues. Channels also has mobile applications on which its programmes can be watched on iOS, Android devices and Blackberry with the latest addition been ***i-Witness***, a feature for the afore mentioned mobile devices that enable the general public to report/upload pictures and videos of events real time.

Additionally, many times on Channels TV programmes especially "Sunrise Daily", viewers' comments are read real time from twitter and other social media platforms. Therefore without having to call in or just sit down and watch viewers can participate on any matter up for discussion. Unlike CNN, Aljazeera et al, it is however not evident if Channels TV have ever used Skype, YouTube or others in that category to report news or used during a live programme. But lately Channels have video streamed live programmes notable among which was the funeral of the late iconic Nelson Mandela in Qunnu, South Africa and most recently, the just concluded World Economic Summit in Davos, Switzerland (Iwari and Ikenwe, 2014).

3. ETHICS AND E-JOURNALISM

Evidently, not all Web sites use traditional methods of source checking, editing, and establishing accuracy and credibility. Traditional media have made their name through their commitment to accuracy, and their reputation carries over to the Web. However, anyone can produce Web pages, and on unknown sites source credibility comes into question.

By extending their franchise to the Internet, established newspapers, magazines, and television bring brand names that people trust. Although the new medium has its own demands, established sources cannot abandon any of the rigor of their standards of accuracy and integrity as they move to the Web. News online cannot abandon the basic tenets of good traditional journalism — accuracy, balance, and fairness. If they do, they will be no more trusted than Microsoft and America Online and the other non-newspaper news sources on the Web. That will cause them to

lose their advantage — their reputation — and force them to battle these strong new competitors on the turf of slick presentation and hot new technology rather than content and credibility. Moreover, the new news sources will damage the traditional media's reputation.

Today when a story breaks, news consumers do not go to Web sites they have never heard of. They go quickly to the "branded" sites set up by established media. Indeed, the major news sites on the Web are all traditional names. In America, the number one site for news on the Web is CNN, followed by USA Today and ABC News. In Asia, a study conducted in 2000 by the magazine AsiaComputer Week placed Singapore's ChannelNewsAsia.com and AsiaOne.com as sites of choice for people seeking an Asian news perspective. News organizations need to maintain credibility if they are to keep their audiences online (Yau and Al-Hawamdeh, 2001).

One important issue relating to credibility is the line between advertising and editorial. Advertising now co-exists and sometimes takes a more dominant role than news on the Web page. Many journalists are concerned about the blurred lines between advertising and editorial content online. "In the heyday of the dotcom boom, jokes would abound on how writers were badly needed to produce content to fill the spaces between online ads," says Lau of ChannelNewsAsia.com. "Of course that does not hold true anymore. However, as the advertising dollar shrinks, and sites fight to stay afloat, the temptation to produce content favoring a sponsor over a non-sponsor is even greater. This is where editorial ethics are needed, particularly if the site belongs to a respected news organization. Viewers, users, and readers expect not to be misled," says Lau (Yau and Al-Hawamdeh, 2001).

Such issues inevitably lead back to the importance of branding and the recognized integrity of news organizations. If the news industry hopes to prosper online, it will be because recognized, branded news sites are accessed for their credibility as sources of information. If media let their concerns about quick profits and business alliances run away with traditional values, credibility will be eroded (Yau and Al-Hawamdeh, 2001).

4. CONCLUSION

By focusing on wearable technology today and developing strategies for its use, newspapers are in the position to be trend-setters in using Glass to record interviews, take photos and publish content using a device that could become as ubiquitous as a cell phone. Everyone uses technology in their daily lives to keep up with our social circles. Newspapers are using technology to ensure we can stay connected to the news, and thus, our community - whether local, national or global.

Technology will continue to develop and change how we operate – bringing with it new challenges and learning curves. What will not change is the public's demand for news and information, the kind that helps them manage their personal lives and make decisions as educated citizens in the public realm. Newspaper media will continue to satisfy this public

demand using the tools of technological innovation. We will expand our audiences and engage them in novel and exciting ways (Little, C. (2014).

Finally, Harper (2010) sum it up by saying that, as it has already done to a degree, social media will continue to change the way journalists gather and report the news. Reporters can find sources and disseminate information using social media tools. Eyewitnesses will become reporters, but the world will still need "traditional" journalists to go in and verify the facts. Perhaps in the future, professional journalists won't be so much pure information disseminators but truth disseminators. If you want to see what people say is happening right now, check Twitter; if you want to see what's actually true and what might be false, check CNN or *The New York Times*. In the end, no matter the direction it moves in or the new shape or form it takes, news organizations will never cease to exist as long as democracy and freedom of speech exists.

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