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Contents

Editorial

This is the 12th issue, no. 1 of *Styles of Communication*, the international journal which is published annually by the Faculty of Journalism and Communication Studies (University of Bucharest, Romania) in cooperation with the Committee for Philology of the Polish Academy of Sciences, Wrocław Branch, Poland. From 2009 to 2014, *Styles of Communication* was published by the "Danubius" University of Galați, Romania.

The main purpose of *Styles of Communication* is to show the unity existing within global diversity. As communication implies, besides the transfer of information to others and the decoding of the others' messages, the production of meaning within (non)verbal texts/objects is closely connected to interculturality, creativity and innovation and it needs a refining of styles in order to avoid misunderstandings.

This issue is a plea for interdisciplinarity as its aim is to include different perspectives on cultural studies, coming from different fields, such as linguistics, semiotics, literature, ethnography and advertising.

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This issue is focused on various approaches to political discourse and organizational communication.

We would like to see this journal as an ongoing project in which future issues may contribute to the exchange of research ideas representing broad communication - oriented approaches.

Camelia M. Cmeciu
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On Selected Mechanisms of Word Formation with Extralinguistic Implications in Mind: The Case of the English Lexical Field Medicine

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Abstract: In the history of English various word formation processes have contributed to the development of medical vocabulary. The primary aim of the paper is to present the influence of selected word formation mechanisms on slang lexical items in the English lexical field **MEDICINE**. In particular, we shall mention several lexical items that can be found in medical slang. Also, we shall analyse such lexical items as *roach*, *Bordeaux*, *FORD*, and *45C* which at first glance do not seem to be medicine-oriented. While analysing these lexical items, we shall observe what makes them creative, unique, insulting and/or unpleasant as well as puzzling and misleading for those who are unfamiliar with them. In addition, we shall try to determine plausible connections between their origin, history, and medical senses.
Key words: medical slang, word formation, shortening, eponymy, morphological hybrids, sense evolution.

1. Introduction

The field of Word Formation (henceforth WF) is one of the most traditional and topical targets of linguistic enquiry of today. According to Marchand (1960, p. 2), "[w]ord-formation is that branch of the science of language which studies the patterns on which a language forms new lexical units, i.e. words. Word-formation can only treat of composites that are analysable both formally and semantically". On a similar note, the much more recently published *Routledge Dictionary of Language and Linguistics* defines WF as the "[i]nvestigation and description of processes and rule-governing formation of new complex words on the basis of already existing linguistic resources". In the sphere of word-stock and its historical evolution, besides the whole array of intriguing semantic changes that occur at every and any stage of the development of any natural language, we observe various WF processes that contribute to the enlargement and modification of vocabulary resources.

The main processes singled out and discussed in the literature of the subject are *compounding*, *affixation*, *blending*, *hybridisation*, *shortening* (in the form of *acronyms*, *initialisms*, and *clippings*), *eponymy*, *conversion*, *coinage*, *onomatopoeia*, *back-formation*, and *reduplication*. While some of the processes listed above are very productive in certain languages, others are less productive. In turn, some of the processes are active at certain stages of the development of language such as, for example, the recent multitude of cases of acronymy in English, whereas the effects of others are easy to find at any and every stage of the development of human language such as, for example, affixation in the history of English (Baugh and Cable, 1993, pp. 63-67). In the main, those linguists who are busy studying WF processes agree and stress that *compounding*, *affixation* (especially *prefixation* and *suffixation*), *conversion*, and *blending* belong to the most productive WF processes in English (see, for example, Štekauer, 1997).

Here, we shall concentrate our attention on two processes that seem to be productive in one of the specialised varieties of English, that is *shortening* and *eponymy* that may be proved to be especially active in the rise of English slang lexical items related to the field **MEDICINE**. While the former process has become a part and parcel of present day lexical resourcefulness, the latter – in general English – is operative only on a limited scale. Apart from this, we shall also sketch the semantic evolution of selected lexical items that may be ascribed to the present-day medical slang to visualise how WF processes go hand in hand with modifications of the plane of semantic range of lexical items.

2. Shortening

Shortening, also known as *truncation* or *clipping*, has been defined in the literature in many ways. Usually, the process is referred to as an *abbreviation* formed as a result of the loss of word elements or the omission of syllables in words, or even the omission of words in compounds, phrases and longer units of language. According to Soloshenko and Zavhorodniev (1998, p. 60), "[s]hortenings (or contracted/curtailed words) are produced in two different ways. The first is to make a new word from a syllable (rarer, two) of the original word. [...] The second way ... is to make a new word from the initial letters of a word group". This distinction is of some importance to any data-oriented analysis because it provides a clear indication that the term *shortening* should be treated as a *hyperonym* rather than a *synonym* of the term *clipping*.

The process of shortening is either manifested through *clipping* or the meaningful combination of initial letters. In fact, we can distinguish five[1] types of *clipping*, that is *back-clipping*, *fore-clipping*, *fore-and-aft clipping*[2] (cases where the middle of the word is retained), *mid-clipping*[3] (cases where the middle of the word is clipped), and *complex clipping*. Each and every type of *clipping* forms a new word which – most frequently, though not without exception – carries over the meaning of the original word or phrase that

[1] Most experts in the field list three or four types; however, after analysing their categorizations it seems that one should rather speak of five types of *clipping*.
[2] The term has been taken from *The Oxford Companion to the English Language*.
[3] This process is rarely mentioned because cases of *mid-clipping* are relatively scarce.

has been clipped (e.g. *fall* < *fall of the leaves*).[4] Therefore, whether words are subject to *back-clipping* (e.g. *lab* < *laboratory*, *doc* < *doctor*, *exam* < *examination*, *photo* < *photograph*); *fore-clipping* (e.g. *quake* < *earthquake*, *copter* < *helicopter*, *varsity* < *university*, *phone* < *telephone*); *fore-and-aft clipping* (e.g. *flu* < *influenza*, *fridge* < *refrigerator*, *tec* < *detective*, *Liz* < *Elizabeth*); *mid-clipping* (e.g. *fancy* < *fantasy*, *maths* < *mathematics*, *specs* < *spectacles* (and/or) *specifications*); or *complex clipping* (e.g. *cablegram* < *cable telegram*, *navicert* < *navigation certificate*), they normally mean exactly the same as their non-clipped counterpart.[5] At the same time, clipped forms normally differ from the original form, as they tend to be marked with informal register of use, at least at the earliest stages of their existence.

The process of combining initial letters results in the production of *acronyms* and *initialisms*. In general, the two terms are frequently used interchangeably. However, in current *linguistics* they are employed to refer to two different mechanisms. The process, on a large scale, takes place with the ramifications of bureaucracy, institutionalism and growth of international organizations.[6] On the one hand, acronyms are words that are formed from initial letters and the resulting formation can be read as one complete word. For instance, such abbreviated forms as *radar* < *radio detection and ranging*, *scuba* < *self-contained underwater breathing apparatus*, *laser* < *light amplification by stimulated emission of radiation*, or *RAM* < *Random Access Memory* have – with time – come to be pronounced as one word, and in some cases they have become decapitalized and fully lexicalised. On the other hand, initialisms are words that are also formed from initial letters, but the resulting formations are pronounced as sequences of letters. For example, *FBI* < *Federal Bureau Investigation*, *DIY* < *do it yourself*, *DVD* < *Digital Versatile Disc*, and *USA* < *United States of America* are not pronounced as one word, but instead each letter is pronounced separately. One has grounds to say that with the passage of time initialisms show a general tendency to change their status and finally become acronyms, as borne out by the fact that many of them pass through the intermediary stage of acquiring plural form, such as *GI* (< *Government Issue*) and *VIP* (< *Very Important Person*) that already in the last decades of the 20th century started to take on plural endings *GIs* and *VIPs*.

Speaking of the extralinguistic *causa movens* behind the operation of the process, one may say that shortening provides a very convenient means to convey our thoughts faster while the transfer of the required information is in no way disturbed. Clipped and acronimised variant forms – historically speaking – tend to replace their morphological bases, and they frequently originate as terms of social and professional groups where a hint suffices to signal the intended meaning (Kleparski, 1983, p. 6). Evidently, today shortenings of all sorts are used far more often in the domain of slang than in any other field, be it

[4] One of the examples that may readily be quoted as an exception to the general rule is the sense of English *doctor* ('medical doctor' and 'academic title, Ph.D') as opposed to *doc* the use of which is restricted to the medical sense.

[5] Significantly, when a word is clipped, the remainder, which sooner or later constitutes a new word, must have a similar vowel-consonant pattern.

[6] Aronoff (1976) suggests that the roots of modern acronymy can be traced back to the Hebrew scholarly tradition where the names of sages were shortened by the device in question.

technical or scientific, because we – language users – value much the overwhelming *Bequemlichkeitstrieb,* that is the economy principle. However, it must be added that such principles as economy or ease of communication merely rationalise what has happened rather than predict what may happen in individual instances (cf. Kleparski, 1983, p. 11). Below, we offer a sample list of initialisms and acronyms, found in the sector of English medical slang:

Table 1. Division of lexical units related to *shortenings* that are present in medical slang.

Initialisms:	**Expansion of shortenings:**	**Meaning and/or sense explanation:**
APD	*Acute Prozac Deficiency*	'depression'
AQP	*Assuming the Q Position*	'deteriorating or dying with the tongue hanging out'
AWTB/AWTF	*Away With The Birds/Away With The Fairies*	'a patient who is totally confused'
B&T	*Bagged and Tagged*	'a body ready for dispatch to morgue'
BBCS	*Bumps, Bruises, Cuts and Scrapes*	'no serious injuries'
CBT	*Chronic Burger/Biscuit Toxicity*	'obesity'
CFT	*Chronic Food Toxicity*	'obesity'
CTD	*Circling The Drain/ Close To Death*	'close to death'
DRT	*Dead Right There*	'a dead patient at the scene of an accident'
DRTTTT	*Dead Right There, There, There and There*	'a dead patient and in multiple parts at the scene of an accident'
DWPA	*Death/Dying With Paramedic Assistance*	'death/dying with paramedic assistance'
EDGATWTTTF	*Elevator Doesn't Go All The Way To The Top Floor*	'thick'
ERNOBW	*Engine Running, No One Behind the Wheel*	'thick'
FDSTW	*Found Dead Stayed That Way*	'found dead stayed that way'
GDA	*Gonna Die Anyway*	'gonna die anyway'
GTTL	*Gone To The Light*	'died'
HBD	*He Be Dead*	'he be dead'
HTT(A)	*Hot Tots and Twats (Area)*	'the paediatrics & ob/gyn wing of a

		hospital'
HVLP	*High Velocity Lead Poisoning*	'gunshot wound'
ITBNTL	*In The Box, Nail The Lid*	'dead or dying'
LGFD	*Looks Good From Door*	'looks good from door (but not closely examined, possibly an obnoxious patient)'
LGFTC	*Looks Good From The Corridor*	'looks good from the corridor (but not closely examined)'
LMC	*Low Marble Count*	'low IQ'
LRO	*Luck Ran Out*	'cheated death before, but not this time'
NLPR	*No Longer Playing Records*	'dying'
RT	*Room Temperature*	'dead'
SHS	*Sullen, Hostile, Stupid*	'often an inner city drug/alcohol addict'
TLGP/TLR	*Two Legged Guinea Pig/Two Legged Rat*	'a patient undergoing experimental or extreme treatments'
TMB	*Too Many Birthdays*	'a person dying of old age'
TSL	*Too Stupid to Live*	'too stupid to live'
WNL	*Will Not Listen*	'a patient that will not take medical advice'
Acronyms:	**Expansion of shortenings:**	**Meaning and/or sense explanation:**
ART	*Assuming/Approaching Room Temperature*	'dead'
AST	*Assuming Seasonal Temperature*	'dead'
ATS	*Acute Thespian Syndrome*	'faking illness'
DOTS	*Dead On The Spot*	'a dead patient at the scene of an accident'
FABIANS	*Felt Awful But I'm Alright Now Syndrome*	'felt awful but I'm alright now syndrome'
FORD	*Found On Road Dead*	'found on road dead'
FOS	*Found On Street*	'an unidentified dead homeless person'
HONDA	*Hypertensive, Obese, Non–compliant, Diabetic African-American*	'hypertensive, obese, non–compliant, diabetic African-American'
HOP	*House Of Pain*	'nursing home'

MIDI	*Myocardial Infarction During Intercourse*	'heart attack during sex'
NARS	*Not A Rocket Scientist*	'low IQ'
OAP	*Over-Anxious Patient*	'over-anxious patient'
PITA	*Pain In The Ass*	'an uncooperative patient or relative'
SBOD	*Stupid Bitch/Bastard On Drugs*	'stupid bitch/bastard on drugs'
TEC	*Transfer to Eternal Care*	'dead'
VAC	*Vultures Are Circling*	'dying'
Back-clippings:	**Expansion of shortenings:**	**Meaning and/or sense explanation:**
ob/gyn	*Obstetrics/gynaecology*	'obstetrics/gynaecology'
quad	*Quadriplegic*	'quadriplegic'
Fore-clippings:	**Expansion of shortenings:**	**Meaning and/or sense explanation:**
oids/roids	*Steroids*	'steroids'
roach	*Cockroach*	'a patient, usually a dirtbag/ingrate, that cannot be killed despite near lethal complications of an already serious ailment'

Before we turn to the next process, one should mention that one can hardly confirm whether the lexical items assigned to the subcategory of acronyms are universally pronounced as one word or whether each letter is uttered separately, as in the case of initialisms. For instance, there are reasons to suppose that such lexical items as *HOP*, *MIDI*, *FORD*, and *HONDA* tend to be pronounced in the same manner as *hop*, *midi*, *Ford*, and *Honda* respectively, since the initial letters that have come to constitute these lexical items seem as if they were deliberately arranged in order to resemble the already existing words. Therefore, we are inclined to believe that *HOP*, *MIDI*, *FORD*, and *HONDA* as well as other terms whose structures resemble actual words deserve to be classed as acronyms.

3. Eponymy

The process of *eponymy* is by all means far less multifaceted and hence easier to define and handle. In short, the process involves proper names that are used in the formation of new lexical items, most frequently nouns and verbs.[7] To expand on the issue, the process

[7] Crystal (1995, p. 135) draws our attention to the fact that, somewhat confusingly, the same term is also sometimes

allows language users to name places (i.e. continents, countries, towns, and cities), inventions, trademarks, concepts, ideologies, awards, institutions, laws and adages, astronomical objects, scientific laws, phenomena, units, equations, constants, medical procedures and diseases, foods, minerals, sport terms, cartoon characters, etc., after the person who is usually associated with them. Examples of eponymy that may be readily quoted here are *Ali shuffle*, *Verner's law*, *Braille*, *Zeigarnik effect*, *Parkinson's disease*, *Nobel* (*Prize*), *Earl Grey tea*, *sandwich*, *Ferris wheel*, *degree Celsius*, *diesel*, and *watt*, to name but a few. Let us point to the fact that some of the cases quoted above, for example, *Ali shuffle*, *Verner's law*, or *Zeigarnik effect,* are related to specific professional terminology which means they are commonly employed in their respective fields of human activity, namely boxing, language history, and psychology respectively. Other terms, such as *Parkinson's disease* and *Nobel* (*Prize*), have become internationalised due to their importance and impact. Finally, there are words such as *Earl Grey tea*, *sandwich*, *Ferris wheel*, *degree Celsius*, *diesel*, and *watt* which have entered the general language a long time ago, and normally today's language users have no idea that the above words owe their presence to some individual person.[8] One has grounds to generalize and say that the mechanism discussed here is convenient and fairly productive in the formation of scientific terminology. Below, a sample number of eponyms related to current English medical slang are tabled:

Table 2. Selected eponyms used in medical slang.

Eponyms:	**Meaning and/or sense explanation:**
Aztec two–step	'diarrhoea acquired in Latin America'
Blinky the Fish	'radiologist'
Bordeaux	'bloodstained urine'
Buzz Lightyear	'a confused patient (dementia or drug-related); aka. *space cadet*'
Dunlop syndrome	'obese (spare tyre, Dunlop being a brand of tyre)'
fighting Darwin	'patients refusing essential treatment due to stubbornness or stupidity'
Freud squad	'psychiatrists'
Hasselhoff	'an emergency patient with bizarre explanation for their injury (David Hasselhoff had a bizarre shaving accident in which he hit his head on a chandelier; the broken glass severed 4 tendons and an artery in his right arm)'
Jack Bauer	'a doctor still up and working after 24 hours (after character in "24")'

used for the derived form. So, for example, the name of the French acrobat *Jules Leotard,* as well as the close-fitting one-piece costume which he introduced in his circus act may both be referred to as eponyms.

[8] It seems that exceptions to this rule are those lexical items that have not been subject to decapitalization.

Michelin's disease/disorder	'multiple spare tyres; obese'
Montezuma's revenge	'diarrhoea, especially when touched off by foreign food or a trip to a lesser-developed nation'
positive Hilton sign	'a demanding patient who expects Hilton Hotel luxury; indicates a patient who is well enough to leave'
Smurf sign	'a blue patient or a patient who is turning blue'

It needs to be stressed that the majority of medical eponymically derived words and phrases have long been incorporated into standard medical vocabulary, rather than medical slang. One of the reasons behind this evident rise in stylistic status may have been the desire to honour the people that formed certain concepts and/or were associated with them in some way, such as, for example, *degree Celsius* or *Parkinson's disease*. What is more, it seems that it is much easier to associate a specific surname, rather than a sophisticated medical term, with a specific disease, cure, invention, or concept.

4. A Special Case of Hybrids

As far as *borrowing* is concerned, it is somewhat difficult to state with absolute certainty whether one may virtually speak of a WF process or not, though – beyond doubt – the importation and incorporation of lexical items from one language to another means an enrichment of the loaning language through an extension of its word-stock. On the one hand, the term *borrowing* is used to describe words that are taken from one language and adopted in another one. Seen from this point of view, one can hardly speak of any WF process, but rather one should speak here of complementing the vocabulary of a language with words that were at one time taken from another language. On the other hand, borrowing, and specifically lexical borrowings, can be classified into three distinct subtypes, that is *loanwords*, *loanblends*, and *loanshifts*, and – as a special case of *loanshifts* – *loan translations* or *calques* (on this issue see, for example, Hockett, 1958, pp. 408-413).

Extralinguistically, the process of importation is a process that affects lexical items needed at a given moment of time, but it is not infrequent that a foreign lexical element may be commonly preferred over a native synonym or may be simply forced upon the language community by an oppressor, propaganda or repeated advertising (Kleparski, 1983, p. 8). In the context of the English medical language targeted here, out of the four subtypes individuated above, we are particularly interested in one category of loanwords, commonly termed as *hybrids*, that is internally complex words composed of constitutive elements that belong to at least two languages. In the history of English this process has become more and more productive over the years due to the need to create new terminology in various fields of science. What is more, the contact of the English language with a wide variety of foreign languages resulted in English acquiring and adopting a substantial amount of both words and derivational affixes. With time, a fair amount of loanblends currently found in the language of medicine composed of Greek and Latin elements have become anglicized such as, for example, *aquaphobia*, *claustrophobia*, *monolingual*, *hexadecimal*, *biathlon*, *television*, and *sociology*.

On a side note, we observe that not infrequently when a borrowed word is adopted into a loaning language, it may with time become a nativized element subject to further WF processing. While analysing the field **MEDICINE**, we encountered several lexical items that can hardly be assigned to only one WF category, and the following table provides a representative sample of such formations:

Table 3. Division of lexical items according to their combinations.

Morphological hybrids:	**Irregular lexical items:**	**Meaning and/or sense explanation:**
Free morphemes + numbers:	*"X" (e.g. 10th) floor transfer*	'dying; the floor number is always the next number on from the highest floor in the hospital'
	hi 5	'HIV positive; "V" being Roman for 5'
Free morphemes + initialisms:	*big C*	'cancer'
	C&T Ward	'place where comatose patients are placed in a hospital; short for cabbages and turnips'
	M sign	'a patient who just goes producing a *Mmmm* sequence'
	T&T Sign	'tattoo-to-teeth sign; a survival indicator; those who are tattooed and toothless will survive major injuries' or 'indication of a patient's insanity (more than 5 tattoos indicates a likely crazy person)'
	T-sign	'the number of untouched cups of cold tea at a deceased patient's bedside; used as an indicator of approximate time of death (i.e. the patient died but nobody noticed)'
Free morphemes + pictograms:	*dotted-Q sign*	'a *Q-sign* in which one or more flies rest on the patient's tongue'
	irreversible Q-sign	'a *Q-sign* which cannot be reverted back to the *O sign*; the tongue keeps falling back out of the mouth after it is pushed back in (a very bad sign)'
	O sign	'comatose patient with mouth open wide'

	Q-sign	'the rounded, open mouth of a dead person with the tongue hanging out like the tail of a capital Q'
	reversible Q-sign	'a *Q-sign* which can be reverted back to form the *O sign*'
	ward X	'the morgue'
Numbers + initialisms:	*45C*	'a patient that is one chromosome short of a full set; thick'
Free morphemes + rhyming reduplication:	*humpty-dumpty doctor*	'a physiotherapist or rehabilitation doctor (from the nursery rhyme verse "all the king's horses and all the king's men could not put humpty together again")'
Shortening + alteration:	*orthopod*	'orthopaedic doctor'
Shortening + rhyming reduplication:	*obs and gobs*	'obstetrics and gynaecology'

As shown by the data collected in the table above, one may speak of various combinations, the final result of which can hardly be attributed to one single WF process due to their multifaceted complexity. While, in general, these vocabulary items can be labelled as *hybrids* in the traditional sense of the word, they can hardly be treated in such a manner from the linguistic point of view because the very term *hybrids* denotes a specific group of lexical formations. A tentative term that will be proposed here is *morphological hybrids*,[9] and – given this label – one may speak of various other manifestations of the category, considering the fact that the terms represent the category of formations that are derived from one specific field, that is **MEDICINE**. It is worth pointing out that these formations are unique in many ways because they are characterised by general unpredictability of internal structure and many of them may be said to resemble encrypted messages. Obviously, such features may be claimed to stand for the major characteristic features of any slang language.

Having signalled the impact of the discussed WF processes in the development of medical language, let us now turn to the detailed analysis of the history of a few representative lexical items that may be classed as belonging to the above-mentioned morphological processes operative in the field **MEDICINE**.

[9] The term *morphological* should be understood as 'relating to the form or structure of things' (*OED*).

5. Roach

The lexical item *roach* represents the category *shortenings*, and – more specifically – it is a case of *fore-clipping*. In the history of English, there have been as many as six *roaches*, that is four nouns, one verb, and one variant form *roche/rotche*. We shall focus our attention on the specifics of the noun which is clearly a reduction of the full form *cockroach*. Etymologically, according to the *Oxford English Dictionary* (henceforth *OED*), the noun *roach* is the clipped form of *cockroach* which is apparently the adaptation of the Spanish form *cucaracha/cacarucha*, through *cacarootch*, and may be equated with the Portuguese *caroucha* and the Creole French *coquerache*. In popular belief, *cockroach* is associated by the mechanism of *folk etymology* with *cock* through the fictitious connection with the name of the domesticated bird.[10]

According to the *OED*, *roach* became an independent lexical item around the middle of the 19th century.[11] The primary historical sense of the clipped variant is the same as that of *cockroach*, that is 'the name of orthopterous insects of the genus *Blatta*, esp. *B. orientalis*, a well-known large dark-brown beetle-like insect, commonly called black-beetle, nocturnal in habits, and very voracious, infesting kitchens, etc., in large numbers. Also the American species, *B. occidentalis*, larger and lighter brown, found in bakehouses'. The only difference between the original full word and its short variant is their register value, since – almost without exceptions – shortened forms tend to be less formal. All in all, both *cockroach* and *roach* belong to the field **ANIMAL**, and – more specifically – to one of its subcategories, that is **INSECT**.

In the first half of the 20th century (1930s) the sense of the word was extended when the word became associated with human-specific territory. The secondary historical sense of the noun is 'a policeman' which positions *roach* in the field **HUMAN BEING** and, more specifically, in one of its thematic groups, that is **PROFESSION**. The *OED* informs us about the presence of yet another secondary sense, that is 'as a term of contempt: an unpleasant or despicable person, esp. a woman considered unattractive or licentious', which is also located within the frames of the field **HUMAN BEING**, though its thematic category is changed to what can be labelled as **HUMAN TRAITS**. One could say that *roach* underwent the process of personification which allows us to assign various traits, characteristics, and/or justified or presumed connotations to a person we refer to.

The tertiary historical meaning that is provided by the *OED* is 'the butt of a cigarette, spec. a marijuana cigarette'. This definition locates the lexical item in the field **TRASH**, yet – contrary to the previously discussed senses – one must share the standpoint expressed in the *OED* that this sense may also be attributed to another lexical item, and hence the ascertainment of the process of *reification* must be assumed with certain reservations. Below, let us exemplify some of the evidence given in the *OED*:

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[10] The etymology of the lexical item is explained in a similar manner in such lexicographic sources as *An Etymological Dictionary of Modern English* (henceforth *EDME*), *Origins: A Short Etymological Dictionary of Modern English* (henceforth *OSEDME*) and *The Facts on File Encyclopedia of Word and Phrase Origins* (henceforth *TFFEWPO*).

[11] The shortened form is chiefly used in American English.

Sense 1. 'The name of orthopterous insects of the genus *Blatta*, esp. *B. orientalis*, a well-known large dark-brown beetle-like insect, commonly called black-beetle, nocturnal in habits, and very voracious, infesting kitchens, etc., in large numbers. Also the American species, *B. occidentalis*, larger and lighter brown, found in bakehouses'.

1836-48 '*Cock-roaches*' in the United States..are always called '*roaches*' by the fair sex, for the sake of euphony.
1942 Her failure to get results kept her hopping like a *roach* in a skillet.
1976 The Postal Service is the kind of problem most members think shouldn't exist. It's like *roaches* in the kitchen.
↓↓
Sense 2. 'A policeman'.

1932 *Roach*, policeman.
1968 Not only is a policeman a bull; he may also be a *roach*.
↓↓
Sense [2]b. 'As a term of contempt: an unpleasant or despicable person, esp. a woman considered unattractive or licentious'.

1930 *Roach* (diminutif de *cockroach*): Prostituée de bas étage.
1942 Contemptible person,..*roach*.
1959 Unpopular girls (and on rare occasion unpopular men), with no reference whatsoever to looks, are *roaches*, beasts, and pigs.
↓↓
Sense 3. 'The butt of a cigarette, spec. a marijuana cigarette'.

1938 A pinched-off smoke, or stub, is a *roach*.
1972 I..took out my pot pouch and cigarette paper... I..rolled myself a joint... I had finished the *roach* down to my fingernails.

In its medical sense, which however does not figure in the *OED*, *roach* is used in the sense 'a patient, usually a dirtbag/ingrate, that cannot be killed despite near lethal complications of an already serious ailment'.[12] This definition assigns the lexical item to the field **MEDICINE**, the superordinate conceptual category **PATIENT**, and the subordinate category **HYPOCHONDRIAC AND/OR IRRITATING PATIENT**. In order to account for the connection between the medical sense of *roach* and its historically primary meaning, one must consider the connotations of the primary use of *roach*, but – at the same time – the relation between the primary and secondary sense may prove to be of some explanatory importance.

As far as the connotations of the primary sense are concerned, the sense of *roach* may certainly be claimed to be tinted with negative colouring which is the result of our fear

[12] See: http://messybeast.com/dragonqueen/medical-acronyms.htm [Retrieved April 27, 2019].

of *roaches* and our perception of them as unhygienic. Logically, such negative connotations certainly have extralinguistically contributed to our largely universally expressed despising of the insect, and hence any encounter with the representatives of the species is seen as unpleasant and unwelcome, if not downright repulsive. Such negative connotations may make the connection between the concept of <COCKROACH>[13] and the concept of <POLICEMAN> and <UNPLEASANT/DESPICABLE PERSON> more visible and understandable, since – as a rule – any encounter with either a policeman or an unpleasant/despicable person is far from being desirable, hence tends to be avoided.

Apart from the connotations specified above, in discussing the medical sense of the word, one must take into account yet another extralinguistic fact that the insects referred to here are pests which are difficult to exterminate because they normally come in large numbers, and they are stubbornly able to survive any rough and tough action taken against them. Seen in this light, it becomes easier to understand the nature of the conceptual bridge that links the original senses of the lexical item with its medical sense. The main element that may justify our line of reasoning is that the concept of <A PATIENT, USUALLY A DIRTBAG/INGRATE> seems to match the much unhygienic nature of the abstracted roach. Another element that may have been responsible for the formation of the bridge is the conceptual element <THAT CANNOT BE KILLED DESPITE NEAR LETHAL COMPLICATIONS OF AN ALREADY SERIOUS AILMENT>, which – on the insect level – corresponds to the difficulty of exterminating the insects. When combined, the two elements contribute to the negative portrayal of those patients who are unpleasant to the doctors, as they – *nolens volens* – have to treat the patient *ad infinitum.*

6. Bordeaux

The working of the category of *eponymy* in the context of medical slang may be exemplified by means of the history of the lexical item *Bordeaux*, the origin of which – despite obvious geographical associations – is far from certain. While many researchers agree as to the historically primary form of *Bordeaux* which is *Burdigala*, they seem to disagree about the origins of the noun. *Le Figaro*, one of the main French quality newspapers, in one of its publications named *Bordeaux, d'où vient ton nom ?*[14] reviews various theories, one of which says that the name *Burdigala* comes from two Greek words, that is *burgo*[15] and *galatico*[16] meaning 'Gallic borough'. Another theory says that the word originates from the words *burd* meaning 'muddy' and *gala* meaning 'shelter'. According to yet another view, *Burdigala* takes its name from two small rivers, namely the *Bourde* and

[13] In this paper, the convention of guillemets is used to encapsulate concepts rather than lexical items and their senses.

[14] See: http://www.lefigaro.fr/langue-francaise/expressions-francaises/2017/04/26/37003-20170426ARTFIG00019-bordeaux-d-o-vient-ton-nom.php [Retrieved May 12, 2019].

[15] There are grounds to assume that one may speak here either of the process of transliteration or Latinization of Greek *πύργος*.

[16] The lexical item *galatico* may be treated as resulting either from the transliteration or Latinization of *Γαλάτης*.

the *Iale*. The two more recent and somewhat more plausible theories provided in *Le Figaro* suggest that *Bordeaux* is either a combination of *burd* and *cala/gala* which would denote a 'stone shelter', or – alternatively – it goes back to Basque *burdi(n)gala* meaning 'iron castle'. Yet, because of the fact that there is no clear link between *gala* and the Basque language, some etymologists claim that *gala* may be related to the Arabic word *qal'a* meaning 'castle'.

The *OED* informs us that the historically primary sense of *Bordeaux* in English is 'a city in the south of France; hence, the wine made there, claret'. Thus, this sense assigns the lexical item *Bordeaux* to two individual semantic fields simultaneously. The first field is **LOCATION** and its thematic subgroup **CITY**. The second field that the original sense of the lexical item is linked to is **DRINKS**, and – more specifically – its two conceptual categories, the superordinate category **ALCOHOL** and the subordinate category **WINE**.[17]

The earliest quotation that testifies to the secondary meaning of *Bordeaux* that may be found in the *OED* comes from the beginning of the 20th century. At that time, *Bordeaux* was first used in the sense 'a shade of red produced by any of several red azo-dyes derived from beta naphthol'. This sense positions the lexical item in the field **COLOUR**. The *OED* also lists a tertiary sense, though its use is restricted to the compound *Bordeaux mixture* employed in the sense 'a mixture composed of blue vitriol, lime, and water, used for the destruction of fungi'. In this sense, the lexical item belongs to the field **DETERGENT**. What is interesting is the fact that the earliest quotation that testifies to this sense comes from the late 19th century which, in turn, suggests that the secondary meaning may have developed earlier than previously specified.

As regards other lexicographic sources, such as the *Thesaurus of Traditional English Metaphors* (henceforth *TTEM*), *EDME*, and *OSEDME*, they do not provide us with any information on the lexical item analysed here. The only sources where *Bordeaux* is listed in any of the above-mentioned sources, besides the *OED*, are *oxforddictionaries.com* and *TFFEWPO*. While the noun is itemised with similar definitions on *oxforddictionaries.com*, the description provided by *TFFEWPO* is slightly different because it defines *Bordeaux* as 'the largest of France's great wine areas, the province of Gironde, surrounds the port city of Bordeaux, after which the elegant red and white wines made there are named'. As one can see, this description focuses on the wine production areas rather than on the city itself. The reason why more emphasis was put on the wine production areas by *TFFEWPO* may be explained by the fact that the city of *Bordeaux* is famous for its wine. At this point, let us provide evidence of the sense range of the lexical item by quoting selected historical contexts extracted from the *OED*:

Sense 1. 'A city in the south of France; hence, the wine made there, claret'.
†*Bordeaux hammer* (humorous): 'a vinous headache'.

[1483 *Burdus* [*Burdeus*], ciuitas est, burdigallus.]
c 1570 His contagious stomack Was sa owersett with *Burdeous* drummake.

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[17] In addition, when combined with the noun *hammer*, the noun forms the compound *Bordeaux hammer* which is now obsolete. It was used in the sense 'a vicious headache' and could be appointed to the field **DRINKS** and the following thematic categories **ALCOHOL**, **WINE**, and **HANGOVER**.

1576 A *Burdeaux hammer* beating in his head.
1597 There's a whole Marchants Venture of *Burdeux*-Stuffe in him.
1836 Don't go abroad to drink sour wine, because they call it *Bordeaux*.
↓↓
Sense 2. 'A shade of red produced by any of several red azo-dyes derived from beta naphthol'.

1904 *Bordeaux*-coloured straw.
1909 The various shades of violet, blue, and what we have called *Bordeaux*.
↓↓
Sense 3. *Bordeaux mixture*: 'a mixture composed of blue vitriol, lime, and water, used for the destruction of fungi'.

1892 The *Bordeaux Mixture*, or 'Bouillie Bordelaise'.
1921 Bordelaise, or *Bordeaux mixture*..was first used to cover grapes growing alongside paths and roads to prevent 'finger blight'.
1959 The latter causes pod rot and can be dealt with by spraying with *Bordeaux mixture*.

When used in its medical sense, which is not found in the *OED*, *Bordeaux* means 'bloodstained urine'.[18] This sense of the lexical item positions it in the field **MEDICINE**, and – to be more specific – in one of its subordinate categories that may be phrased as **SYMPTOMS/CONDITIONS**. In order to account for the medical and the primary sense of *Bordeaux*, let us first tackle the problem of the relation between its primary and secondary sense. One may certainly claim that the relation between the senses is evident, as most wines are associated with the red colour. Yet, since there are also wines of rosé and white hue, the reason for choosing this lexical item to represent a particular shade of red posits a certain problem. One plausible explanation is that the very quality of the red *Bordeaux* wines brought recognition to the lexical item *Bordeaux*. Analogously, another equally reasonable possibility seems to lie in the need to distinguish between specific shades of red.

As regards the medical meaning, the connection between <BLOODSTAINED> and <A SHADE OF RED> is fairly transparent. As far as <URINE> and <WINE> are concerned, the most apparent connection between the two concepts is the fact that both are liquids, yet this fact in no way explains why *Bordeaux* developed the above medical meaning, since there is another lexical item, namely *Burgundy*, which has similar properties and – potentially – was in a position to develop the same sense. As to the question of why it was *Bordeaux* and not *Burgundy* or any other lexical item that developed this particular medical application, one should acknowledge the fact that *Bordeaux* wines may be far more popular than any other wines among medical staff. Also, one has grounds to claim that medical staff simply had an understandable need to deceive their patients into thinking that they are not the main topic of their doctors' conversations.

[18] See: http://messybeast.com/dragonqueen/medical-acronyms.htm [Retrieved April 27, 2019].

Nevertheless, even if we were to use the noun *Burgundy* instead of *Bordeaux* in this context, one may assume that the reference would be obvious due to the existing similarities of the liquids. What is more, despite the fact that absolute synonymy is extremely rare, it would be possible for the above nouns to co-exist and function in the medical sense because normally speakers deliberately search for the possible semantic nuances that may be distinguished between individual lexical items in order to avoid repetitiveness. Given this, there would be more variety to the medical slang which is essential when the medical staff wants to remain secretive and protect their patients from what they would understandably rather not want to hear.

7. FORD

According to the *OED*, in the history of the English language, there have been three *fords*, that is two nouns, one of which is a proper name, and one verb.[19] The historically primary sense of the noun *ford* that is not a proper name is 'a shallow place in a river or other water, where a man or beast may cross by wading'. In addition, this particular *ford* developed three secondary senses, that is 'a tract of shallow water', 'the sea', and 'a stream, current (primarily with reference to passage)', though all three of them are now obsolete. The second *Ford* which is a proper name is defined as 'the name of Henry Ford (1863–1947), American manufacturer of motor vehicles, used to designate the products of the company he founded'. As far as the verbal use of *ford* is concerned, the *OED* provides us with two senses. The historically primary sense of the verb *ford* is 'to cross (water) by means of a ford; to wade through' while its secondary sense is almost exactly the same, namely 'to cross (over) by means of a ford'.

Other lexicographic sources that have been consulted provide us with far more scanty information.[20] However, the lexical item targeted here apparently did not originate from any of the above-mentioned lexical items.[21] The word discussed here results from the process of combining the initial letters of four words, namely ***F****ound* + ***O****n* + ***R****oad* + ***D****ead*.[22] Therefore, *FORD* may be labelled as belonging to the category of shortening, and – more specifically – acronymy.

FORD is a lexical item that may be assigned to some location within the field **MEDICINE**, the superordinate category **DEATH**, and – more specifically – the category **DEAD/DYING**. While the origin of the lexical item is self-explanatory when we expand the acronym, any attempt to define the sense of the formation is a challenge because one can hardly find either a properly structured definition or a sample sentence that would

[19] Similar information is provided in *oxforddictionaries.com* [Retrieved May 4, 2019].

[20] The *TTEM* merely lists a few metaphorical uses of the lexical item, *EDME* and *OSEDME* provide us with two separate accounts of the morphological history of *ford* while *TFFEWPO* contains only a few extralinguistic facts about Henry Ford, an American manufacturer who founded one of the biggest motor companies.

[21] Interestingly, slang terms such as *FORD* can hardly be found in most dictionaries, encyclopaedias, or other lexicographic sources unless they are widely accepted and popularised.

[22] See: http://messybeast.com/dragonqueen/medical-acronyms.htm [Retrieved April 27, 2019].

provide a reliable hint as to its sense. One may safely assume that ***F****ound* ***O****n* ***R****oad* ***D****ead* simply refers to a dead person, yet we are in no position to determine whether the deceased person died on the road from natural causes such as, for example, a heart attack or as a result of a traffic accident.

One must also point to the fact that it is fairly easy to mistake the *FORD* discussed here for any of the other *fords* that have made their appearance in the history of English. In particular, it seems that the most probable mistake for patients and visitors to make would be the assumption that the medical staff is talking about a *Ford* car. This confusion results from the proper name *Ford* meaning 'the name of Henry Ford (1863–1947), American manufacturer of motor vehicles, used to designate the products of the company he founded' and the fact that this sense is the most widespread across the world. Based on our analysis, we can assume that if *FORD* does not specify the cause of a person's death, its meaning could develop later so as to specify a person who died on the road either from a natural cause or a traffic accident. If the latter sense were to be developed, the acronym *FORD* would, ironically, become related to the proper noun *Ford* which refers to cars.

45C

Finally, the formation that terminates our discussion is *45C*, which – in our terms – is a case of a *morphological hybrid* consisting of one number and one character, that is *45 + C*, the sense of which can be defined as 'a patient that is one chromosome short of a full set; thick'. This sense enables us to locate *45C* in the thematic category **LOW IQ** in the field **MEDICINE**. Although our attempts to find any information regarding this lexical item in the lexicographic sources have proved futile, one may try to reconstruct the origin of its sense on the basis of the definition of what a chromosome is. And so, according to the *OED*, 'each of the rod-like structures which occur in pairs in the cell nucleus of an animal or plant and hence in every developed cell, and are carriers of the genes' may be classified as a chromosome. Most humans have cells that contain 23 pairs of chromosomes, that is 46 chromosomes in total, yet there are individuals whose cells contain an irregular number of chromosomes, that is either 45 or more than 46 in total, and such chromosomal aberrations may be lethal or lead to physical and/or mental impairment.

Given this, we come closer to understanding why *45C* encodes the conceptual element <LACKING ONE CHROMOSOME>, though it in no way explains the connection between <LACKING ONE CHROMOSOME> and <HAVING LOW IQ>. This has led us to search for synonymous lexical items whose structures and/or semantic definitions would behave in a similar manner to *45C*. As a result, we found a blog from *Cambridge Dictionary*[23] which tackles the problem of how to refer to those who are characterised by lack of intelligence. Out of the few expressions listed there, the following ones seem to be of particular interest: *a few cents short of a nickel*, *a few bricks short of a load*, and *a couple of sandwiches short of a picnic*.

Note that what these expressions have in common is that they share a similar

[23] See: https://dictionaryblog.cambridge.org/2014/04/16/not-much-between-the-ears-how-to-say-that-someone-is-stupid/ [Retrieved May 3, 2019].

feature with the sense of the discussed lexical item that may be formalised schematically as <X SHORT OF A Y>. This feature provides a general frame that allows the speaker to produce their own variants which ultimately describe a person lacking in intelligence or common sense. Consequently, the connection between <LACKING ONE CHROMOSOME> and <HAVING LOW IQ> becomes somewhat more transparent, since <LACKING> is synonymous to <SHORT OF>.

8. Concluding remarks

The role of WF processes that have contributed to the development of English vocabulary can hardly be overestimated. Even more so, the development of professional lingos shows the remarkable involvement of various WF processes, very frequently operating jointly. While some of the processes have been active at various stages of the development of English, others seem to be particularly frequent in recent stages of the development of English. And so, one may certainly speak of a multitude of cases of broadly-understood abbreviation, that is economy-driven processes, during the course of the 20th and the first decades of the 21st century. This informally applied term covers the cases of initialisms, acronyms, and clippings, but it also has its share in other processes, such as blending and hybridisation. One may truly say that the manufacture of broadly-understood abbreviations is one of the fastest growing industries, not only in English, but rather in the world and its functioning today. Beyond doubt, wartime is certainly a good ground for the growth of abbreviations, but the enormous extension in the development of technology after World War 2 has caused the last half century or so to become a boom period; the rate of coinage has been so high that it is not far from the truth to say that thousands of abbreviations of all kinds in the field of science, economics, administration, military life, medicine, etc., have been created yearly in the Englishes of the world. Many of them have never come to be known outside their own professional circles, hence they have a small chance of catching on and getting into General English.

The main goal set to our paper was to discuss some of the WF processes the working of which is forcefully present in the formation of medical slang. While our analysis may be characterised as eclectic, we felt it necessary to choose and tackle the lexical items that derive from the operation of different WF processes, and which – at the same time – belong to several different thematic categories. Given this, we hope to have arrived at certain conclusions regarding both the development of medical slang lexical items and the causes that may be attributed to it. First of all, we have found evidence that allows us to claim that the senses of the medical lexical items that have been discussed in the foregoing often, though not without exception, derive from the historically primary sense of the word and the sphere of connotations that is normally linked to it. This causes medical slang to acquire a complex multi-level structure, as many of the lexical items are related to fundamentally different thematic categories, which – in a way – aids medical personnel in hiding the true sense of their utterances. Another element that may be viewed as a contributing factor in the evolution of medical slang is the purely extralinguistic difficulty of dealing with ill health and death that are a part and parcel of health service facilities on a daily basis. One may say that the morbid and frequently grotesque sense of humour that emanates from many formations in medical slang helps the medical staff cope with the hardships inevitably associated with their line of work.

Bearing this in mind, one should be aware of the fact that while it may not be difficult to establish some sort of connection and conceptual bridge between the medical sense and the historically primary sense of many lexical items, it is almost impossible to make reasonable guesses as to the meaning of such medical lexical items merely by knowing and basing on their primary meanings. Worse still, not infrequently acronyms and initialisms either resemble those words that are already in existence, which may be a cause of confusion on the part of the listener, or – alternatively – show no resemblance to any other existing words at all, thus leaving the patient who is uninitiated without a slightest clue as to what is being said or talked about.

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2016 Clinton's and Trump's US Presidential Campaign Texts: Adaptable Discourse for Global Political Players

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Abstract: This study analyzes campaign resources that Hillary Clinton and Donald Trump deployed to persuade the American electorate during the 2016 US Presidential Campaigns. The researcher considers eighteen advertisements as well as selected critical speeches representing their expansive campaign substances. Halliday's Ideational Metafunction serves as the device for processing the texts. A combination of quantitative and qualitative approaches is adopted to illuminate textual discourse features. The study demonstrates the extensive deployment of Material Processes for getting things done and Mental Processes to influence voters' psychological perspectives on issues to avoid any turbulent incitements. Further revelations exhibit the greatness of America as prime and sacred, outweighing personal interest of Hillary or Donald, becoming the next American President. That seems the reason for utilizing discourse materials negating enmity. As linguistic choices are great communicative tools in political domains, such strategies, the study suggests, might be employed to inspire peaceful co-existence in our world.
Key words: ideational metafunction, political discourse, political language, processes, terrorism.

1. Introduction

Perhaps, there is nothing more desirous in the entire global village in the current dispensation than a peaceful co-existence among its citizens in America, Europe, Africa, Asia, and other continents. Peace, one could attest, is the 'heartbeat' of both the global leaders and stakeholders. However, the peace of the world is intimidated by its inhabitants in so many ways and forms. Among other challenges, the political upheaval is one of the biggest threats that the world peace experiences. The seeming dominance of turmoil is a probable factor that has given rise to terrorism of many shapes. The author perceives terrorism in this study as a violent reactionary behavior towards 'unacceptable' political system and policy. As Çinar (2009) in particular comments, terrorism is like a cancer that exists in the current political system perhaps for its malfunction. If the political system functions well without errors the cancer cell, known as terrorism, will disappear in no time from the system, vice versa. One may not agree less that political players are sometimes the cause of the cataclysm that plunges the world into crises. Thus, the democratic distinctions involve mandatory linguistic nuances which deficiency will mar or hamper the vitality of proper campaign communications. The language deploys to influence citizens during electioneering campaigns is a big factor that persuades the followers to act in a certain way rather than another. In the cause of campaigns, politicians make promises that may not be kept. Some people employ offensive language to assassinate the image of their opponents and so on. It is upon the inspiration, induction, and instruction of the political players that the followers act without a check or respect for the law. Some of the crises in Africa, for instance, Boko Haram in Nigeria; and ISIS in Syria and Turkey, terror attacks in Pakistan, and other countries seem to be politically-motivated.

America and the European counterparts have been campaigning, conducting elections and transiting from one government to another, perhaps, without precipitating a major political crisis that attracts terror attacks. A relevant scenario was the 2019 electioneering process in Great Britain, leading to the transition in government. Since John Locke's theorization of the government of the people, by the people and for the people, and its practical implementation, democratic concepts have been established as norms of global governments (Unah, 1996). Although, the fact remains that democracy is a device that supports people's peaceful co-existence because the notion is the voice of the majority and other menaces that usually counts and dominates. In all, it is no gainsaying to establish that language plays a central role in all sorts of philosophical political theatres (Azenabor, 1998). Holmes (1918 apud Lee, 2013) accentuates that language is the blood of the soul into which thoughts run and out of which they grow. American electioneering campaigns' atmospheres over the years have been citizen-friendly. Other parts of the world – most especially Asian and African blocs – need to learn from the campaign communications' secrets and strategies. That recognition stimulates the author's interest to investigate the language of the electioneering campaigns of Hillary Clinton (*hereafter*: HC) and Donald Trump (*hereafter*: DT) in the 2016 U.S. presidential election. Perhaps, the understanding and classification of their textual constructs can be adapted as recommendation for global political players. That being said, the outcomes of the analysis might serve as a preventive measure to future terrorism insurgencies and atrocities informed via political tempests. The goals are to investigate the campaign lexemic contents of HC and DT as discourse facilities; and to evaluate how the HC and DT linguistic features are carefully chosen and critically utilized without hurting the opponents. These objectives assist in the study to answer the following questions: Are the campaign lexemic contents of HC and DT discourse facilities? How do HC and DT carefully choose and critically utilize their linguistic features without hurting the opponents?

To reiterate, the focus of the study is purely on grammatical choices, which refer to the wordings of a specific language (Halliday & Matthiessen, 2004). The author examines, in a systemic way, how the two contestants, HC and DT, for the post of American President manage their linguistic facilities without projecting any serious negative impact that can ignite crisis in the state. The meanings of their lexemes are exemplified through the applications of Halliday's (1994) Ideational Metafunction. Basically, the target is to analyze some campaign resources, which inform a recommendation of communication kinds to politicians as adaptable linguistic discourses that can suppress crisis and support peaceful co-existence among the entire world citizens.

1.2 Literature Review

This assessment connects three areas which make the work interdisciplinary. So, the investigation attracts cross-fertilization of ideas in the domains of politics, terrorism and linguistics. The connectivity of those terms projects the study as an object of digital humanities (DH) where conceptual and quantitative elements of various disciplinary concerns could be adapted as a unified whole. In that light, the analyst characterizes the review of literature into three segmentations: language of political campaigns; terrorism; and Ideational Metafunction – an instrument of analysis.

1.2.1 Political Campaign Discourse

Political campaign seems a remarkable start-up of a political system. It is incontrovertible that there are initial activities that politicians perform prior to the commencement of campaigns. Most of the activities are, perhaps, internally democratically activated. At the heart of winning an election situates the political campaign. This is because the political campaign, in Benoit's (2009) point of view, is phenomenal, evolved in political scenes in the middle of the 20th century (Biedermann, 2007; Jacobson, 2015). The campaign is a vital component that assists a political party to market the candidate; and at the same time, such a public enterprise is an avenue to propagate the programs of the party to the people. Having understood that the future of the state rests heavily on the candidate and the solemn promises made during the campaign, thus campaigners and party candidates intensify efforts to convince the electorate in order to secure their votes. The campaign team combines a number of linguistic facilities to persuade the electorate to take a decision that must favor the candidate and the political party in question. Owing to the campaign's significance, political players perceive the campaign as a pillar of winning an election. However, as the political campaign occupies the front stage of winning an election so also is the language utilized for the campaign, as mentioned earlier, very innermost to campaign activities. That view suggests that language and campaign processes are indivisible elements in politicking. As a result, one might classify the power of language and campaign activities as Siamese twins whose performances are inseparable.

1.2.2 Language in Politics

The role of language, as stated earlier, cannot be undermined in any human socio-cultural system. It is that credit that attracts extensive studies on the subject of language and campaign from advanced democracies of the west. Such profuse literature might not be available in most African soil where people experience checkered democracies due to military interventions. Of significance are extant literature on the language of advertisements (*hereafter:* ads) on Nigerian political transition to democracy (Awonusi, 1996), Nigerian English in political telemarketing (Awonusi, 1998), and analysis of cohesion of political discourse (Daramola, 2008). Given those identifications, an effective and efficient deployment of language aids matchless campaign communications that assist in wooing and mobilizing voters. That acknowledgment encourages Alonso and Camara (2014) to describe methods of influencing the electorate and the relevance of language in political campaigns. In Beard's (2000) perspective, the language which political players utilize in politicking permits readers to have the clue of their uncommon rhetoric. Chilton and Schaffner (1997) point out that, political linguistic elements during electioneering campaigns are deliberately and not accidentally employed. By implication, campaign discourses are choices particularly related to the political context and vision. Edelman (1977) and Schiffrin (1987) describe campaign language as a social practice that engineers huge social implements in a particular social setting. However, Gastil (1992) claims that linguistic facilities are used in political matters in order to assume power, control power and retain power. Following Gastil's argument, politicians employ linguistic nuances to mental-capitalize the followership and electorate.

No one can claim that studies on the American political campaigns are dearth. Rather, one can state clearly that there are variegated analyses in that regard. The researcher is aware of bachelor's theses on the political campaigns in American. For instance, Kulo (2009) examines some literary devices that Barak Obama and John McCain deploy to persuade the audience. Analogies, metonymies, and so on, in Kulo's (2009) expression, are explored to impose ethical matters on the people. It is also within the confinement of one's understanding that Diep (2012) produces a master's thesis, among other explorations, on the stylistic features of Barak Obama's speeches. The concepts of repetition, metaphor and euphemism are the outcomes of the study. In recent time, it is not amazing that at the PhD level verbal communications of American political players are studied. A relevant example is Day (2010) who focuses on the strategy of presidential campaigns. In a quantitative analysis, Day argues that campaign is a game and that adequate resources must be channeled to domains of priority where the campaigner can get higher votes than other spheres of influence. One observes Day's (2010) position in Thompson's (2013) and Dalamu's (2017; 2019b) quantitative analyses. Besides, scholarly articles continue to proliferate either in the U.S. or elsewhere regarding the elements of political campaigns. Particularly in the U.S., Bonikowski and Gidron (2015) investigate the populist style of presidential campaign discourse. Competition strategies of presidential candidates as well as Ralph Nader's campaign strategy in 2000 are subjects of study in Belenky (2005) and Burden (2005) respectively. The concern of Schumacher and Eskenazi (2016) is on the readability nature of the 2016 primary campaign speeches of the US presidential aspirants.

In corollary, the electronic media, print media, internet facilities are worthwhile and common platforms which politicians use to sell their brands. Political leaderships stage campaigns in critical domains. A campaign team promotes political ads in televisions, radios and the Internet websites. Campaigns may also involve the placement of billboards in strategic areas along with the distribution of flyers. The objective of those endeavors is fundamentally to secure votes. Words are tooling kits deployed to work on the psyches of the electorate. The effect of the lexemes can be very huge on the supporters of a candidate-cum-political party. If a group's favorite wins – that is on a positive note – every member of the group will be happy to celebrate. The other side of the coin is the inability of the candidate of a group to secure the required votes – that is on a negative side – from the electorate. That actually calls for remorse from the supporters. To avert fracas, the spirit of sportsmanship must come into play.

1.2.3 Election Aftermath

It is at that point of losing an election to an opponent that so many uncivilized countries begin to sit on 'the gunpowder.' At that very juncture, linguistic mechanisms utilized during the campaign and after the exercise might begin to manifest negative implications. A deep crisis might erupt right from the failure. And such might lead to political violence and terrorism which people witness now as global crises in a large scale that begs for solutions from governments, world bodies and researchers. That is the reason that during sensitization exercises there should be checks and balances on the kind of communications employ to motivate the entire political enthusiasts. Given the criticality of the aftermath of electioneering campaign communicative strategies, once again, this study places a premium on the language used by both HC and DT to persuade the public. The investigation demonstrates to politicians linguistic methodological recommendations that will suppress crisis and support peaceful co-existence of the entire world citizens.

Since the matter of terrorism is a global disaster, the threat has attracted multiplicity of literature from scholars and various institutions in order to proffer solutions to its inevitable stings. Among other discussions, Laqueur (1999), Stern (1999), Crenshaw (1981; 2011), Wilkinson (2001), USA Institute of Peace (n.d.), Hoffman (1998), Pillar (2001), Rubenstein (1987), Schlagheck (1988), Hasan (2010), Abadie (2004), and Albala-Bertrand (2000) echo economic, religious, socio-philosophical, political and ideological reasons as the causes of terrorism. However, Çinar (2009) and Crenshaw (1981) place terrorism at the mercy of political agitation and violence. On that note one could remark that politics is a major root cause of terrorism. This is because the political system and policy of a state in a way dominate and dictate the statuses of other areas of human socio-political, socio-economic and religious sectors.

1.3 Theoretical Scale

The Ideational Metafunction as a concept of Systemic Functional Theory (*hereafter:* SFT) provides a theoretical underpinning for the work. I have considered SFT suitable for this study based on its resourcefulness in textual analysis (Gerot & Wignell, 1994; Fontaine, 2013). One could also observe the relevance of SFT in its strength regarding the concept of choice. Eggins (2004, p. 193) argues that "formal grammatical approaches tended to prioritize the description of syntagmatic relations while functional grammatical approaches tend to prioritize the description of paradigmatic relations." In consonance with Eggin's comparative argument, Kress (1981) says that Halliday's (1994) theoretical framework provides explanations for the vertical axis of texts, yet, the conceptual value does not neglect the chain linearity. The core application of SFT revolves around the three metafunctions (i.e. Ideational, Interpersonal and Textual). Ideational, Interpersonal and Textual Metafunctions operate simultaneously in the creation of functional meaning in relation to context (Thompson, 2004, Butler, 2003, Halliday, 2013). Following Thompson (2014), certain aspects of the grammar support each of the 'metafunctional' schemas in a given textual analysis. For space and time, nevertheless, the analyst limits the conceptual schema to Ideational Metafunction as discussed below.

1.3.1 Ideational Metafunction

The writer might state that Ideational Metafunction is divided into experiential and logical relations. As Halliday (1994) claims that the Ideational Metafunction exhibits the content of the *goings-on* in a text. When a communicator uses language to interact, in Eggins' (2004) insight, the individual uses it to express either the world around him-/herself (external world) or the world within him-/herself (internal world). Eggins observes further that interactants use words to talk about their experience – to construct the world – where "some entity does something" (p. 215). Moreover, Ravelli (2000) remarks that the world around us (the external world) could be things, events qualities, and so on. The internal world could also be represented as – thoughts, beliefs, feelings, and so on. Halliday (1994) further describes 'experience' as consisting of *goings-on* – happening, doing, sensing, being, and become. Halliday adds that the clause is also a mode of reflection… and flow of events (Halliday, 1994). In Halliday's standpoint, speakers articulate their thoughts to explicate meaning potential in confidence. The module of realizing and analyzing meanings from this perspective, as Thompson (2004) submits, is known as Transitivity system (Kress & van Leeuwen, 2003; Dalamu, 2020). Consequently, the *Process* is brought about, most times, by nominal elements (*Participants*) involved in the event of negotiating and exchanging interactions. Nonetheless, it is also possible that a text may have circumstantial devices. These elements might be argued to function in the appropriate parts of the clause sometimes which relate the content with further information.

The *Process* in the transitivity system of English is contained in the verbal group which is the content of the message. The content, in Bloor and Bloor's (2013) standpoint, is central to a clause function in terms of meaning potential and linguistic analysis. Halliday (1985) argues that each of the contents has its own distinct way of presenting both the external and internal world to readers. Halliday and Matthiessen (2014) emphasize that Material, Mental, and Relational are the main types of process in English transitivity system. On the borderlines of the three major processes are Behavioral, Verbal and Existential (Halliday & Matthiessen, 2004) as illuminated in Figure 1, below.

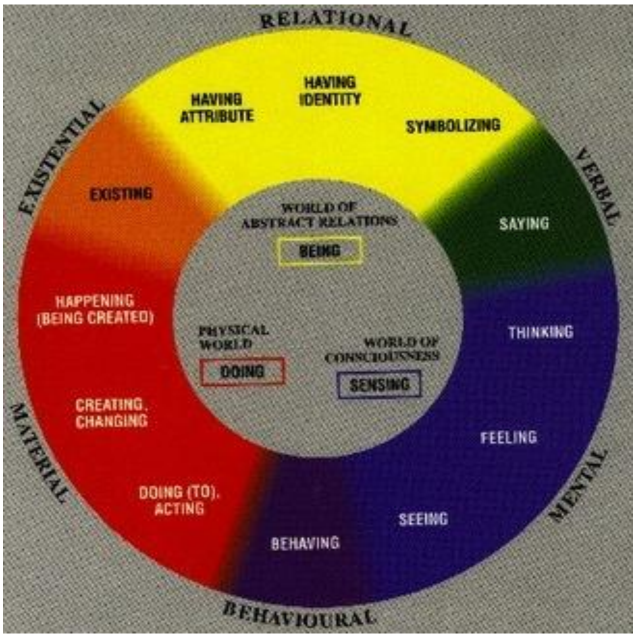


Figure 1.
Transitivity System (Halliday & Matthiessen, 2014, p. 216)

Figure 1 demonstrates a system network of the Ideational Metafunction in terms of Material, Mental, Relational, Behavioral, Verbal, and Existential processes. Material processes, in Thompson's (2004) articulation, involve the physical action of *doing* and *happening*. The Mental processes construe the speaker's inner mind of *imagination* and *consciousness* (Thompson, 2014). Relational processes are of *being* and *having* (Halliday & Matthiessen, 2004). Eggins (2004) posits that Behavioral processes relate to human psychological content. Verbal processes function as verbal communicative constructs and reported speeches (Ravelli, 2000). The existential processes, as Fontaine (2013) suggests, express existence of an entity, *there is.* To recap, there are six processes in the English Transitivity system.

1.4 Significance of the Study

The study adopts a digitized and critical approach, as theorized in Freddi (2013) to the investigation of the discourse patterns of the language used by HC and DT political campaigns. Language is the communicative vehicle of a politician to promote his/her candidature to the electorate. The gap that language bridges positions linguistic structures as obligatory implements in the campaign journeys of HC and DT to the White House. Then, the study shows the immense inputs of language to the attitudes of political enthusiasts as the individuals act in one way rather than another. The outcome can influence political observers to keep eyes on the lexicons utilized by politicians in their model of communications.

Besides, the examination could offer political actors a new insight into civilized and acceptable discourses in campaign periods and to demonstrate ways of deploying certain linguistic choices. The study might also contribute to the body of literature on the language of campaign that could assist to checkmate global crises of different facets. Thus, the investigation is probably capable to inspire researchers and governments to consider taking positive steps on political communications in respect of its peaceful propagations.

2. Method

2.1 Participants

As a practice in political clinks or bangs, there are no doubts that campaigns usually entail the deployment of variegated ads as well as speeches of different kinds in the print and electronic media to convince voters. Live campaigns are also part of the political deal. The distance of America to Nigeria was a constraint for the writer to witness HC and DT campaign activities. I monitored the terrain of the campaigns on CNN and other televised devices resulting to harvest 27 ads for each candidate. Thus, I relied on the Internet materials for obtaining the ads and speeches.

2.2 Research Design

I considered the sampling method as suitable for the selection of the campaign ads of HC and DT. This is because the sampling procedure can permit in deducing an informed but meaningful decision from the available ads. Nwabueze (2001) says that the sampling method dominates probability and non-probability procedures. Furthermore, I have employed the stratified sampling out of the other devices of random, systematic and cluster samplings. The choice of the stratified technique rested on the application of population sample in order to arrive at subject, being the final ads analyzed. In addition, the stratified sampling process enhanced accuracy, which also reduced the expenses of the project.

To recapitulate, the research adopted a stratified sampling model as a design that permitted one to classify each 'ads' of HC and DT into three sub-units (Patton, 2016). Out of the segmented population nine ads from each candidate were selected as more appropriate for the study. In the same vein, from the corpus of the speeches downloaded, only fourteen clauses operated in the analysis to represent the candidates' perspectives on racial, terrorism, and economic matters. Issues of life which address the behavioral quality, professional acumen, financial worth, gender, national treasure, and benefits of electorate, determined the choice of ads for the analysis.

2.3 Measures

An *hp*® *2000* laptop along with an *etisalat*® Internet modem served as the instruments of procuring the HC and DT campaign facilities from http://politicreviews.com;

http://thisweek.com; http://time.com; http://www.4president.us/websites/2016/hillaryclinton 2016website.htm; and http://www.4president.us/websites/2016/donaldjtrump2016website.htm. After that exercise, the researcher adjusted the downloaded ads in the laptop through the *Microsoft Office Picture Manager*® to the required shapes.

2.4 Procedures

The investigation considered few ads and speeches from the Internet. The author harvested fifty-four ads of HC and DT, as said earlier, from which eighteen ads were finally chosen for analysis. Also, at random, the investigator selected six clauses and eight clauses respectively from four different speeches of HC and DT as samples that address racism, terrorism, and economy in order to have a bit of ideas of the campaign concentration (Keyton, 2006). Following Maxwell (2013), I integrated a combination of qualitative and quantitative approaches in order to achieve an appropriate discursive blueprint for digitization enablement. Besides, the procedures assisted the assessment of HC and DT's discourses as goal-driven communication enterprises. In the qualitative approach, the analyst offered discussions based on the conceptual labels of the texts analyzed with their results from the analysis. The application of tables and graphs provided proper value representations in terms of functional frequencies (Fontaine, Bartlett, & Grady, 2013; Dalamu, 2018).

The study did not deliberate on bulk mails and comments of the public social media channels such as *Twitter, Facebook*, and *Instagram* to avoid data proliferation. As a constraint, it was difficult to secure the audience of HC, DT, and other political chieftains for the purpose of administering questionnaires.

2.5 Data Presentation

Tables 1 and 2 contain the clauses of HC and DT. The slash, '//', indicates a simple clause while '///' points to a complex clause. These symbolize the model and scope of clauses in SFL (Bloor & Bloor, 2004).

Table 1. HC and DT ads

Ads	HT	DT
1	///She can// & will///	//Donald Trump…make America great again//
2	///Stand by Weiner//I did///	//We shall overcomb//
3	///Keep calm// and elect Hillary///	///Vote Trump// and keep calm///
4	//Hillary Clinton for America//	//Thank you, Lord Jesus for President Trump//
5	///227 years of men.//It's her time///	//Trump build the wall//

6	//Make America great again//	//Trump tycoon//
7	///I would fight for the working & middle classes…// But I love to get things done///	///Shut the hell up!// Talking about our failures just helps terrorists!//Dissenters hate freedom///
8	//Believe me//	///I want you fired!// Trump 2016///
9	//Fighting for us//	//Trump total net worth claim $8, 373, 540, 000//

Table 2. Criticisms of HC and DT speeches

Focus	HC Criticism on DT	DT Criticism on HC
Racism/ Terrorism	//Inflammatory anti-Muslim rhetoric and threatening to ban the families and friends of Muslim Americans as well as millions of Muslim business people and tourists from entering our country hurts the vast majority of Muslims who love freedom and hate terror//	//Hillary Clinton is a bigot// who sees the people of color only as votes// not as human worth of a better future///
Economy	///There is a myth out there// that he'll stick it to the rich and powerful// because, somehow, at heart, he's really on the side of the little guy// Don't believe it/// //Even the conservatives experts say Trump's agenda will pull our economy back into recession//	//By the way, she's proposing a big tax increase today in her speech, her teleprompter// ///Hillary Clinton wants to tax// and regulate our economy to death///

In sum, the data analyses and results sections explore the above discourse resources to generate meaning potential.

2.6 Data analysis 1: HC and DT Ads

The analyses in Figures 2 to 5 represent the communicative resources of HC and DT. Precisely, Figures 2 and 3 are the analyses of the textual elements of the ads characterizing some personal features of HC and DT.

2.6.1 HC Ads

HCAD1	She	Can		&	will
	Actor	Pro: Material			Pro: Material

HCAD2	Stand by	Weiner		I	did
	Pro: Material	Goal		Actor	Pro: Material

HCAD3	Keep	Calm		And	elect
	Pro: Material	Goal			Pro: Material

HCAD4	Hillary	for America
	Carrier	Circ: Cause

HCAD5	227 years of men	It	‘s	her time
	Circum: Manner	Carrier	Pro: Rel. Attributive	Attribute

HCAD6	Make	America	first again
	Pro: Material	Goal	Circum: Manner

HCAD7	I	would fight	for the working & middle classes
	Actor	Pro: Material	Circum: Cause

But	I	like to get	things	Done
	Senser	Pro: Men-	Phenomenon	Tal

HCAD8	Believe	Me
	Pro: Mental	Phenomenon

HCAD9	Fighting	for us
	Pro: Material	Circum: Cause

Figure 2.
Analysis of HC ads

2.6.2 DT Ads

DTAD1	Trump Tycoon
	Participant

DTAD2	Trump	build	the wall
	Actor	Pro: Material	Goal

DTAD3	Vote	Trump		and	keep	Calm
	Pro: Material	Goal			Pro: Material	Goal

DTAD4	We	shall overcomb
	Actor	Pro: Material

DTAD5	Shut	the hell	Up
	Pro: Mate-	Goal	Rial

Talking about our ‘failures’ just	helps	Terrorists
Actor	Pro: Material	Goal

Dissenters	Hate	Freedom
Senser	Pro: Mental	Phenomenon

DTAD6	Trump	Make	America	great again
	Actor	Pro: Material	Goal	Circum: Projection

DTAD7	I	Want	you	fired		Trump 2016
	Senser	Pro: Men-	Phenomenon	al		Participant

DTAD8	Thank you Jesus	for President Trump
	Minor Clause	Circum: Cause

DTAD9	Trump total worth claim	$8, 737, 540, 000
	Token	Value

Figure 3.
Analysis of DT ads

2.7 Data analysis 2: Criticisms of HC and DT Speeches

Figures 4 and 5 exemplify critical facilities of the speeches of HC to DT and vice versa.

2.7.1 HC and DT Speeches on Racism-Terrorism

HC-CR	Inflammatory anti-Muslim rhetoric and threatening to ban the families and friends of Muslim Americans as well as millions of Muslim business people and tourists from entering our country	hurts	the vast majority of Muslims
	Senser	Pro: Mental	Phenomenon

who	love	Freedom		And	hate	Terror
Senser	Pro: Mental	Phenomenon			Pro: Mental	Phenomenon

DT-CR	Hillary	is	Bigot
	Carrier	Pro: Relational	Attribute

who	Sees	People of color only as votes
Senser	Pro: Mental	Phenomenon

Not	as human worth a better future
Pro: Mental	Circum: Elaborating

Figure 4.
Analysis of HC and DT criticisms on racism-terrorism

2.7.2 HC and DT Speeches on Economy

HC-CR	There	is	a myth	out there
	Pro: Existential		Existent	Circum: Location

that	he	’ll stick	it	to the rich and powerful
	Senser	Pro: Mental	Phenomenon	Circum: Cause

because,	somehow,	at heart,	he	’s	really on the side of the little guy
	Circum: Manner	Circum: Location	Carrier	Pro: Relational	Circum: Location

Don’t believe	It
Pro: Mental	Phenomenon

Even	the conservatives experts	say	Trump’s agenda will pull our economy back into recession
	Sayer	Pro: Verbal	

DT-CR	By the way,	she	’s proposing	a big [tax increase today in her speech, her teleprompter
	Circum: Manner	Senser	Pro: Mental	Phenomenon

Hillary Clinton	wants to tax
Senser	Pro: Mental

and	regulate	our economy	to death
	Pro: Material	Goal	Circum: Manner

Figure 5.
Analysis of criticisms on HC and DT economic agenda

Figures 2 to 5 above are the evaluation of HC and DT linguistic features as carefully chosen and critically utilized without hurting the opponents.

3. Results

This section displays tables and graphs in order to encapsulate the systemic choices of HC and DT campaign resources in relation to the messages of the ads and critical speeches.

3.1 HC and DT Ads Resources Recurrence

Table 3: HCADS analysis

Processes	Ad1	Ad2	Ad3	Ad4	Ad5	Ad6	Ad7	Ad8	Ad9	Total
Material	2	2	2	1	0	0	0	1	1	9
Mental	0	0	0	1	1	0	0	0	0	2
Relational	0	0	0	0	0	0	1	0	0	1
Behavioral	0	0	0	0	0	0	0	0	0	0
Verbal	0	0	0	0	0	0	0	0	0	0
Existential	0	0	0	0	0	0	0	0	0	0

The study translates Table 3 into Figure 6 for easily calibration and perception.

Processes	Total
Material	9
Mental	2
Relational	1
Behavioral	0
Verbal	0
Existential	0

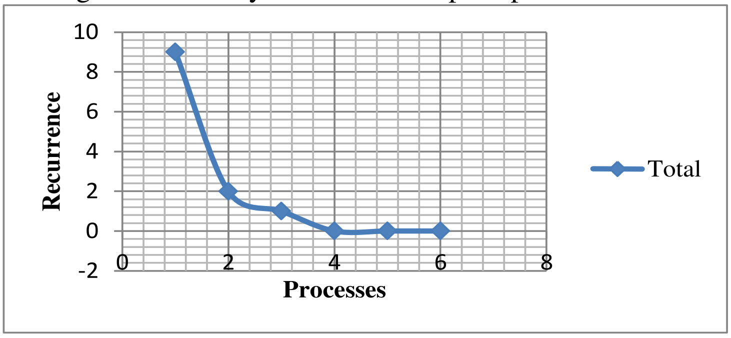


Figure 6.
HC ads analysis

The values of Figure 6, recapping the HC ads analysis of Figure 2, show that HC employs Material Processes with nine points as the key communicative element to motivate voters for acceptability with the application of Mental Processes pinpointing two positions in part.

Table 4: DTADS analysis

Processes	Ad1	Ad2	Ad3	Ad4	Ad5	Ad6	Ad7	Ad8	Ad9	Total
Material	1	1	2	0	1	0	2	0	0	7
Mental	0	0	0	0	0	0	1	1	0	2
Relational	0	0	0	0	0	0	0	0	1	1
Behavioral	0	0	0	0	0	0	0	0	0	0
Verbal	0	0	0	0	0	0	0	0	0	0
Existential	0	0	0	0	0	0	0	0	0	0

Table 4 is translated into Figure 7 for easy accountability and accessibility

Processes	Total
Material	7
Mental	2
Relational	1
Behavioral	0
Verbal	0
Existential	0

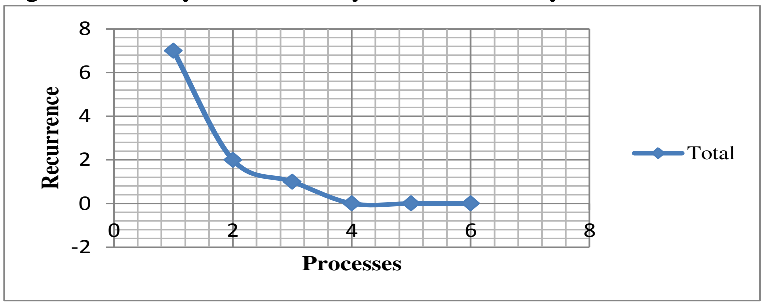


Figure 7.
DT ads analysis

Material Processes of seven points dominate the measuring scales in Figure 7, being the nature of semantic implications of DT ads. These processes of doing and happening, as investigated in Figure 3, are followed by Mental Processes, as exhibiting two points. Those values are indicators of the focus of DT to achieve persuasive goals from enthusiasts.

Figure 8 below reveals the relationships between Figures 6 and 7.

Processes	HC	DT
Material	9	7
Mental	2	2
Relational	1	1
Behavioral	0	0
Verbal	0	1
Existential	0	0

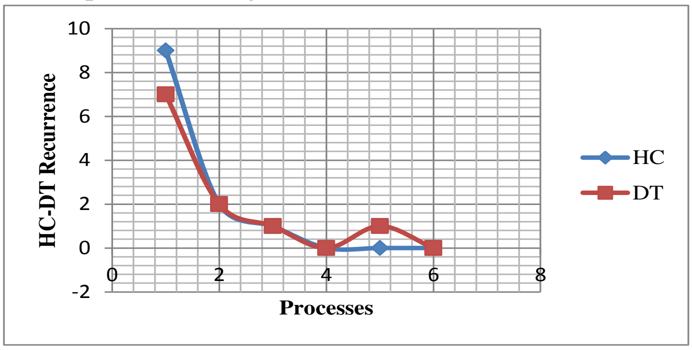


Figure 8.
HC ads & DTads analytical juxtaposition

Figure 8 demonstrates a similarity of purpose in HC and DT ads as deployed in Relational and Mental Processes with one and two points respectively. Convincing strategies rest on Material Processes as tools of winning votes. Mental Processes also play a part in identifying with American electorate. Therefore, one could submit that HC and DT focus more on proficient deeds and mental capacities of readers-cum-listeners, creating a form of action and emotion as apparatuses of psychological exploitations.

3.2 HC and DT speech resources recurrence

Figures 9 and 10 illustrate the interface between the speeches of HC and DT utilized to sensitize voters.

Processes	HC-CR	DT-CR
Material	0	0
Mental	3	2
Relational	0	1
Behavioural	0	0
Verbal	0	0
Existential	0	0

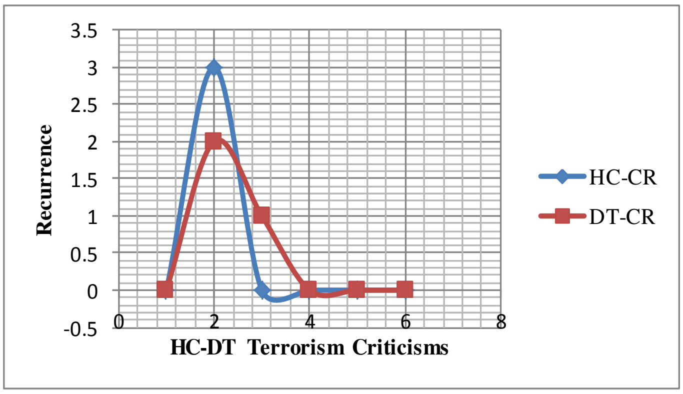


Figure 9.
HC & DT individual criticisms on racism-terrorism

Figure 9 explains that Mental Processes of two and three scores record the highest value among the operational processes. The statistic character indicates that HC and DT realize the intricate nature of racism-terrorism on the larger society. That understanding informs the use the Mental Processes to douse any tension that may trigger violence in America.

Figure 10 expounds the lexical relationships of criticisms of economic agenda of HC and DT.

Processes	HC-CR	DT-CR
Material	0	1
Mental	2	2
Relational	1	0
Behavioral	0	0
Verbal	1	0
Existential	1	0

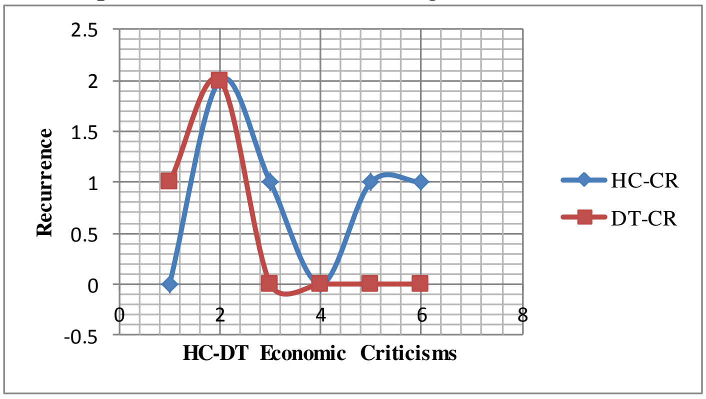
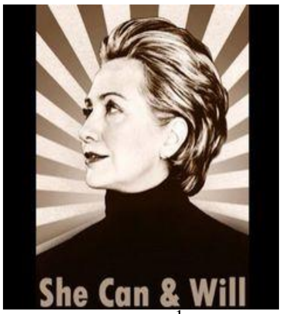


Figure 10.
HC & DT criticisms on economic agenda

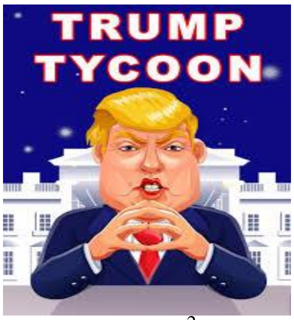
Speeches on economic issues in Figure 10 contain Mental Processes of equal functional frameworks as observed earlier in the speeches on terrorism. Perhaps, the campaigners follow similar linguistic routes because the messages are communicated live to the people. The paths of addresses also reveal the spirit of sportsmanship in HC and DT.

4. Discussion

The interpretation of the analysis focuses on two domains of structures and contents of the texts, illustrated in Halliday and Matthiessen (2014), and Dalamu (2019a). As a comparative study, the writer also effects a cross-fertilization of persuasive strategies of HC and DT in this section.



HCad1[1]



DTad1[2]

In HCad1, as analyzed in Figure 2, the text illuminates the proclamation of the governance potency of HC with the structural introduction of the Material Processes of *can* and *will*. The *can* and *will* are adopted from seemingly predominance philosophical management ethos of 'I know, I can and I will' (OECD, 2010). The coinages imply that HC possesses the wherewithal to properly manage America and the entire global terrain without nursing fears; and this candidate is well-prepared to voluntarily do that. In retrospect, the nominal group, *Trump Tycoon* in DTad1, seems a correlating communicating device that counters HCad1. *Tycoon* demonstrates the business capability and successful of DT. Although, HC might have broad experience in global governance, DT also contends that quality with his industrial wealth of experience.

HCad2[3]

DTad2[4]

[1] Hillary Clinton campaign poster retrieved on 13 February 2017 from http://www.4president.us/websites /2016/hillaryclinton2016website.htm
[2] Donald Trump campaign poster retrieved on 13 February 2017 from http://www.4president.us/websites/2016 /donaldjtrump2016website.htm

The phrasal verb, *stand by* (Eggins, 2004), that begins the clause in HCad2 is an indication of HC's loyalty to the situation of the person of *Weiner*. The Material Process proclaims HC's caring concern for people in challenging situations. In return, the message quickly responds thus; *I did. I did* is not only an answer to the previous clause; the component is a tactical association with *Weiner*. A similar partnership is in DTad2 as processed in Figure 3 where the text reads; *Trump, build the wall*. *Build* as a Material Process (Fontaine, 2013) compels DT to construct and revamp all forms of entities that seem ravaged. DT must serve, the construct emphasizes, as a mason to assemble anything that is damaged in America (homes, races, and infrastructures) into wholeness. The mission of the holistic approach is to woo voters and win their votes.

HCad3[5]

DTad3[6]

Observations reveal two ads of the same kind in HCad3 and DTad3. These are: *Keep calm and elect Hillary; Vote Trump and keep calm.* There is reversibility in the clauses (Halliday & Matthiessen, 2014). The 'goings-on' *keep* and *elect*; *vote* and *keep* are signals to the way that the two presidential contestants expect the electorate to behave. Both HC and DT necessitate the significance of peace before, during and after the election. Consequently, the two candidates do not only discourage hooliganism, violence, and terrorism; the individuals also nullify vices. Despite that the two candidates' optimism to becoming the next American President, the ambition upholds peace as being fundamental.

[3] Hillary Clinton campaign poster retrieved on 14 February 2017 http://www.4president.us/websites /2016/hillaryclinton2016website.htm

[4] Donald Trump campaign poster retrieved on 14 February 2017 http://www.4president.us/websites/2016/ donaldjtrump2016website.htm

[5] Hillary Clinton campaign poster retrieved on 15 February 2017 http://www.4president.us/websites/2016 /hillaryclinton2016website.htm

[6] Donald Trump campaign poster retrieved on 15 February 2017 http://www.4president.us/websites/2016 /donaldjtrump2016website.htm

HCad4[7]

DTad4[8]

The publicist fragments the process in *Hillary for America* as exhibited in HCad4. Structurally, one could say that Hillary is Participant and *for America* is Circumstance (Martin & Rose, 2013). However, the text associates HC with the US, representing a sacrificial offering for the entire nation. HC, the ad explains, can do anything in the defense of America. In the same page, the optimistic construct, *We shall overcomb*, might serve as a response to the HC's remark. DTad4 demonstrates optimism that is absolutely nurtured by the modality, *shall.* The utilization of *shall* reflects that DT and his enthusiasts are determined and assured of victory at the end of the political game. Possibly, *overcomb* is an ambiguous linguistic device ((Forceville, 1996; Perez-Sobrino, 2017; Dalamu, 2019c), which one might interpret as a recast of: (i) *overcomb*; and (ii) *overcome*. As *overcomb* is not a lexicon in English, *overcome* is a phrasal verb. Nevertheless, *overcomb* and *overcome* point the target audience to the same direction. The employment of *overcomb,* in the ad's point of view, positions DT as the one who will thoroughly 'rake' the electorate toward his side overwhelmingly beyond expectation. The Material Process, *overcome* (Brieley, 1995), is a signpost to the prevailing will that DT and his American people project to have over the opponents. Meanwhile, *overcomb* is a 'deviant' formation of *overcome*. The semantic implication is that DT will gather votes from every place, where American voters exist. Contextually, HC and DT associate with Americans for their votes. Probably, the understanding is that without the approval of the electorate, the road to the White House is inaccessible to them and will be eternally-blocked to jeopardize the yearning to express and exercise personal ambition.

[7] Hillary Clinton campaign poster retrieved on 16 February 2017 http://www.4president.us/websites/2016 /hillaryclinton2016website.htm
[8] Donald Trump campaign poster retrieved on 16 February 2017 http://www.4president.us/websites/2016/donal djtrump2016website.htm

HCad5[9]

DTad5[10]

The width of political campaign approach is *infinitival*. Such procedural behavior can take any shape as long as the idea can influence the voters within the scope of the law (Boydstun, 2008; Ekdal, 2012). It is against that backdrop that HC and DT utilize gender and freedom as tools of conviction (Ogilvy, 2013). HCad5 reads; *227 years of men. It's HER time.* The message begins with an orthographic clause (Hermerén, 1999; Cook, 2001) that indicts America of being a nation of men-president for over two centuries and a quarter without any interruption. The ad constructs a link to that remark by introducing a gender subject. *It's her time,* with emphatic *HER,* pleads with readers to vote HC, a woman as the American president in this dispensation, intending to break the barrier of gender. Perhaps, constructing significant interplay between men and women may give HC an edge over DT. The announcement of the concept of *freedom* serves as a nullifier of the gender dispute and broadcast. The last clause of DTad5 claims that *Dissenters hate freedom.* The declarative clause reveals that there has been an established presidential order in American. The norms of being president, perhaps, one of them is being a man, although, the ad cannot clearly dictate that. DT rides on the impression of *freedom* to counter the gender propagators. The score of DTad5 seems that there should be sovereignty of choice in all that people believe, and do in all things and at all levels. The Mental Process, *hate*, indirectly accuses the campaigners of gender as being biased.

[9] Hillary Clinton campaign poster retrieved on 17 February 2017 http://www.4president.us/websites/2016/hillaryclinton2016website.htm

[10] Donald Trump campaign poster retrieved on 17 February 2017 http://www.4president.us/websites/2016/donaldjtrump2016website.htm

HCad6[11]

DTad6[12]

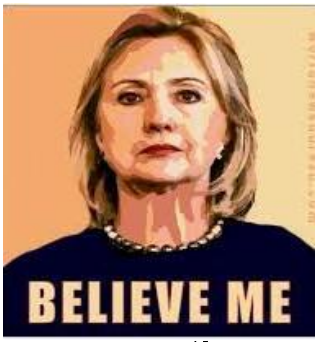
HCad6 and DTad6, as investigated in Figures 2 and 3 respectively, expemplify the burden of the welfare of America. *Make America first again*; *Make America great again* illustrate that assertion. The thematic structures of the two clauses begin with a Material Process, *Make*. The content indicates that HC and DT focus on the development of America as a nation in two dimensions; that is, to be the first among its equals as well as being the greatest in the global world. However, the two ads confirm that America does not operate in the position it ought to be. The current situation of America, the candidates elucidate, needs a rapid repositioning because the country currently operates below the expectations of the people. America as a nation needs thorough overhauls in all spheres. That is the reason for the emphatic adjunct, *again*, from both sides to epitomize the messages. HC and DT understand the desire of Americans for America to be the-best-and-the-greatest. So, the contestants identify with that by mentioning *first* and *great*.

HCad7[13]

DTad7[14]

[11] Hillary Clinton campaign poster retrieved on 18 February 2017 from http://www.4president.us/websites/2016/hillaryclinton2016website.htm
[12]Donald Trump campaign poster retrieved on 18 February 2017 from http://www.4president.us/websites/2016/donaldjtrump2016website.htm
[13] Hillary Clinton campaign poster retrieved on 19 February 2017 from http://www.4president.us/websites/2016/hillaryclinton2016website.htm
[14] Donald Trump campaign poster retrieved on 19 February 2017 from http://www.4president.us/websites/2016/donaldjtrump2016website.htm

HCad7 and DTad7 appear as a singular dramatic episode evolving from two different political scenes of a hero and heroine. The ads start with the first second singular, *I,* to manifest the mindset of each campaigner. While HC says that *I would fight…,* DT claims that *I want you fired*. The two clauses are alarming. HC directs the message to the electorate whereas DT refers perhaps to the current President Barak Obama of that time and the Democratic Party. The Material Process, *would fight*, explains the HC's contentious potency to proffer solutions to the challenges that the public might face. HC sustains the offering with *But I love to get things done*. The association in the text is for both the *working and middle classes*. *Love to get* as a Mental Process taxis demonstrates the passion of HC for the people. In DT's own word, there is no voters' satisfaction in neither the present model of governance nor the one intending to come in the next regime. DT longs or melancholically desires to remove the Democratic Party's office holders from the White House in 2016.



HCad8[15]

DTad8[16]

While HC asks people to have absolute trust in her qualities most especially on the promises that the candidates makes to the people, the opponents already appreciate the *Lord Jesus* for crowning DT as the President in waiting. HCad8 publicizes *Believe me;* DTad8 proclaims *Thank you Lord Jesus for President Trump.* The deployment of the cognitive process, *Believe*, is a premeditated lexeme adopted to work on the psyche of the audience who determine the aspiration and fate of HC. The messages of the ads lean toward religiosity. The appreciation of such a mental tendency is as a result of the vast majority of Americans being Christians. So, the concepts of *faith, trust, believe,* and so on serve as spiritually-inspired edifices.

[15] Hillary Clinton campaign poster retrieved on 20 February 2017 from http://www.4president.us/websites/2016 /hillaryclinton2016website.htm

[16] Donald Trump campaign poster retrieved on 20 February 2017 from http://www.4president.us/websites/2016/ donaldjtrump2016website.htm

HCad9[17]

DTad9[18]

Given that political players use what they have to achieve what they need, one cannot be surprised that HC's enthusiasts position the candidate as an activist for the masses, while DT followers demonstrate the degree of Trump's financial worth. One observes those tactics in *Fighting for us* and *Trump total net worth claim $8,737,540,000.* The two ads in HCad9 and DTad9 display the voices of third persons, probably, as narrators who describe some elements that characterize HC and DT. The counter-action that HC expresses and financial status that DT possesses have the capacity to inspire voters.

The counter accusation of HC, in Figure 4, rests on the fact that not all Muslims are terrorists and not all terrorists are Muslims either in US or outside it (Yahya, 2002; Kilani, 2015). Because of that distinction, researchers cannot deduce the logic thus; Muslims = terrorists (and in reversibility). It is that absolute claim and general assertion which HC reacts to. HC's reaction is in defense of American-Muslims and in the Diaspora. The application of the Mental Processes of *hurts, love* and *hate* is an attempt to psychologically influence the Muslims and at the same time protect them. The employment of those words communicates readers as a way of fighting for non-Christians from a general religious perspective. In reacting to that, DT identifies HC with racism. DT calls HC a *bigot*. In DT's point of view, HC is a pretender. Both HC and DT, in DT's argument, are guilty of the same offense of racial discrimination. That is why DT could not firmly deny the charge laid against him. The utilization of Mental Processes such as *sees* and *'does' not 'see'* come to the lime light in the message for a psychological purpose. From a critical perspective, intending to ban Muslims, their families, and friends from the US can be catastrophic. In a sense, such an idea can boomerang. The suggestion can awaken some Muslims to have sympathy for terrorism and create synergy with its executor to harass the US and entire global village more and more. Everyone has a right to a religion of his/her choice. The accusation and counter-accusation of both HC and DT confirm, as stated earlier, that terrorism is a product machinated through political ideologies (Crenshaw, 1981).

[17] Hillary Clinton campaign poster retrieved on 21 February 2017 from http://www.4president.us/websites/2016/hillaryclinton2016website.htm

[18] Donald Trump campaign poster retrieved on 21 February 2017 from http://www.4president.us/websites/2016/donaldjtrump2016website.htm

Two spheres appear as the areas of concern for the growth and development of a nation. These are the political and economic domains. On that plane, HC and DT have been touching how properly the economy of the US should be managed under their watch. This is because the status of the US economy to a considerable extent determines the standing and fairness of the global economy (Arora & Vamvakidis, 2001; Roach, 2004; Dees & Saint-Guilhem, 2009). That quest stimulates both HC and DT to discuss their managerial economic blueprints for America. From the statements considered in Figure 5, HC makes a reference to the supposed 'Trumpinomics' (*Trumpinomics:* The DT economic blueprint) that it is designed to favor and compensate the rich while the middle class suffers. HC adopts an attestation from DT's conservative allies to support her claim that the economic plan of DT will ruin America. Instead of DT to deny the argument the candidates describes 'Hillarinomics' (*Hillarinomics*: The HC economic blueprint) as heavy-taxation-syndrome. The emphasis on heavy tax can appeal to the electorate's compassion. Payment of tax (i.e. heavy tax) might not be acceptable to the people. Such a situation means that there will be a fall in the worker's net pay. HC and DT attempt to out-smart each other. In that regard, HC and her running mate, Kaine, have published a book 'Stronger Together' in September, 2016. 'Stronger Together', as HC and Kaine explain, x-rays, systematizes and synthesizes fifty policy ideas that can work. The thoughts are in contrast to Trump's sound bites and slogans in his website. The book contains some plans for America and how the policies can positively influence the entire globe. As observed in Figure 5, the contents of the economic speeches lean on Mental Processes of *'ll stick, don't believe, 's proposing, wants to tax* with the Existential and Verbal Processes. On the one hand, political players are chameleonic in attitudes who gather materials from any source to augment political campaigns. On the other hand, political actors behave as harlots whose mission is to be patronized by loyalists that will serve as horses to their supposed destinations.

5. Conclusion

Studies including Schumacher and Eskenazi (2016) have examined campaign languages of American presidential elections. To the best of my knowledge, those studies have not described their campaign linguistic features as either in relation to terrorism or with the applications of Ideational Metafunction. The distinctions of this very attempt gravitate towards addressing the shortcomings of previous studies in relation to language and terrorism, political language and SFT's meaning potential derivatives. As a result of the focus, this analysis could serve as an adaptable discourse that may transmute global campaigns to foster peaceful co-existence. Although, the study is a sample of the quantum of the campaign resources of the 2016 US presidential electioneering campaign, the reaesrch reveals that:

- HC and DT campaign discourses follow similar patterns. The texts use Material Processes (*can, make, fight, vote*) extensively as discourse facilities to get things done and make things happen as clearly shown in Figure 8.

- The candidates' linguistic features of criticisms also have a parallel shape. HC and DT display Mental Processes (*believe, like, want, hate*) as a means of influencing the reasonability of the audience as shown in Figures 9 and 10.

These outcomes show that HC and DT have analogous focus and target to inspire electorate to favorably-winning the 2016 presidential election. That is the reason for adopting prototypical processes of Material, Mental and seemingly Relational as a driving force of various campaign models. Besides, outside the candidates' personal interest these individuals prioritize the development and greatness of America as sacrosanct. Thus, it seems that each candidate is a watch-dog over each other.

HC and DT gauge the output of their texts to avert negative influences, press criticisms, experts' criticisms, opponents' criticisms, and criticisms from other countries that watch and are interested in the campaign procedures. Despite the cautions observed in the communications, there is a limit to what can be attained. That creates a wide room for criticisms from both edges. Nonetheless, the study indicates that the discourses of HC and DT are fair enough to discourage violence of any degree. The study further deduces associative facilities deployed as winning strategies, which are (i) partnerships with America, (ii) friendship with the people (US citizens and others and (iii) religious association. The candidates also demonstrate their passion in bearing people's burden to establish their concern for their welfare in all ramifications. Gender affiliation and wealth demonstration play some roles in the campaigns as a means of wooing voters to build confidence on the two candidates. The study also reveals the attempts by HC and DT to showcase their economic blueprints to the electorate and entire world in order to construct a wall of trust around their candidacies. Besides, each presidential candidate positions him-/herself as anti-terrorism and anti-racism in order to avoid violence emanated either from political, social or religious ideologies.

Having highlighted the importance of language in 2016 political campaigns of HC and DT, it is significant that global political players adopt mild words in campaign exercises. Fraternizing with their countries in truth and indeed, projecting the people as first in all their plans ought to be paramount. It is unwise for politicians to deny somebody his/her right for a reason of religious discrimination. In addition, the corpus of political campaigns' linguistic features could be produced as we have begun in this study. The corpus may serve as an adaptable template for politicians and a monitoring device to check their linguistic excesses in campaign matters. The corpus might also assist the United Nations to construct a political campaign policy that can be transplanted into the ways campaigns should be conducted all over the world. Consequently, political attitudes that generate violence all over the world may become history for peace to reign supreme in our world.

6. Research Implication and Direction for Further Study

The implication of language in human needs is massive. Language serves, perhaps, as a major communicative implement in human socio-cultural domains, including the political arena. During campaign activities, language plays an incomparable plausible role between the candidate and the electorate. Such characteristic can justify comparative analysis of past campaign discourses with the present. The study can be extended by collecting, selecting and analyzing HC and DT campaign materials deployed to entice voters in the electronic media, Internet spheres of the social media, and so on. The outcome of that could further be compared with the use of language in campaigns, for example, in Africa or Asia with the U.S. The results may show clearly the linguistic motivation that sparks crises in other continents of the world with solutions to such manifestations.

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Voters' Perception of Government – Owned Broadcast Media Coverage of Political Candidate's Campaigns in the 2019 Gubernatorial Election in Lafia, Nasarawa State, Nigeria

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Abstract: This research aims at evaluating voters' perception of government-owned broadcast media coverage of political candidates' campaigns in the 2019 gubernatorial elections in Lafia, Nasarawa State, Nigeria. The rationale behind the study was to find out whether the broadcast media provided equal level playing ground to all political contestants during the election. This was embarked upon against the claim that media ownership influence tends to exert pressure on the mass media during political campaigns. The study employed survey research design and the questionnaire was used as instrument for data collection. The agenda setting theory and the social responsibility theory of the press provided the theoretical framework of analysis for the study. From a sample of 570 respondents, the study found that the broadcast media gave a substantial coverage of the political candidate's campaigns in the elections to a very great extent (53.5%). The study further established that 54.4% of broadcast media coverage projected the ruling party (APC) and its candidate more than other political parties/candidates during the election. In this study I also presented the factors that predispose the media to give more coverage to a particular party or candidate. Being a candidate of the ruling party gives an aspirant an edge over other contestants. Other factors are popularity of candidates/parties, manifestos and policies of candidates, political party affiliation among several other reasons. The study further found that voter's assessment of the general performance of the broadcast media coverage of the election was not fair and balanced among the various political parties and their candidates. This is because the broadcast media did not give equal level playing ground to the various contenders. More attention was given to the ruling party (APC) and their candidate. Based on this therefore, the study recommends that broadcast media stations should adhere to the guidelines provided for political campaigns by the National Broadcasting Commission.
Key words: media, politics, election, perception, voters, campaign.

1. Introduction

The broadcast media has long been established as a veritable medium for communicating all kinds of information to the citizens in a democratic society. Over the years, the broadcast media have played significant role in political reporting and electioneering campaigns (Oboh, 2015; Eze, 2010; Galadima & Enighe, 2001). It is within the context of this role that this study examines electorate perception of government-owned broadcast media coverage of political candidate's campaigns in the 2019 gubernatorial election in Lafia, Nasarawa State. "The broadcast media is one of the most strategic means of wining the hearts and minds of the electorate who are the determinants and king makers in any democratic, free, fair and transparently credible election" (Kediehor, 2019, p. 211).The electorate generally relies on the broadcast media during electioneering campaigns to provide the needed information for them to make well-versed decisions. The mass media through their fundamental functions educate the electorate (Asemah, 2011; Hassan, 2010 & Nwokeocha, 2010). They serve as vital link between political candidates and the electorate. The media serve as a platform for political parties and their candidates to campaign for votes. Through their coverage of political activities, the public are able to make wise choices for the political candidates and parties to vote for. Within this line, Obot (2013) argued that the mass media have always remained a key factor in the political sphere in democracy during elections.

For elections to be free, fair and credible, the mass media must exhibit high professional standard in being impartial and neutral in the coverage of political candidates during elections periods. However, studies (Amunike, 2014; Asemah &Nwammuo & Edegoh, 2014) show that when the ownership of a country's media is vested in government or concentrated in the hands of a group of few individuals, the media tend to become mere megaphones of those in power. Lending credence to this assertion, Einstein (2004) considers that the more concentrated the media industry, the more the constriction of diverse public opinion across the communications landscape. According to Baker (2007), critics of the media denounce the hegemony of the media and the ever increasing power of the consolidated media conglomerates. He further notes that concentrated media ownership creates the possibility of an individual decision maker exercising enormous, unequal and hence undemocratic, largely unchecked, potentially irresponsible power.

It is no wonder then, that both political actors and their supporters deploy different persuasive strategies to elicit support and woo voters in order to gain and control power (Opoebi, 2005 cited in Ende, 2013). The Nigeria Electoral Act 2011 and the Independent National Electoral Commission's Regulations for political campaign stipulated the following guidelines for political campaigns[1].

a) A political candidate and his party shall campaign in accordance with the commission's rules and regulations during periods of elections.

b) State apparatus including the media shall not be employed to the advantage of any political party or candidate at any election.

c) Media time shall be allocated equally among the political parties or candidates at similar hours of the day.

d) At any public electronic media, equal airtime shall be allotted to all political parties or candidates during prime times at similar hours each day, subject to the payment of appropriate fees.

The above guidelines are some of the requirements that the broadcast media are suppose to observe in their coverage of political candidates and their parties during elections. Also, the National Broadcasting Commission which is the body that regulates

[1] Placng.org>factsheet. Retrieved April 10, 2020.

broadcast media in Nigeria provided elaborate guideline on political reportage. However, the availability of these guides did not significantly prevent professional breaches particularly among broadcast stations (Pate & Adeyanju, 2019). As noted earlier, media ownership and control seem to exert lots of influence on media establishments to take side in the coverage of political activities during elections. It is against this background that this study explores voters' perception of government-owned broadcast media coverage of the 2019 gubernatorial election in Lafia, Nasarawa State, Nigeria.

2. Research Questions

The following research questions have been formulated to guide the study:

RQ1: To what extent did the broadcast media cover the political campaigns of the political aspirants during the elections?

RQ2: Which political candidate/party received more coverage from the broadcast media during the electioneering campaigns?

RQ3: What factors predispose the broadcast media to project or provide more coverage to a particular party or candidate?

RQ4: What is the perception of the electorate on the performance of the broadcast media in the coverage of political campaigns during the elections?

3. Background and Context to the Election

The 2019 gubernatorial election in Nasarawa State, Nigeria was slated for March 2, 2019 by the Independent National Electoral Commission (The electoral body responsible for the conduct of elections in Nigeria). It is worthy to note that the election did not hold as scheduled. According to the chairman of the Commission, Professor Mahmood Yakubu, the Commission had to shift the election forward due to logistics issues[2]. This development was not only peculiar to Nasarawa State alone but was a directive that affects all the states in the country. Several of the election materials meant for the elections were not delivered to the various polling units in the different parts of the country. As a result of these issues the election had to be shifted to March 9, 2019. Even though the new date was received with mix reactions by political candidates, citizens and civil society organizations the members of the public had to abide by the pronouncement of the electoral chairman. The new shift in date for the election did not go down well with the opposition party. They claimed that the election was shifted by the government (the ruling party) because they intended to perfect their plans to ring the elections to their favor[3].

The 2019 gubernatorial election campaign in Nasarawa State started on November 18, 2018. This was the official date given by the Independent National Electoral

[2] https://www.premiumtimesng.com. Retrieved April 4, 2020
[3] https://www.premiumtimesng.com. Retrieved April 4, 2020

Commission for electoral campaigns to kick start in all the 36 States of the federation. In Nasarawa State, three dominant political parties contested for the gubernatorial seat in the State. The political parties were the All Progressive Congress (APC) which happens to be the ruling political party in the State, The Peoples Democratic Party (PDP) and the All Progressives Grand Alliance (APGA). The gubernatorial flag bearer of the APC was a foremost business man in the person of Engineer Abdulahi Sule. While the flag bearer of the PDP was a two time House of Representative member, Honorable David Ombugadu and the candidate of the APGA was a onetime deputy governor of Nasarawa State and former Minister for Information and Communication, Mr Labaran Mku. All the three gubernatorial candidates vigorously campaign during the election. They traverse the State to woo electorate to vote for them. Both of them utilized the broadcast media in the State to execute their political campaigns. It is against this backdrop that this study sought to unravel voters' perception of how the broadcast media covered political campaigns during the election.

4. Theoretical Framework of Analysis

The Agenda Setting theory and the Social Responsibility theory find relevance to this study. The agenda setting theory can be traced to Walter Lippmann's 1992 book titled *Public opinion*. Lippmann's argues that the mass media are the principal connection between events in the world and the images in the minds of the public. Following Lippmann, in 1963, Benard Chen observed that the press "may not be successful much of the time in telling people what to think, but it is stunningly successful in telling its readers what to think about. The world will look different to different people" (Chen, 1963, cited in Asemah, Nwammuo and Uwaoma, 2017, p. 74). Agenda-setting theory was formally developed by Max McCombs and Donald Shaw in a study on the 1968 American presidential election. In the 1968 Chapel Hill study, McCombs and Shaw demonstrated a strong correlation coefficient between what 100 residents of Chapel Hill, North Carolina thought was the most important election issue and what the local and national news media reported was the most important issue. Cohen (1963, cited in Asemah etal, 2017) asserts that the media may not be successful in telling people what to think but they are stunningly successful in telling them what to think about. Wimmer and Dominick (2000, p. 408) argue that "agenda setting by the media suggests that the public agenda or what kind of things people discuss, think or worry about is powerfully shaped and directed by what the media choose to publicize. The theory is relevant to the study in the sense that mass media sets agenda for what the electorate discuss or think in any election process. Hence, the media can be used to persuade the people to accept a particular candidate or political party during election". Supporting this view, Gibson and McAllister (2011) "claim that the media are not only widespread in politics but are also being used as a tool of communication for political campaigns." The broadcast media serve an agenda-setting agent when many news stories are brought to the electorate either through television, radio, newspapers or magazines (Gibson & McAllister, 2011).

The second theoretical construct that this study is anchored on is the social responsibility theory. The social responsibility theory is a brain child of the Hutchins Commission which is used often to explain or theorize present day press systems that espouse the responsibility of the press to the society. According to Ende (2013), citing Peterson, Schram (1956) and, Gunrantne and Hasim (1993), "(…) at the centre of social responsibility theory is the major premise that «freedom carries concomitant obligations; and the press which enjoys a privileged position is obligated to be responsible to society for carrying out certain essential functions of mass communication in contemporary democratic system»". Quoting Bitner (1989), Lucas and Tergema (2018) consider that the theory originates from the United States of America. By the turn of the 20th century, the printed press had been through the era of yellow journalism (a kind of journalism characterized by reckless reporting and unethical practice). Prior to this era, the press, through the efforts of freedom fighters such as John Milton, John Erskine, Thomas Jefferson and John Stuart Mill attained some considerable degree of freedom to operate without restrictions (formal/informal, constitutional or otherwise).

The theory formulated by the Commission on Freedom of the Press[4] had categorically prescribed for the mass media to:

- provide a truthful, comprehensive and intelligent account of the day's events in a context which gives them meaning.
- serve as a forum of exchange of comment and criticism.
- project a representative picture of the constituent groups in society.
- be responsible for the presentation and clarification of the goals and values of the society.
- provide full access to the day's intelligence.

Hassan (2010, p. 170) argued that the "social responsibility principle is to provide an entrance to different mass media minority groups. The journalist is accountable to his audience as well as to the government". In fulfilling their obligatory functions, the media should exhibit high level professionalism in upholding the basic canon of the profession like truth, objectivity, accuracy, fairness and balance in their reportage of events in society. Thus the media should be pluralistic, should reflect the diversity of their society and allow access to various points of view, including the right to reply. In regards to political campaigns during elections, it behooves on the mass media to grant access to all political parties and candidates the latitude to educate the electorate on their policies and manifesto's. In doing this, the media should not give preferential treatment to one political opponent or the other. In terms of reporting or covering campaign programmes, the mass media should not be bias in any way to political parties and their candidates. They must refrain from lies and propaganda so as not to tarnish the image and the political carriers of the contestants. By so doing, the media will provide a level playing field to all political parties without taken side with either the ruling party or the opposition party. When this is effectively done then we can affirm that the media is socially responsible to the political system and the society in general.

[4] Communication theory and alternative media. http://www.wmn.acuk. Retrieved April 5, 2020.

5. Broadcast Media and Political Campaigns

The broadcast media basically comprise of television, radio and now the internet has remained an important tool for executing political campaigns among political figures. It has the potentials to reach diverse and heterogynous people at the same time. The main effort of political campaigns is to influence the process and outcomes of governance. As reported by Farrell and Schmitt-Beck (2002, p. 3) cited in Lincényi & Bulanda (2016, p. 17), political campaigns "are organized communication efforts, including the function of one or more agencies that seek to influence the outcome of the decision-making process by affecting public opinion". In the context of political campaigns, the cited authors include four basic types of political campaign: electoral campaigns, referenda, information campaigns, and image campaigns as key elements in political communication. Spousta (2001), cited in Lincényi, & Bulanda, 2016, sees election campaigns as "organized efforts of campaigning individuals to persuade voters and ensure sufficient support for the candidates".

Denver & Hands (2001, pp. 70 - 72) consider that election campaigns have four objectives: to inform voters, to convince voters, to enhance the current support (reinforcing), and to mobilize voters. Elections are one of the fundamental principles of democracy. So it is essential that in a functional democratic system elections are conducted periodically to choose leaders that will administer the affairs of the state. In fact, it is periodic elections that separate a democracy from a dictatorship. Also, one of the major variables that separate old democracies from emerging democracies are periodic free, fair and credible elections. During elections periods, political campaigns are staged by politicians to "sell" themselves including their party manifestoes to the electorate. Similarly, other stakeholders intensively use the broadcast media to create general awareness about voting process.

As important as election are, they cannot be considered in isolation. There are institutions and processes which help us understand elections better. More precisely there are institutions which have to be in place for elections to even take place. Some of these institutions are political parties, election management agencies, the police, the judiciary, civil society groups and the mass media among several others. All these groups interface in an election and each plays a role which is unique but complimentary to the role of other institutions (Egwemi, 2010).

It is because of the importance of the mass media to cover election proceedings that the 2019 gubernatorial election witnessed the use of the broadcast media in mobilizing the electorate to vote for their preferred candidates. The electoral body in Nigeria also deployed the broadcast media to educate voters on the processes involved in exercising their civic responsibility during the election. Political candidates likewise utilized the medium to reach their supporters in order to canvass votes from them. Balkin (1999) says that the politicians and the mass media do not necessarily regard the public as an adversary. Rather, as politicians are seeking to shape and draw benefit from public opinion, so the mass media are seeking to entertain the public and maintain public attention and influence.

Since Nigeria returned to democratic rule in May 1999 after decades of military dictatorship, the nation has been facing the challenge of conducting free and fair election.

The international observers attested to the fact that previous elections in the country were adjudged to be fraught with all kinds of electoral malpractices.[5] For example, the 1999, 2003, 2007, 2011, 2015 and the just concluded 2019 elections recorded massive rigging by the government in power such that European Observer Mission[6] (EUEON, 2015) and other key international observers widely claimed that these elections were flawed with irregularities of varying degrees.

Kalyango (2011) made a study on democratization process of eight countries in East Africa and South Africa (Burundi, Ethiopia, Kenya, Rwanda, Tanzania, Uganda, Zambia and South Africa). This revealed that as far as the procedural elements of democracy are concerned, the only exceptions are Tanzania and South Africa. The study noted that the two countries have successfully regulated their parliamentary and presidential elections, and have institutionalized their electoral commission, which are regarded as autonomous from government interference. Findings from the study further revealed that on the contrary, countries like Nigeria, Burundi, Ethiopia and Rwanda are among the African countries that are yet to conduct credible election in the African continent.

6. Review of Previous Studies

A plethora of literature abounds on the effect of mass media on political communication especially related to political campaigns. Advertising has become imperative in politics such that it would be difficult to separate advertising from politics. "This has led to the idea that political socialization and mobilization are achieved through effective political advertising, which may come in the form of posters, handbills, radio, television, billboard, social media and even oramedia advertising" (Ezegwu & Ezegwu, 2014 cited in Ezegwu, Etukudo & Akpan, 2015, p. 9). The relationship between politics and advertising has led to the emergence of new ideas and strategies aimed at packaging and marketing political parties and their candidates to the people. The role of the media, particularly during elections, is tremendous. The media provides voters with unbiased information regarding political parties and their candidates. According to Asemah et al. (2014), critics charge that news reporting during election times focuses on the superficial, personal characteristics of candidates and ignores the issues underlying elections. At the same time, it is suggested that the predominance of polling by news outlets turns elections into popularity contests and causes candidates to follow rather than lead voter opinion on contemporary issues (Gottlieb, 1992 cited in Asemah et al., 2014).

Ramsden (1996, p. 66) argues that although the media "might occasionally influence attitudes, they are more frequently effective as a spotlight". According to him, "the media are effective in telling voters what issues to focus on and less effective in telling them what to think of those issues." Since the media are practically the only way to get campaign information widely distributed, they influence what issues people should

[5] Eeas.europa.eu > Nigeria > doc. Retrived April 6, 2020.
[6] Eeas.europa.eu > Nigeria > doc. Retrived April 6, 2020.

consider when evaluating a candidate and what criteria to judge them by. Due to political interest and ownership influence, the media can limit the coverage of certain political candidates during elections. For instance, in the 2011 and 2015 elections in Nigeria, Independent Observers had delivered mixed assessments on the conduct of the media in the electoral exercise. One of such groups, the Transition Monitoring Group, an amalgamation of civil society organizations reported that the media significantly and widely covered the elections. However, the media were accused of sometimes intentionally projecting or giving more air time to the candidates of the ruling party to the detriment of other political candidates (Pate & Adeyanju, 2019).

In regards to voters' choice of candidates, Antwi (2013), quoting Niemi and Weisberg (1984), argues that while parties and candidates can influence electoral outcomes, but the issues that political parties focus on in their manifesto's and campaigns are major determinants of voter choice because all parties and candidates put up issues during the campaign on which the electorate are expected to make their choices. However, they equally admit that, there are instances when voters make up their mind as to which party or candidate they will support before the campaign even starts. In another study, Miroff, Seidelman, and Swanstrom (1999), cited in Antwi (2013), identify campaign messages, the mass media, and the personality and image of individual candidates as the main factors that determine voters' choice in American elections. They posit that although most voters may have partisan affiliations with particular parties, the majority of the voters are not blind loyalists and could be moved to vote for other parties if they find the personality and campaign issues of the candidate attractive.

On the other hand, McNair (1995) considers that the media in providing the platform for public political discourse should facilitate the formation and dissemination of diverse opinion on national matters to different interests and political groups in the society. Within this context, the mass media determine the public perception of the personality of the key political figures in every society. Norris (2004, p. 121) asserts that "fair access to the airwaves by opposition parties, candidates, and groups is critical for competitive, free and fair elections". He points out that it is particularly important that state-owned or public television stations should be open to a plurality of political viewpoints during campaigns, without favoring the government. Within the same line, Iredia (2017) is of the opinion that for a political broadcast to enhance the game of politics and elections, it must be premised on a level playing field for all political parties and candidates to be given equal access to the media. He further notes that what broadcast stations should do or not do, is stipulated in the guidelines for political broadcast programs. This provision will make it easy for the political class to deduce how it can lawfully use the broadcast media to advertise its manifesto.

Quoting Aririguzoh (2011), Okpanachi (2017) reported that a study on television broadcast impact on voters' participation in a presidential election found that televised political campaigns had positive and significant correlations among all the variables that tested voters' exposure to television and amplification of their political participation in the 2007 presidential election. The outcome of the study showed that most of the electorate were influenced by political campaigns to register for the election, improved their knowledge of political candidates and participated in political activities during the election.

Furthermore, Kediehor (2019) found in his study on ethical dilemma in reporting politics during the 2019 election in Nigeria that the broadcast media threw caution to the wing during the 2015 political campaigns by allowing themselves to be compromised by desperate politicians and political parties, rather than making them answerable to the electorate. According to him, the political 'gladiators' went beyond stipulated and acceptable norms and practices, casting aspersion on political opponents beyond the realm of decency with the active support of the mass media, especially the broadcast media. The media, according to him, became partisan in their broadcast, which goes against the code of professional practice of journalism.

7. Methodology

A survey research design was used for this study. According to Ohaja (2003), a survey "is a study of the characteristics of a sample through questioning that enables a researcher to make generalizations concerning his or her population of interest". The study population was residents of Nasarawa State capital, Nigeria. Lafia is a metropolitan city that is made up of different social, economic, political and cultural orientations. Using the convenience sampling technique, a sample size of 600 was drawn from the population. With the help of three research assistants, a questionnaire was administered to respondents to elicit the desired information from respondents for a period of one week.

A structured questionnaire was designed to generate the data for the study. The questionnaire was designed to answer each of the research questions. All the research questions were structured with the provision for options for the respondents to choose. The questionnaire had 17 items which was validated by two experts. Ten copies of the questionnaire were used in a pilot study to ascertain their reliability in providing accuracy to the topic under investigation. Data generated were analyzed with the Statistical Package for Social Sciences (SPSS) version 20.0 and presented both quantitatively and qualitatively using histograms, percentages and numbers. Out of the 600 respondents that the questionnaire was administered to, the researcher was able to retrieved 570 usable copies. Thus, the analysis of the results was done base on the 570 copies of the returned questionnaire. It is also worth stating here that the scope of the study was limited to two broadcast stations that are located in the State capital of Nasarawa State. The two broadcast stations are Nasarawa Broadcasting Service (NBS) which belongs to the Nasarawa State government and the Nigeria Television Authority (NTA) broadcast that belongs to the Nigeria Federal government.

8. Results and Analysis

This section presents the result and analysis of the study from the data generated from the questionnaire administered to the respondents. The analysis was done in line with the research questions formulated at the beginning of the study.

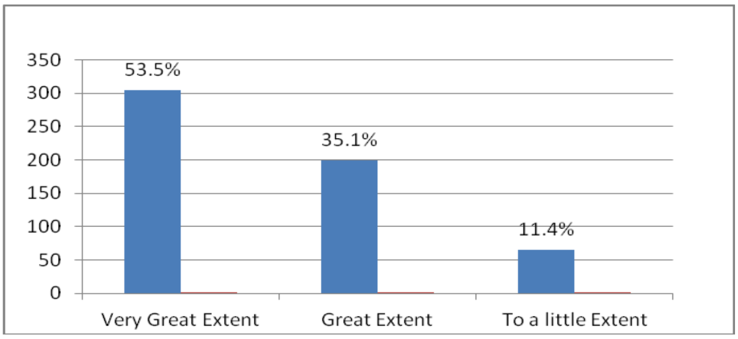

Figure 1. Extent of broadcast media coverage of the election

RQ 1: To what extent did the broadcast media cover the political campaigns of the political aspirants during the elections?

Figure 1 above shows the extent the broadcast media in the state covered the political candidates' campaigns in the election. Figure 1 indicates that the broadcast media covered the political campaigns of the political aspirants to a very great extent. This accounted for 53.5% of the respondents opinion. 35.1% of the respondents said the broadcast media covered political campaigns to a great extent while 11.4% said to a little extent. The implication of the result indicates that majority of the respondents affirmed to the fact that the broadcast media substantially covered the political campaigns of the gubernatorial candidates during the election. This shows that the broadcast media had a fundamental role of educating and sensitizing the public to participate in the electioneering process.

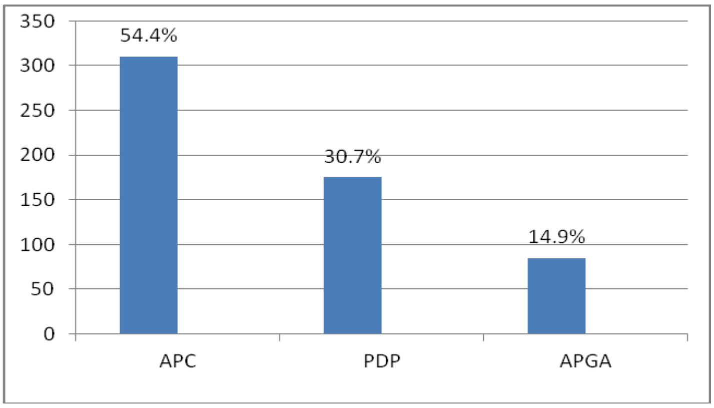

Figure 2. Political party that received more media coverage

RQ2: Which political candidate/party received more coverage from the broadcast media during the electioneering campaigns?

The above research question was designed to find out the political candidate/party that received more coverage by the broadcast media during the election. From the result in figure 2 above, the political candidate and party that received the largest media coverage or attention was the APC political party. This accounted for 54.4%. This is closely followed by the PDP political party which had 30.7%, while the least political party that received political coverage went to the APGA political party amounting to 14.9%. The data indicated that the ruling party (APC) received more coverage of political campaigns by the broadcast media in the State during the election. The implication is that, the incumbent government in power received more broadcast coverage than the other political candidates/parties.

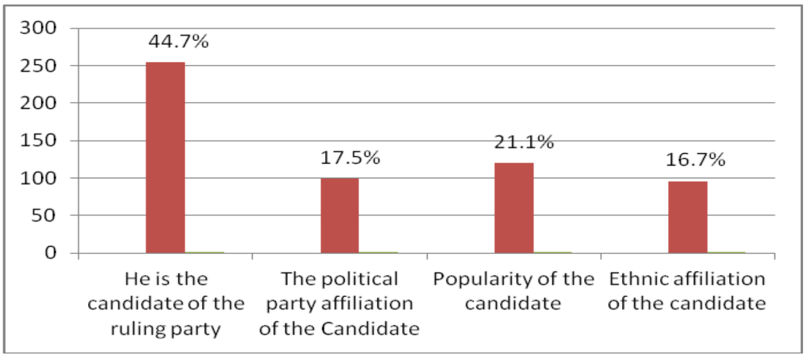

Figure 3. Factors responsible for greater media coverage

RQ3: What factors predispose the broadcast media to project or provide more coverage to a particular party or candidate?

In order to find out why the broadcast media provided more coverage to a particular candidate or party, research question three was formulated. Probing further to unravel why the APC political party received more media coverage than the other political parties during the political campaigns, the majority of the respondents (44.8%) affirmed that the broadcast media gave more coverage to the candidate of the APC because he was the candidate of the ruling party. 17.5% were of the opinion that the media focus more on the candidate of the ruling party because of his political party affiliation. 9.6% of the respondents said the media concentrated more on his candidature because of the candidate popularity. Meanwhile, 16.7% were of the opinion that the broadcast media projected the campaign of the candidate because of his ethnic consideration. The implication of this result attested to the overriding influence and power that the incumbent political party and their candidate have over other contestants. This further validates the ownership influence postulation that those who own and control the mass media dictate the posture of media operations in the society.

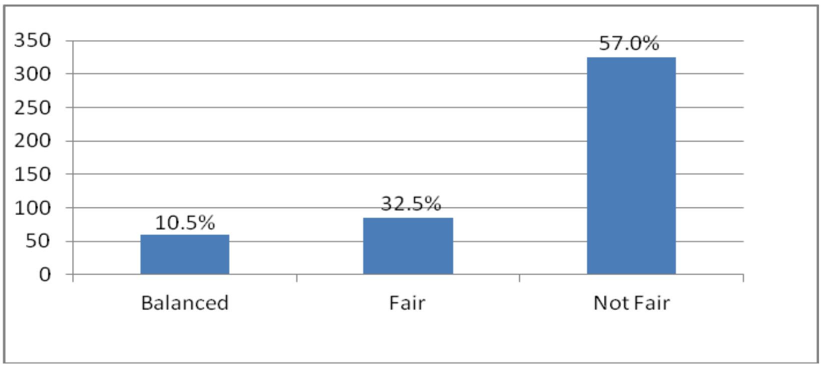

Figure 4: Perception of the electorate on broadcast media coverage of the election

RQ4: What is the perception of the electorate on the performance of the broadcast media in the coverage of political campaigns during the elections?

It was necessary to establish the general perception of the electorate regarding the performance of the broadcast media in the coverage of the political candidates' campaigns during the election. Hence voters were asked to rate the performance of the broadcast media in the coverage of the political campaigns related to all aspirants that participated in the election. Figure 4 shows that 10.5% of the respondents rated the coverage of the broadcast media as balanced, 32.5% of the respondents said the coverage was fair while 57.0% of the respondents were of the opinion that the coverage of the political candidate's campaigns by the broadcast media was not fair. This was against the backdrop that the ruling political party (APC) received more political coverage than the other political parties in the State. This result implies that the broadcast media did not provide a level playing ground for all political candidates who contested for elective positions in the election. The finding of this study is contrary to the principle and philosophy of fairness and balance that the mass media are expected to uphold in the discharge of their responsibilities.

9. Discussion

The analysis of the data showed that the broadcast media provided to a great extent coverage of the political aspirants who contested the 2019 gubernatorial election in Lafia, Nasarawa State Nigeria. This is normal taking into account the conventional functions of the broadcast media which serve as a tool for information dissemination for politicians during election campaigns (Oboh, 2014). It is in recognition to this fact that Onwubere (2016) observes that the correlation function of the media requires that they clarify issues during campaigns, and bring aspirants close to the electorate so as to teach the electorate the differences that exist between political parties and candidates to enable them make wise decision. This again reinforces the agenda setting role of the mass media in the society. It also validates the assertion that television and radio have been found to be very powerful media through which political aspirants communicate political messages (Asemah, Nwammuo, & Edegoh, 2014).

The second research question sought to determine the political party and candidate that received more media coverage in the election. Findings indicated that the ruling party (APC) and their gubernatorial candidate received more media coverage than the other political parties and candidates. This finding corroborates with previous research reviewed in the literature that avers the influence of media ownership on mass media operations. Explaining further, Asemah (2011) considers that the owner of a media house can dictate what to be reported. He further stresses that this is done when the owner of the medium wants to use the media to protect his interest. This is because, according to Asemah (2011), "he who plays the piper dictates the tune for the music. However, it must be pointed out here that this contravenes the laws regulating political advertising during electioneering campaigns in the country."

In addition, the third research question was designed to find out the reasons that predispose the broadcast media to concentrate their coverage of political campaigns on a particular political party or candidate to the detriment of the others. The study found that factors such as the privilege of being in the ruling party, the ethnic consideration of the candidate, the popularity of the candidate and the policies or manifesto's of the candidate could influence the media to project a political candidate more than the others. The study also showed that once a particular candidate is close to the government in power, there is the tendency for this person to receive more coverage by the broadcast media at the expense of the opposition candidates. Orhewere (2013) cautions that when the media engage in such partisan and biased coverage of political and electoral activities, they abandon their basic role of responsible journalism and thus ridicule the profession by given in to the pressure of the government in power.

The last research question was intended to ascertain voters' assessment of broadcast media performance in the general coverage of the political campaigns of the gubernatorial aspirants in the election. From the data analyzed, the majority of the voters (57.0%) attested to the fact that the broadcast media was not fair in their coverage of the candidates during the elections. This result indicated that the voters' perception of broadcast media performance in the election was below average. This means that the broadcast media did not give all the candidates a level playing field to communicate to the electorate. Hence, this does not make for balanced, extensive and fair communication among prospective political contestants.

10. Conclusion

This research attempted to investigate voters' perception of government broadcast media coverage of the 2019 gubernatorial election in Lafia, Nasarawa State, Nigeria. The study establishes that the broadcast media extensively covered the 2019 gubernatorial aspirants in the state. However, it was discovered that a high percentage of broadcast media coverage of political candidates in the elections was tilted towards the ruling party (APC) and its candidate at the expense of other opposition candidates. This means that the ruling party was projected more by the media in the election. This however contravenes the election guidelines and regulations stipulated by the National Broadcasting Commission (NBC) and the Independent National Electoral Commission in Nigeria on political campaigns during periods of elections. In view of this finding, the study recommends that the National Broadcasting Commission should sanction broadcast stations in the country that violate the provisions of the law in regards to political campaigns in Nigeria.

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Joy(ful/less) on Facebook?
An Analysis of the Emotional Profile of
Public Relations Agencies in Romania

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Abstract: This paper[1] explores the use of emotions by the top ten Public Relations agencies in Romania (according to BIZ Magazine) in the content they posted on their official Facebook pages in 2018. The research tries to identify what emotions are present in the social media (Facebook) discourse of the agencies, how emotions and topics connect, and what characteristics of the social media profile of a PR agency can be revealed through the investigation of the emotions it uses in its posts. This paper is anchored in Robert Plutchik's theory of emotions. I used content analysis and social network analysis, connecting attributes of the 925 posts and generating undirectional networks. The comparative analysis was focused on the profile of the agencies and the diversity of practices and attitudes of the Romanian PR industry. The research confirmed expectations that the emotions selected by the agencies were primarily from the positive, constructive spectrum. The unexpected conclusions came from the connection with topics, as a focus on projects, people or industry changed the emotion the post is associated with. While a concern for content is visible, I cannot state that there is a strategic integration of content trends and emotion awareness. This research can be used by agencies to replicate the analysis for a multi-annual exploration of their Facebook activity in order to optimize their digital identity and strategy. The originality of the paper is represented by the scale of the analysis done on a topic that has benefited from little or no exploration.
Key words: public relations agencies, social media, facebook, emotions, emotional digital profile.

1. Introduction

This paper explores the use of emotions on digital platforms (Facebook in this case) by the top PR agencies in Romania[2]. Digital strategies have become a must in the branding kit of modern organizations and communication agencies are not (or should not) be an exception. Therefore, using content analysis, I tried to identify the range of emotions that agencies use in their Facebook communication, if there are patterns of association with

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[1] This paper was presented at 21st EUPRERA Annual Congress, "Is there Joy for PR agencies on Facebook?", 26-28 September 2019, Zagreb.
[2] I selected the 2018 top ten PR agencies nominated by BIZ Magazine in their annual Top PR Romania ranking. Retrieved July 2, 2019 from https://www.revistabiz.ro/top-pr-romania-2018/.

various topics and if there is a visible or individualising emotional strategy or approach in their discourse. For this analysis I selected Facebook as reference because, even with the recent controversies, it still is the dominant social media platform in Romania[3]; in addition, Twitter is not a relevant communication or branding platform at national level, on the one hand, and Instagram lacks the image/text integration that Facebook can provide, on the other hand. In order to develop the content analysis of the posts I turned to the first ten PR agencies (out of which only eight are active on Facebook), I used Plutchik's emotions theoretical model (Plutchik 1980) for coding and social network analysis for data analysis. The interpretation of the data took into account the exploratory nature of the paper and was focused on identifying patterns and connections.

2. Research Context

2.1. Brief Literature Reviews on Public Relations Agencies

Public relations agencies are just as susceptible to economic, social and cultural complexity and change as the organizations that employ their services. With this complexity comes a need for reflection and analysis and the literature exploring the public relations agency come from a variety of perspectives: managerial, inclusion/exclusion of social transformations, response to communication trends to name just a few.

Looking at public relations agencies as commercial organizations (Wright, 2013), it is easy to understand the research interest in tracking their market behaviour, particularly on dynamic and complex markets such as the American one (Ki & Khang, 2008; Bashir & Fedorova, 2014), or in investigating their business practices and interests: ethics (Schauster & Neill, 2017), measurement/evaluation (Laskin, 2016; Buhmann, Macnamara, & Zerfass, 2019), the link to integrated marketing communication (IMC) (Kitchen, Schultz, Kim, Han, & Li, 2004) or in the difficulties that arise from delivering services on a global scale (Place, 2019). Another dimension relevant to this line of research is the agency-client relation, explored from a variety of perspectives: decision structures (Murphy, 1994), conflict (Pincus, Acharya, Trotter, & Michel, 1991) and the nature of conflict (Bourland, 1993), interaction patterns (Bruning & Ledingham, 2002), and ROI (Everling, 2009).

A less traditional research interest is represented by student public relations agencies, a topic that has attracted increasingly more attention. The interest is mainly pedagogical (Busch & Struthers, 2016), but the need of the industry to get involved early on in the formative processes of its future employees (Xie, Schauster, & Neill, 2018) is also visible. Student-run communication or public relations agencies are seen as opportunities that provide students with real-world experiences that impact their careers (Bush, Haygood, & Vincent, 2017), that foster professional self-efficacy and boosts career confidence (Ranta, Davis, & Bergstrom, 2019), and add to the perceived value of candidates during

[3] Digital in Romania 2018 Report, Retrieved July 2, 2019 from https://datareportal.com/reports/digital-2018-romania

hiring interviews (Haygood, Vincent, & Bush, 2019). The interest in the professional path and its intersection with agencies is also visible in the research done on young PR agency employees, millennials in particular (Curtin, Gallicano, & Matthews, 2011; Gallicano, 2013), or on the stereotypes associated with entry-level jobs (Bhargava & Theunissen, 2019). However, it is challenging to identify research on the various dimensions of employer branding in the case of PR agencies, even if the interest in employee management (Gallicano, Curtin, & Matthews, 2012), particularly those employees from the Y and Z generations, is on the rise.

Investigating the response of the public relations agencies to societal transformations and phenomena is associated mainly with the exploration of the attitudes, roles and stereotypes in regard to women practitioners (Fröhlich & Peters, 2007). However, the existing research focuses on the relation between the profession and gender, whether in the US through a PRSA-facilitated research project (Grunig, Toth, & Hon, 2013) or in Europe through a EUPRERA research project (Topić & Diers Lawson, 2019), rather than on the discussion about gender in an agency setting; a larger, complex perspective is thus ensured, although there is a real risk to overlook the specific challenges of agency life. When researching women in PR, the "velvet ghetto" (Cline, 1986) metaphor is often used (Golombisky, 2015), whether referring to PR agencies, communication management and the glass ceiling (Wrigley, 2002) or to PR education and academia (Zoch & Russell, 1991). In contrast to the tactical role of women in public relations that was identified by the "velvet ghetto" project, research has been increasingly exploring the strategic and managerial role of women holding communication management positions (Jurkus, Park, & Woodward, 2011; Tench, Topić, & Moreno, 2017) or even ownership of PR agencies (Daugherty, 2014).

In addition to the gender issue in public relations and in PR agencies, race represents a fertile research dimension, albeit currently not as explored as gender. However, diversity in the workplace has been increasingly present in published research work (Hon & Brunner, 2000) through topics such as the managerial role of black female PR practitioners (Kern-Foxworth, Gandy, Hines, & Miller, 1994), the white leader prototype (Logan, 2011) or the presence of African-American males in the public relations profession (Wallington, 2020).

One of the most fertile areas of research has been, in the last decades, the response of public relations to technological changes and trends. The impact of technology and, particularly, of digital communication and social media is reflected in the multitude of research areas and topics. Social media is often studied in terms of it transformative potential: it is seen as a way to reinvent an aging business (Solis & Breakenridge, 2009), the driving force behind a paradigm shift (Huang, Wu, & Huang, 2017), a reason for the appearance of "unanticipated publics" (Wakefield & Knighton, 2019). A different research dimension is the practitioners' response to technology and social media: their use of social media tools and communication technology (Eyrich, Padman, & Sweetser, 2008; Wright & Hinson, 2009; Alikilic & Atabek, 2012), the transformation of PR practitioners into social media experts (Lee, Sha, Dozier, & Sargent, 2015) and their new roles (Porter & Sallot, 2003; Diga & Kelleher, 2009), as well as practitioners' perceptions about social media and PR (DiStaso, McCorkindale, & Wright, 2011; Moreno, Navarro, Tench, & Zerfass, 2015).

The disruptive role of social media in public relations (Allagui & Breslow, 2016) inevitably led to a reflection on the place of digital in public relations theory and body of knowledge (Duhé, 2015; Verčič, Verčič, & Sriramesh, 2015), as well as to a search for a social media theory for public relations (Kent & Li, 2020).

Public relations agencies are well represented within research projects and publications: employees are among the respondents to questionnaires and often take part in interviews or focus groups, executives collaborate with academics to carry on research and even publish. However, the approach is rarely focused on the agency itself, but rather on the industry, the profession, the practitioner, or the practice. When the agency is in focus, the topic often deals with the services the agency provides – eg. mediation between client and influencers (Ruiz, 2019), the disruption, shift and blurred lined with other types of communication consultancies (Estanyol, 2012) that social media causes for the PR agency, analyzing the impact this shift may have on its competitive advantages and financial performance (Croft, 2008), as well as specific digital strategies (Wirtz & Ngondo, 2013; Levenshus & Lemon, 2017) or ways to respond to social media trends (Triantafillid & Yannas, 2014). Therefore, while the PR agencies are instrumental in obtaining research data, the research focused on their internal communication, management approach, brand building, corporate culture, social media use for their own identity and image construction is underrepresented compared to that of the industry, the profession or the practice.

2.2. Brief Insight into Public Relations and Emotions

Two main areas arise at the intersection of emotion research and public relations research. The first is crisis communication. Inherently, crisis situations generate emotions and research targets topics such as the connection between emotion and cognition in the construction of communication responses (Lu & Huang, 2018), the various applications of the Integrated Crisis Model Mapping (Jin, Pang, & Cameron, 2009), the measurement of the organizational publics' emotions during crises (Jin, Liu, Anagondahalli, & Austin, 2014), the impact of emotions on consumer behaviour (Xiao, Hudders, Claeys, & Cauberghe, 2018), as well as the analysis of the crisis response of various organizations via social media. The second prominent research area covers social media and emotions through research topics such as emotion development of online public opinions, emotional brand communication (Lalicic, Huertas, Moreno, & Jabreel, 2019), emotional disclosure on social media (Qiu, Lin, Leung, & Tov, 2012; Mogaji & Wright, 2016) or the use of social media and emotion for personal branding (Bridgen, 2011; Jiang, Luo, & Kulemeka, 2017) to name a few.

While some research has been carried out on how professionals and even public relations agencies use emotions in the communication or social media strategies they develop for their clients, such endeavours are missing when I try to identify how the same agencies employ emotions when building their own digital discourse and strategy. This paper aims to contribute to bridging this knowledge gap.

3. Theoretical Framework

Robert Plutchik's psychoevolutionary theory of emotions has had a significant impact on the way we understand not only emotions, but also the way we use them in society. His lifelong development of this highly applicative theoretical model was based on the idea that emotions play a communication function in the lives of individuals and that they are also part of a social regulation process (Plutchik, 1988, pp. 1-20; 2001, p. 348). Therefore, we use emotions to communicate information about intentions or probable behaviour, but also to increase the chances of survival when faced with emergencies, mediating a form of behavioural homeostasis (Strongman, 2003, p. 67). In this psychoevolutionary paradigm, emotions are defined through and by their relationships and contextualization. In Plutchik's understanding, emotions do not happen in isolation and are not simply a feeling state, but a complex chain of loosely connected events that begin with a stimulus and include feelings, psychological changes, impulses to actions and specific, goal-directed behaviour (Plutchik, 2001, pp. 345-346). The perspective is a behavioural one and emotions are seen as reactions of the body to various stimuli. While it does have its limitations for complex human emotions analysis, this model has the merit of condensing emotional prototypes into a few categories (Gomes, 2017, p. 38) and is well suited for an analysis of digital organizational communication, where projects, clients and employees act as stimuli, and social media posts are curated content that incorporates reactions to these stimuli and deliver emotions and calls to action in a specific format, designed for one particular function: to communicate information, be it factual or emotional.

The ten postulates formulated by Plutchik summarize the basis for his theory (1980, pp. 8-9). The first four underline how the theory is informed by human and animal evolution, while the following six define the various elements of the theory. For this paper I will discuss primarily those that are relevant to the communication function of emotions in relation to organizations and I will explore how they are correlated with the digital profile of the PR agencies that are part of the sample.

Postulates 1 and 2 deal with the evolutionary nature of emotions: they are not specific only to humans, they can be also found in animals. As constructs of individuals and society, organizations appear to be mimicking emotional states and personality traits, which in Plutchik's opinion inform each other and can be described using similar, if not identical terminology (2001, p. 350). This paper works under the assumption that, as organizations, PR agencies can convey in their Facebook posts emotions that either mimic the emotions of the employees/management or reflect, without necessarily mimicking, a strategic effort to develop an emotional digital presence.

Postulate 3 brings forward the adaptive role that emotions play for organisms when dealing with key survival issues posed by the environment. This postulate correlates emotions with reactions, and in organizational communication its relevance resides in the development of digital communication strategies. Based on what reactions they want to elicit from their digital stakeholders, PR agencies might use a certain emotion when configuring Facebook posts. This paper investigates the explicit and implicit use of emotions, but also whether or not there is a visible strategy, as the simple existence of a Facebook page does not imply that there is a substantial understanding of the role it could play or how it should be compatible with the business objectives of the agencies (Emeksiz & Şimşek, 2018, p. 126).

Postulate 4 states that, despite different forms of expression of emotions in different species, there are certain common elements, or prototype patterns, that can be identified. In this paper I will explore the digital profile of the chosen PR agencies, trying to identify which (if?) are the common emotional elements that could provide a (shared?) sense of identity to the industry.

Postulate 5 ushers in the main structural unit of Plutchik's theory: the eight basic, primary, or prototype emotions. They stand at the basis of all subsequent layers, as Plutchik presents emotion in a multidimensional perspective, exploring intensity, similarity and polarity. The eight primary emotions are Trust, Fear, Surprise, Sadness, Disgust, Anger, Anticipation and Joy, the latter being Plutchik's term for happiness. When correlated with the third postulate that deals with the relationship between emotions and reactions, I can identify actions that can be integrated into modern day communication strategies: Trust leads to collaboration, Fear leads to flight from danger, Surprise leads to pausing to evaluate and learn, Sadness enables letting go, Disgust leads to rejection, Anger leads to fighting competitors, Anticipation leads to preparation, and Joy leads to seeking good things again. Of course, some of these correlations are less useful than others in the development of a social media strategy, but they should be taken into consideration when devising a reaction tool kit for various online interactions.

Postulates 6 and 8 bring a new layer of complexity: in addition to the eight primary emotions there are also mixed or derivative states, combinations of the primary ones, resulting in combined emotions. All primary emotions enter into various mixtures with the exception of their polar opposites. In addition, the combination of almost all primary emotions generate new emotions, called dyads or pairs, which are classified, as it can be observed in the first table that I created based on Plutchik's theory (Table 1), into *primary* (Optimism, Love, Disappointment, Remorse, Submission, Contempt, Alarm/Awe, Aggressiveness), *secondary* (Pride, Guilt, Envy, Despair, Fatalism, Curiosity, Cynicism, Shock) or *tertiary* (Delight, Morbidness, Pessimism, Sentimentality, Dominance, Shame, Anxiety, Outrage) depending on the proximity of the primary emotions that formed them. The opposite pairs do not enter combinations and usually are not present at the same time; however, when they are present at the same time, in the same discursive unit, they are a sign of conflict or of contradiction, be it intentional or accidental.

Table 1. Primary Emotions and Dyads - a representation of Plutchik's Model (synthesis)

DYADS	**Joy**	**Sadness**	**Trust**	**Disgust**	**Fear**	**Anger**	**Surprise**	**Anticipation**
Anticipation	Optimism	Pessimism	Fatalism	Cynicism	Anxiety	Aggressiveness	*conflict*	-
Surprise	Delight	Disappointment	Curiosity	Shock	Alarm/Awe	Outrage	-	*conflict*
Anger	Pride	Envy	Dominance	Contempt	*conflict*	-		
Fear	Guilt	Despair	Submission	Shame	-	*conflict*		
Disgust	Morbidness	Remorse	*conflict*	-				
Trust	Love	Sentimentality	-	*conflict*		Primary dyads		
Sadness	*conflict*	-				Secondary dyads		
Joy	-	*conflict*				Tertiary dyads		

Postulate 7 reveals that primary emotions are hypothetical constructs or idealized states whose properties and characteristics can only be inferred from various kinds of evidence. Therefore, emotions are not always explicit, but they can be understood through the context, although this universally accepted practice opens the door to miscommunication. Plutchik identifies linguistic derivatives (1980, pp. 25-26) that enrich the expression of emotions, on the one hand, and can be considered ways to imply emotions, on the other. He postulates six types of languages (subjective, behavioural, functional, trait, diagnostic, and ego-defense) that can be used to suggest an additional emotional dimension, all the while referring to the same eight primary emotions. He subsequently added a seventh language, naming it coping-style (Plutchik, 2001, pg. 122-123). These languages have an important role in identifying emotions in behaviour and language, as they can also be interpreted as intensity levels of primary emotions.

Postulate 9 brings forward another layer of complexity: similarity. All emotions vary in their degree of similarity to one another and they will be felt as such by their users. Some emotions will feel closer to some (e.g.: joy to trust) than to others (e.g.: joy to fear) and this will constitute a basis for the development of dyads: close emotions will form primary dyads, while the ones perceived as farther away will enter secondary or tertiary dyads, often an indicator of frequency of use.

Postulate 10 is one that brings the theory to full circle and, in addition, a great richness of emotions, not only through its content, but also through its combinatory possibilities. The postulate states that each emotion can exist in varying degrees of intensity or levels of arousal, as it can be observed in the second table I created based on Plutchik's theory (Table 2). Therefore, each primary emotion can be used and observed at various intensities, going from subdued ones to the flaring: Joy goes from Serenity to Ecstasy, Trust goes from Acceptance to Admiration, Fear goes from Timidity to Terror, Surprise goes from Uncertainty to Amazement, Sadness goes from Pensiveness and Gloominess to Grief, Disgust goes from Dislike and Boredom to Loathing, Anger goes from Annoyance to Fury and Anticipation goes from Interest to Vigilance. All these intensity levels have the capacity to enter into dyads and express new emotions, which shows that the theory does not limit expression by using only eight primary emotions, but rather showcases their combinatory richness.

Table 2. Intensity levels of Primary Emotions - Plutchik's Model (synthesis)

LOW INTENSITY	PRIMARY EMOTION	HIGH INTENSITY
Interest	**Anticipation**	Vigilance
Uncertainty	**Surprise**	Amazement
Annoyance	**Anger**	Fury
Timidity	**Fear**	Terror
Dislike / Boredom	**Disgust**	Loathing
Acceptance	**Trust**	Admiration
Pensiveness / Gloominess	**Sadness**	Grief
Serenity	**Joy**	Ecstasy

Plutchik's theory is best known under a visual form that reunites some of the most tangible aspects of the postulates: the Wheel of Emotions (2001, p. 349), see Figure 1. The wheel brings together the primary emotions, illustrates opposing pairs, shows levels of intensity, and reveals similarity through proximity and how emotions can be combined into dyads (e.g. for Joy: primary with Trust and Anticipation, secondary with Anger and Fear, tertiary with Disgust and Surprise).

This paper uses primarily Plutchik's Wheel of Emotions and the psychoevolutionary theory, but it is informed by the Geneva Wheel of Emotions (GEW) (Sacharin, Schlegel, & Scherer, 2012) and by Philip Shaver's model (Shaver, Schwartz, Kirson, & O'Connor, 2001), which constructs a more populated world of emotions.

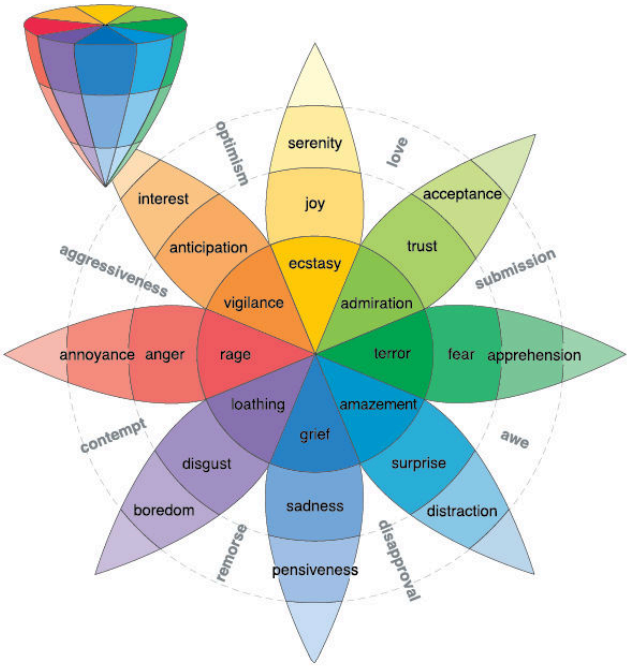

Figure 1. The three-dimensional circumplex representation of Plutchik's Model (Plutchick, 2001, p. 349)

4. Methodology

This paper is an exploratory endeavour, as at this moment there is little to no data available in Romania on this topic. The paper explores the use of emotions by Romanian Public Relations agencies on their official Facebook pages. While the use of emotions is connected to business, branding and social media strategies, as well as to stakeholder engagement, all these are directions in which research can be developed. For the moment, the paper explores the following, with a particular focus on Joy:

1. What emotions are present in the social media (Facebook) discourse of the top PR agencies in Romania?
2. How do emotions and topics connect, do certain emotions connect with particular topics?
3. What are the characteristics of the social media profile of a PR agency that can be revealed through the investigation of the emotions it uses in its Facebook posts?

For the last six years one of the main indicators of success for a Romanian PR agency has been the annual ranking developed by BIZ Magazine, one of the leading business publications in the country, and an associated market research firm, Unlock

Market Research (Săndulescu, 2018). The ranking is based on two indicators: an objective one, the business performance indicator (an average of four other indicators related to annual revenue, turnover, profitability and growth rate) and a subjective one, the client perspective indicator, evaluating the performance of the agencies. The ranking and the awards that accompany TOP PR România are highly prestigious and sought after. Although there were some changes in 2018, the first agencies remained roughly the same (7 out of 10 appeared in the 2017 and 2016 editions). I chose Facebook as our space of investigation and selected the official Facebook pages of the agencies; surprisingly, although Facebook is the main social media platform in Romania, two of the agencies had little (Republika, 10th place, 2 posts in 2019) or no presence (SmartPoint, 7th place, no post since 2013) on it. Therefore, the present paper takes into consideration only eight PR agencies[4] and their activity (posts) on Facebook in 2018: Dăescu-Borțun-Olteanu (DBO) – independent agency, GMP PR – part of GMP Group (national independent group), Golin – part of Golin, Graffiti PR – part of Ketchum, McCann PR – part of McCann Worldgroup, MSL The Practice – part of MSL Group, Oxygen PR – independent agency and Rogalski-Damaskin – independent agency, affiliated PROI Worldwide. All eight agencies self-identify as public relations agencies offering integrated communication services for a diverse selection of clients and industries: corporate, consumer, digital&social media, media relations, internal communication, crisis communication, influencer relations, consultancy, CSR, employer branding, event management. The data I collected is represented by all the 2018 posts of these eight agencies, totalling 925 posts (I excluded the 2 posts from Republika as I considered them inconsequential for the analysis).

Agency (TOP PR România 2018)	Page fans	Posts	Likes	Shares	Comments
McCann PR	5345	106	5297	369	108
MSL The Practice	9664	83	4313	189	117
Golin	17015	198	4907	121	108
Grafitti PR	4331	55	2486	124	39
Rogalski Damaschin Public Relations	8618	156	13425	796	233
GMP	3299	127	4111	86	108
SmartPoint	694	0	0	0	0
Dăescu Borțun Olteanu	2771	72	815	36	16
Oxygen PR	4689	128	8191	145	110
Republika	5701	2	37	0	0

Table 3 - Fans, Posts, Likes, Shares, Comments distribution
(Data extracted between July 2nd and July 9th, 2019;
the order of the agencies represents their 2018 ranking according to BIZ Magazine)

[4] The agencies are presented in alphabetical order.

Having selected the corpus, I applied content analysis, using two coding sheets and assigning 14 codes to each of the 925 posts. The first coding sheet is focused on factual, descriptive characteristics of each post: the name of the agency, the date, the language (English, Romanian or bilingual, Romglish in this case; I also included Emoji as a language, but only one post was formed using only emojis), the topic of the post (agency life, agency people, award, celebration, client, client and agency, community engagement, holiday, individual, industry event, industry expert, job, network, performance, project, team, thanks, training, trivia), the content source (owned or shared from an external source), the content type (text, image, video, link and combinations, predominantly between text and the other formats), and the number of likes, shares and comments. This coding scheme was devised after the database was finished, through an immersive process. Respecting the exploratory nature of the research, this coding scheme was devised after all posts were retrieved, in order to eliminate bias and to reduce superfluous variation of codes, particularly for the Topic attribute.

The second coding sheet is based entirely on Plutchik's psychoevolutionary theory and Wheel of Emotions, with the addition of the No Emotion dimension from the Geneva Emotion Wheel. Starting from the ten postulates, I developped the following categories:

- Primary Emotions PE (each primary emotion – Trust, Fear, Surprise, Sadness, Disgust, Anger, Anticipation and Joy – is followed by a PE particle at the end of the word in order to differentiate it from the same word found in a different code column; each post is associated with one to three primary emotions. The primary emotion can be *explicit*, meaning that it is explicitly mentioned in the text of the post, can be *dominant*, meaning that it is not explicitly mentioned, but it has a strong implicit presence in the text of the post, or can be there simply because the explicit or the dominant emotion in a post is a dyad formed, partially, by this primary emotion). See *Postulates 5 and 7.*

- Combinations (this category refers to dyads and it is only occasionally populated, when there are two or more primary emotions present). See *Postulates 6 and 8.*

- Intensity / IN (this characteristic is best identified by the source of the emotion; therefore, in order not to compromise the analysis by inaccurately identifying the intensity level, the code indicates not the intensity level, but rather its direction, going above/below the primary emotion or being equal to it). See *Postulate 10.*

- Explicit Emotion / EE (posts do not always have a clear, unequivocal expression of emotion. In our database, 718 posts do not explicitly refer to an emotion and only 207 contain a word that clearly identifies a primary emotion, a dyad or an intensity level). See *Postulate 7.*

- Dominant Emotion / DE (the dominant emotion can be explicit, implied, a primary one or a dyad; a post usually has one dominant emotion, but it is common to find multiple dominant emotions, particularly in longer, story oriented posts). *See Postulates 5-8.*

The data and codes were then used to generate undirected graphs showing how different data aggregated. I first explored the relationships between agencies and emotions in order to identify the emotional universe they use and configure; secondly, I analysed how emotions and topics are connected and thirdly I investigated the characteristics of the social media profile of the top PR agencies by triangulating emotions with language, type of content, source and with topics.

The graphs are done in Gephi software (Bastian, 2016) and are based on the Force Atlas 2 algorithm, which is adapted for the qualitative interpretation of relationships between concepts. As a linear algorithm, the data are presented as a model where attraction and repulsion are proportional to the distance between nodes. The modularity uses clusters to develop a map of interdependencies, then it aggregates and reiterates the process in order to create a structure of networks of nodes. The hierarchy of nodes and clusters is based on median distance, meaning that the closer a node or a module is to the centre of the network, the stronger and more diverse are its connections.

The data analysis was done using social network analysis, designed to search for deep structures, regular network patterns beneath the often complex surface of social systems (Illman, 1983, p. 157). Concepts such as density, centrality and marginality, homogeneity and diversity offer the possibility to analyse the resulting clusters through a network approach, focusing on the characteristics of ties rather than on the characteristics of the individual members (Otte & Rousseau, 2002, p. 442). Each category identified during coding was treated as a node (vertex), their connections constituting the network.

In the following figures (graphs) position, size and colour will vary. The position of each circle indicates connectivity: the more connected an emotion or an agency is (to other emotions or to other agencies through any of the criteria I included in the coding sheets), the more central its position is going to be within the network (the graph) and/or within a cluster (a network is formed by multiple clusters, differentiated by colour – all elements in a cluster share the same colour). The size of each circle is not an indicator of frequency (how many times an emotion or any other criteria from the coding sheets appears in the posts), but also of connectivity: the more connected something is, the larger the size of the circle. If a criterion shares many connections with all the other criterion in the network, then its circle will be large and central to the whole network; however, if it shares many connections with only a few of the other criteria, then its circle will be large, but most like marginal to the network and central to the cluster it will most likely form with the criteria it shares the most connections with. The clusters will be marked by different colours and these colours are reset for each graph, meaning that there is no chromatic code maintained from one graph to another.

In this paper, clusters should be seen as tactical patterns or strategic approaches, depending on the criteria, as well as indicators of focus and similarities/differences between the emotional profiles that the agencies display on their Facebook pages.

5. Findings

5.1. The Emotions Present in the Facebook Discourse of the Top PR Agencies in Romania

People express fewer negative emotions in network-visible communication than in private messages, while expression of positive emotions in status updates is often strategic, serving to manage a profile owner's self-presentation. (Bazarova, Taft, Choi, & Cosley, 2013) This also happens with organizations, whose social media image is, in theory, curated and integrated as an essential element of the business strategy. Therefore, positive emotions will take centre stage in the content that the PR agencies put forward, but it remains to be seen if the dominance will be complete or only partial.

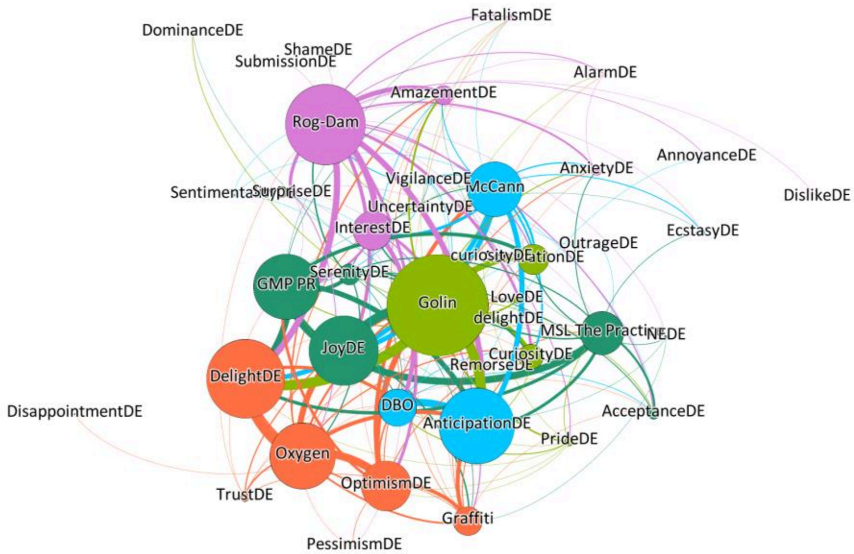

Figure 2. Agency - Dominant Emotion (graph created with Gephi)

This graph connects Agency with Dominant Emotion (DE), which is the take-away emotion of each post. The Dominant Emotion can be one of the eight Primary Emotions, can be a dyad (combination), can be an intensity level, and can be implicit or explicit. The resulting network is composed of five clusters that allow us to see not only what emotions are most often used, but also which agencies use them. In order to better describe the network, I named the clusters as follows:

- The Delight/Optimism cluster (in orange) – Oxygen and Graffiti PR are in this cluster, the only one in which the main Dominant Emotions are dyads: Delight (a tertiary dyad, a combination of Joy and Surprise) and Optimism (a primary dyad, a combination of Joy and Anticipation). The two agencies share similarities in their use of these emotions, however it is their differences that contour their profile: while Oxygen has a balanced approach between Delight and Optimism (happy about something that happened and joyfully looking forward to something that will happen), Graffiti gravitates towards Optimism. This propensity is also confirmed by the proximity to emotions from other clusters, Joy for Oxygen and Anticipation for Graffiti. The presence and dominance of Delight is rather unexpected, as Delight is a tertiary dyad and the occurrence of dyads diminishes as they go from primary to secondary to tertiary. This suggests a strategic staging effort, a curated mise-en-scène in terms of digital content creation and emotional identity construction.

- The Joy cluster (in dark green) – this cluster is completely dominated by one single Primary Emotion, Joy, as well as by one of it intensity levels, Serenity. Trust is also present in the cluster, but only through one of its intensity levels, Acceptance. This positive, happy and loving structure is associated with two agencies, GMP PR and MSL The Practice. However, their closeness and distance to Joy, as well as to other emotions show two different profiles: GMP uses it in its posts, regularly and consistently, but it also uses other emotions (Delight, Anticipation, Admiration) that are popular with most of the other agencies. By comparison, The Practice, even if it has strong ties with this emotion, it is more marginal to the network as it uses in its posts emotions that are less employed by other agencies, the most notable of which is Acceptance, an intensity level of Trust.

- The Anticipation cluster (in light blue) – this is the second cluster dominated by a Primary Emotion, Anticipation, but this time it is exclusively. The two agencies that are present in this cluster, McCann PR and Dăescu Borțun Olteanu (DBO), employ this emotion differently: DBO relies heavily on Anticipation in its posts and, although it gravitates towards Joy, it is connected, albeit feebly, to other emotions such as Interest, Curiosity, Acceptance. A similar diversity of emotions can also be observed in the case of McCann: its connection to Anticipation is not as strong, but it has stronger connections to emotions from other clusters, fact that pushes it to a marginal position relative to other agencies; therefore, I see in McCann's posts not only Anticipation, but also Joy, Delight, Interest, Curiosity, Admiration, Amazement, Vigilance. The existence of this large range of emotions should be seen in the context of topic selection: the posts of both agencies are strongly focused on their projects (see Figure Agency-Topic), therefore the posts are a combination of anticipation towards the project and the general emotional content of that particular project.

- The Admiration/Curiosity (in light green) – in this cluster the dominant element is not an emotion, but an agency. Golin is atypical in its centrality and its network and cluster behaviour is influenced by the agency's digital strategy: it has a substantial number of posts (over 20% of all the posts I analysed) and it addresses a larger that average number of topics. This heightened connectivity generates a central position within the network, although there are some particular traits: it is the agency best connected to Admiration, seconded only by GMP (this connection becomes clearer when comparing to the Agency-Topic graph, showing that both agencies are connected to the industry expert topic, but Golin's connection is stronger, more emotional). Taking into account the similarities, the diversity of connections and the strength of connections, the network behaviour of the agency in the Admiration/Curiosity cluster is most similar to that of the agencies in the Joy cluster. In the same way, the network behaviour of Graffiti, from the Delight/Optimism cluster, is influenced by its pull towards Anticipation and its cluster.

- The Interest/Amazement cluster (in purple) – I have again an agency dominated cluster. Rogalski-Damaschin Public Relations includes in its posts a large range of emotions, although it has a preference for Interest, Amazement and Surprise. This particularity comes from the selection of topics, an area where the agency has a very specific approach: their Facebook page is a *Did you know?* universe, a cultural, media and communication trivia extravaganza. Rogalski-Damaschin does not post often about the agency activity compared to all the other agencies in this research, but when it does it has a particular strategy: almost all announcements about awards become Boosted post, thus explaining the high number of likes and shares compared to the other agencies; it applies the same behaviour for owned content, blog posts created and then shared on the Facebook page, another unique trait for this agency. Therefore, the very large number of topics, connected with the large number of emotions they are associated with, generates more atypical connection for Rogalski-Damaschin within the emotion network, thus occupying a marginal position I can associate with explored diversity, unlike centrally situated agencies, whose diversity is more common place.

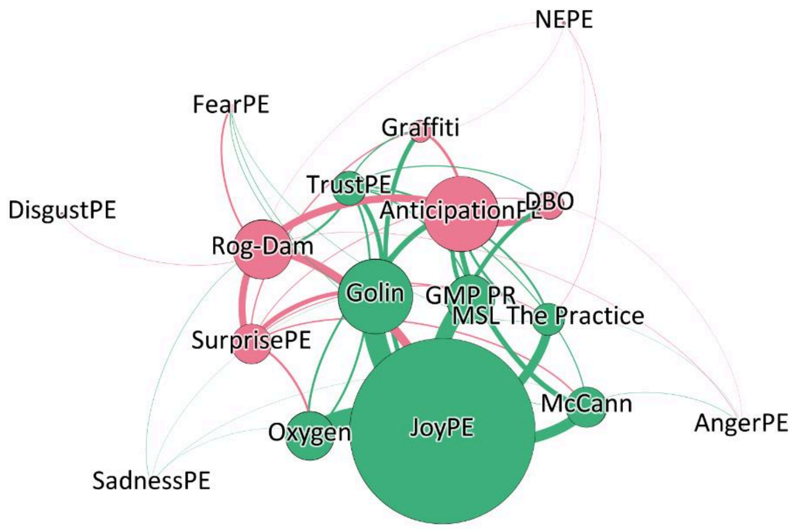

Figure 3. Agency - Primary Emotion (graph created with Gephi)

This graph connects Agency with Primary Emotion (PE). The Primary Emotion can be explicit or implicit in posts, can be a Dominant Emotion and it can also be a component of a dyad, a more complex emotion. In this graph I see two main clusters: the JoyPE/TrustPE cluster and the AnticipationPE/SurprisePE cluster. When I break down dyads and get to only the primary emotions, what I see is an emotional network strongly focused on positive emotions (Joy and Trust) that are used as such or nuanced through intensity levels and dyads. An interesting cluster is the one that brings together two emotions that are usually not connected: Anticipation and Surprise; in fact, they are associated with conflict or contradiction. The agencies that are part of this cluster use these two emotions separately, but also together in longer posts, expressing Surprise/Delight/Curiosity when talking about what happened in the agency or in their projects and then expressing Anticipation/Interest/Optimism when talking about what is going to happen related to the same topics. The use of dyad can be inferred through the strong links that the agencies in one cluster have with the primary emotions in the other cluster.

5.2. Emotion-Topic Connections / Associations and Agency-Specific Connections

Emotions in Facebook posts and in the digital communication of an agency do not exist in a vacuum, they are determined by the strategic choices of the that agency regarding organizational identity, tone of voice, HR, business and digital strategy, as well as by its activity, clients and the projects it implements. One dimension that could also be explored is whether or not there are connections between the emotional digital presence of an agency and that of its manager or leader.

In this section I analyse dyadic and triadic networks generated by connecting the Topic, Dominant Emotion and Agency attributes of the Facebook posts in our sample.

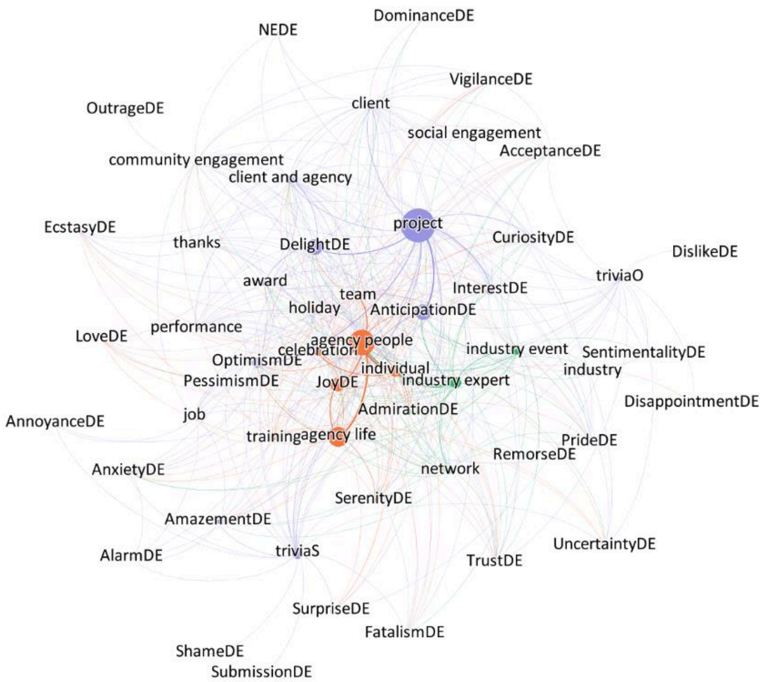

Figure 4. Topic – Dominant Emotion (graph created with Gephi)

This graph connects two essential components of our analysis: the Topic and the Dominant Emotion (DE). Possible connections were numerous (20 topics, 48 dominant emotions), but the resulting clusters validate the predominance of certain Dominant Emotions that became apparent in the Agency-Dominant Emotion network; in addition, the way the topics connect in this network enables us to identify three major clusters and to define the corresponding three categories of topics:

- The Project cluster – this cluster is dominated by one major topic: Project. Its many iterations dwarf the presence of the other topics in the cluster, such as client, client and agency, award and community/social engagement, thanks (usually for awards), performance and trivia (the latter is marginal as it is used primarily by a single agency). The main emotions present in this cluster are Delight, Optimism, Interest and Anticipation; Curiosity is marginal. It is noteworthy that Anticipation is present in this cluster in all its forms: as primary emotion, as both its positive valence dyads (Delight and Optimism) and at its lower and higher intensity levels (Interest and Vigilance).

- The Industry cluster – this cluster is underrepresented compared to the others, but it has, nonetheless, clear characteristics: the dominant topics are industry expert, industry event and network and, similar to the Project cluster, they are connected to one dominant emotion, Admiration, one of the few instances in this research where Trust occupies a defining position (in this case, through one of its intensity levels).
- The People cluster – this cluster is populated with some of the most visible topics in the network (agency people, agency life, individual and celebration; team and training are also present). The posts associated with this cluster communicate the daily instances of the life in a PR agency, always with a strong focus on individuals celebrating or teams showing off their pleasant and creative interactions. Like in the previous two cases, in this cluster the topics are connected primarily to one Dominant Emotion: Joy.

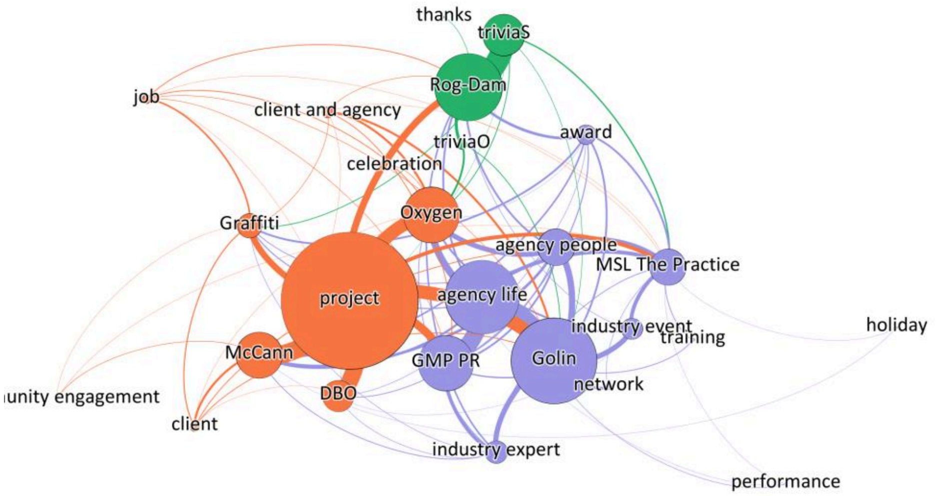

Figure 5. Agency - Topic (graph created with Gephi)

After analysing what emotions are connected to what topics, exploring the connection between topics and agencies provides additional information and facilitates a more in-depth interpretation. When comparing the Agency-Topic network to the Topic-Dominant emotion one, I can easily see that I have different categories of topics when emotions are taken out of the equation. We still have a substantial Project cluster that shows the similar approach in topic selection in the case of Oxygen, McCann, DBO and Graffiti. In addition, we have a new Agency life/Industry cluster where Golin, GMP and The

Practice once again find similarities in topic selection. Rogalski-Damaschin continues to occupy a marginal position in terms of social network structure by connecting primarily to specialized topics (owned and shared trivia) within the Trivia cluster; taking into account that Rogalski-Damaschin was named PR agency of the year in 2018 during the Romanian PR Awards, this strategy does not diminish the digital value of the agency.

Agencies are not isolated in their thematic clusters. Most of them have strong connections with topics from the other clusters, with the exception of Rogalski-Damaschin, connected to agency people, but not agency life, and of DBO, slightly connected to agency people, but not to agency life. I once again see particular approaches to topic selection; some of them illustrate a clear and curated strategy, but a strategic approach to topic selection appears to be more of a strong trend rather than the industry norm.

5.3. The Characteristics of the Social Media Profile of a PR Agency Revealed through the Investigation of the Emotions Used in Facebook Posts

Network analysis can provide a multitude of insights into the digital profile of PR agencies, both outside and inside the realm of emotions. I created three triadic graphs in order to explore the connections between the dominant emotions of the posts I analysed and the language they were written in, the source of their content and the type of content that was used. Each of these connections is, in turn, included in a network with the eight agencies in order to possibly identify their respective profiles, similarities and differences.

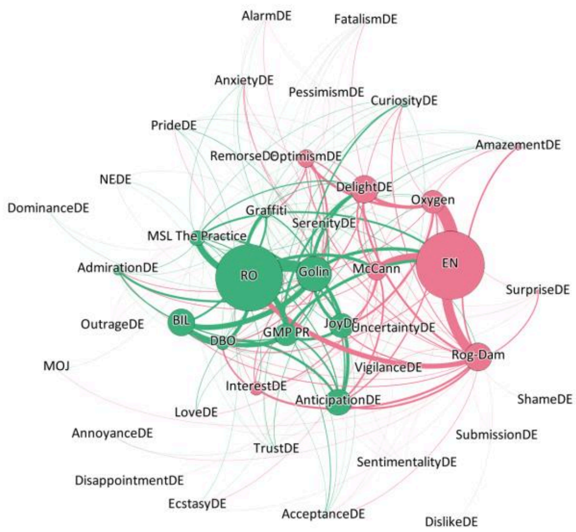

Figure 6. Agency - Dominant Emotion - Language (graph created with Gephi)

The graph showing the network that resulted from connecting Agency, Dominant Emotion and Language reveals two dominant clusters: the Romanian cluster and the

English cluster. A content analysis based on text was not possible, as the posts were some in Romanian, some in English, some bilingual and a linguistic unification would have eliminated their authenticity and altered their emotional profile. Instead, I included the language in the coding scheme and connected it to various dimensions of the posts. The two clusters show how agencies prefer to express emotions and what language they use to do so. The two clusters reveal a few noteworthy details: 1) When dealing with bilingual posts, English is the one integrated into the Romanian text. 2) Agencies use primarily Romanian to express emotions such as Joy, Anticipation, Serenity, Curiosity and Admiration (predominantly Primary emotions and their intensity levels). They use mainly English to express Delight, Optimism, Interest, Amazement, Surprise and Anxiety (more dyads and intensity levels). 3) Most agencies are, to various degrees, bilingual when posting on their official Facebook pages, with preferences for one or the other languages. Oxygen is the only agency that posts exclusively in English (with two exceptions, in January and December), DBO posts in Romanian, but uses names and hashtags in English, and Golin uses Romanian, but has the strongest connection to a bilingual linguistic pattern.

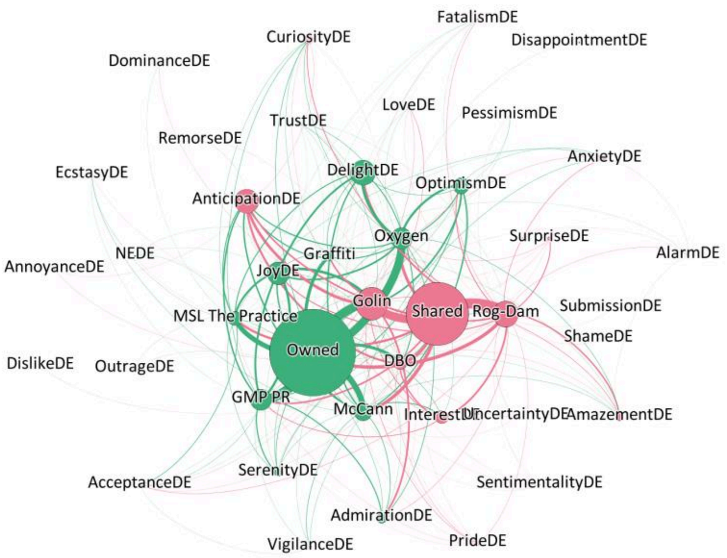

Figure 7. Agency - Dominant Emotion - Content source (graph created with Gephi)

The triadic network of Agency, Dominant emotion and Content source has, predictably, two clusters: an Owned content cluster and a Shared content cluster. The first cluster is larger than the second, as is the central node; this means two things:

1) More agencies prefer to post content they own or that was generated in-house rather than share non-proprietary content,

2) Owned content is preferred at industry level, most likely in correlation to the search for authenticity.

In addition, the network and clustering reveal a few more details:

- Delight, Joy and Optimism are the emotions that have the most connections to owned content, an interesting connection taking into account the fact that they are part of the same emotion family, Joy.

- Anticipation and Interest (part of the same emotion family) are primarily connected to shared content, which can be explained through the calls to action usually associated with the sharing about projects the agencies implements, awards that it won and achievements of its employees.

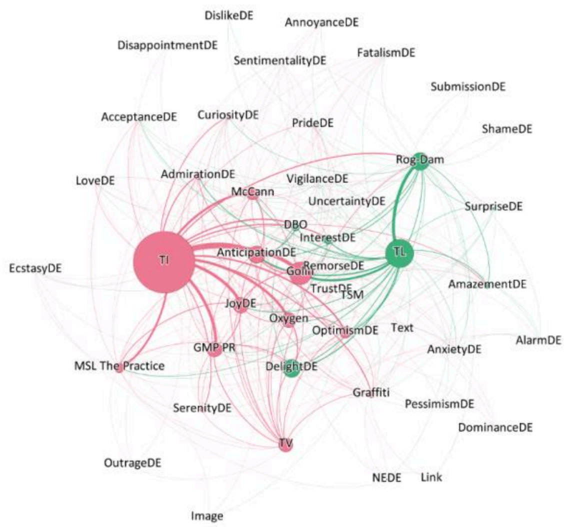

Figure 8. Agency - Dominant Emotion - Content type (graph created with Gephi)

The Agency, Dominant emotion, Content type network contains two major clusters: the Text/Image (TI) cluster and the Text/Link (TL) cluster. The Text/Video (TV) content was connected to the Text/Image node, while the few instance of text, link or image are inconsequential. There is a clear preference for a type of content in this network; while text is ubiquitous, image is the dominant format. This preference is rather unexpected: in a world of professional communication, where the merits of the video content have been lauded for a few years as one of the main trends, video has a conspicuously reduced presence; in addition, it is less used than even the link. This can be explained either through the lack of strategic integration of digital trends, or through the lack of resources or time. The agency that most uses links as content is Rogalski-Damaschin as part of its trivia oriented content strategy; this explains the two emotions associated with link sharing, Delight and Interest, both typical reactions to trivia type content.

6. Conclusions

The data and the network analysis approach can provide many insights into the use of emotions by PR agencies on their Facebook pages. These are the most relevant conclusions from the present research:

1. Although in theory Public Relations professionals and agencies are the best equipped to curate an excellent digital presence on social media platforms (Phillips & Young, 2009; Sommerfeldt & Yang, 2018), not all agencies in Romania, even at the top of the industry, have a current or active presence on Facebook.
2. The emotional digital profile of agencies is strongly individualized; the diversity comes from the way emotions are used rather than from their selection, which is not particularly diverse, although it is generally positive.
3. The emotions that are predominantly used and that are most connected in the network are Delight (Joy and Surprise), Anticipation, Joy, Optimism (Joy and Anticipation), Interest, Admiration, Curiosity (Trust and Surprise), Amazement, and Serenity. As observed, the selection is dominated by intensity levels (4/9), followed by dyads (3/9) and by primary emotions (2/9). However, in terms of connectivity and from a network perspective, the dominating emotion is Delight, with a higher degree of complexity; in terms of primary emotions, there are three that unequivocally dominate, both in reiterations and in connectivity: Joy, Anticipation and Surprise.
4. The topics influence the range of emotions an agency uses in its posts; the selection of emotions is influenced by the general tone of voice selected.
5. A focus on projects in the Facebook posts of an agency will increase the overall diversity of emotions, while a focus on agency people and agency life will reduce it, often taking the emotions towards dyads.
6. The Facebook posts of the PR agencies are organized into three categories of topics that result from the research and each of them is strongly connected to a particular emotion, primary in all three cases: the category Project is associated with Anticipation, People with Joy and Industry with Admiration.
7. A strategic approach to topic selection appears to be more of a (strong) trend rather than the industry norm.

Exploring the soft power of emotions can provide agencies with a valuable tool in mastering how to analyse, configure and maintain their digital identity and strategy. This approach can be repeated to identify industry patterns, the results can be compared with those from a similar analysis done on the founder or the CEO of the agency in order to identify possible overlaps of their emotional profiles, or the research can be used to try and test different digital strategies for the agency's own brand or for the optimization of the services it provides to its clients.

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Influencing Music Perception. A Systematic Theoretical Review on Visual Stimuli Applied in Branding and Communication

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Abstract: The present paper aims to theoretically assess the link between the visual stimuli used for promoting an audio material and the way that certain songs are perceived. This study is part of a broader project that intends to empirically investigate the role of visual communication incentives on the way music is evaluated by the public. Considering the role of branding and brand communication in the artistic life, the concepts of halo effect and emotional attachment are emphasized. While the way an artist is evaluated can modify the way his/her song is perceived, visual factors, including positive elements, can enhance the way music is internalized. Since there is scarce literature that correlates visual stimuli with aural perception in branding and brand communication, the present literature overview is equally relevant both for academia, from a scientific point of view, and for the industry, from a more practical perspective.
Keywords: music, branding communication, visual stimuli, influencing perception, emotional response.

1. Introduction

The music industry is a topical field, being an area where the music itself is subjected to marketing, media, and business processes. Although music is a form of entertainment that evokes emotions when listened to (Zentner, Grandjean, & Scherer, 2008), the development of the business environment has made music a field that generates solid financial revenue that has been constantly increasing in the past few years (IFPI, 2019).

This paper aims to analyze the existing literature regarding the influence of visual stimuli on the way audio materials, especially songs, are perceived. The stimuli represented by visual elements are an important component in branding, which strongly suggests that such influence can also occur in the field of brand communication. In terms of marketing, one can say that branding is a relevant technique that is certainly valid for the music industry as well. Through branding, an artist can develop and shape a consistent identity that expresses certain values and makes the listeners more loyal to the artist. The image benefits that branding brings to an artist can easily translate into securing success on the market and ensuring financial stability (Morris, 2005; Schroeder, 2005; Allen, 2018).

Putting branding in the background for a moment, it is essential to understand that people like certain songs because they have an effect on their mood, they help them relax and distract them, among other reasons (Lamont & Webb, 2009). However, sometimes, there can be a dissonance between how music is perceived by different individuals and in different cases. Subjectivity is indeed one of the main reasons why people attribute different levels of quality to the music. Yet, at the level of commercial music, a halo effect can happen. Mainly used in applied psychology, the halo effect implies that a positive image of a certain artist, an image created through branding techniques and transmitted through marketing and communication tools, can positively influence the perception of individuals on the music of the artist (Thorndike, 1920).

A strong brand translates to loyalty and a favorable image (Chaudhuri & Holbrook, 2001). Thus, it is quite possible that the perception of music is influenced by various visual stimuli used in branding, some of which are definitely relevant in the music industry. Photos, videos, websites, and a unique presence are excellent examples of vessels used to transmit values and information beyond what the music is already transmitting (Hutchison 2013; Allen, 2018).

To our knowledge, there is a lack of works studying the influence of visual stimuli related to branding on the perception of artists' music. Therefore, the paper aims to develop a systematic literature review on what has been written about the influence of visual stimuli on the aural perception in general. The analyzed studies mainly deal with the effects the visual stimuli have on the general appreciation of music, the quality, and the evaluation of the emotions transmitted by songs.

Although visual elements are often and intensely used in the marketing and communication of the musical field (Tilly, 2013; Hughes et al., 2013), an improved approach to reach the various objectives of the strategists is one that considers the influence the visual has on the way the music itself is perceived. On the one hand, this paper aims to provide a powerful starting point in these approaches, highlighting the influence of visual stimuli supported by various studies, in a digestible way for the practical field. On the other hand, a concise systematization of these studies offers a foundation that can trigger interest in experimental research approaches specifically focused on the influence of visual stimuli related to branding and brand communication in today's music industry.

2. Marketing and Branding in the Music Industry

De Chernatony, McDonald, and Wallace (2010) offer a simplistic insight into the areas where branding can be found. They mention that not only classic products can be brands, but other elements as well, such as companies, services, cities or people, as music artists (De Chernatony, McDonald, & Wallace, 2010). Jeremy Morris (2005) claims that, although music is an invaluable cultural element, it can be strongly considered a product that can be subject to a variety of marketing techniques, including branding, by using similar logic to that of classic products.

A brand of a musician has the advantage of the music itself. Being an aural element, therefore a sensory one, music is a powerful addition to the authenticity and recognizability of the brand. The melody and even the performer’s voice alone are what can make an artist really authentic. Singing means communication by all means, in the way people receive information in which they find meaning, quality, and particularities (Taylor, 2014; Welch, 2005).

Considering that musicality itself is an important element for branding, the classic elements of branding complement the communication sphere of an artist, leading to a unique brand image. It is suggested that the industry puts a big emphasis on image, stage presence, and show, the brand being considered the main generator of revenue. Therefore, the big players in the music industry know that musicianship alone is not always enough when signing artists to big labels or increase likeability (Taylor, 2013; Kopiez & Lehmann, 2013).

Taylor (2013) also claims that brand image is very prominent in the mind of the consumer in addition to the musical content, as it gives people the opportunity to identify with the musician, to put themselves in the artist’s skin, and to enjoy the experience and brand storyline. Promoting a brand image is an important strategy for both novice and consecrated artists (Taylor, 2013).

Concerning money and success, selling music itself is, by default, one of the main revenue areas. However, since there are different expectations and levels of success in the music industry, it can sometimes not be enough. In the current market context, it is more difficult to reach financial success, no matter how good the music is (Kusek & Leonhard, 2005). There is a huge emphasis put on the artist’s image, and it is often easy to notice how the top of the charts consists of less complex and more familiar music (Percino, Klimek, & Thurner, 2014). Even if the artist’s music is not always of a higher quality than the one of the main competitions, success can definitely be achieved through good marketing and communication. In addition to being easier to sell albums, branding offers the artist some extra opportunities to project a consistent image, to become memorable, and to generate revenue. A good artist brand is what makes people relate to the artists and its music, to transcend from simple listeners to loyal fans (Nguyen, 2017).

In the music industry, as in any other field, consistency in brand identity and communication are important. Successful branding is seen as important in shaping a recognizable identity. In the case of the music industry, any element of the type of profile picture, artwork, or logo has a special significance. Even on social media, visual elements are increasingly common, consequently, they should not be neglected (Hughes et al. 2013). Within visual branding, the logos, album artworks, visuals on promotional materials, colors, and fonts add value to a musician brand. To make the brand an authentic one, such visual elements must be in consonance with the artist and his/her music (Tilly, 2013).

Nowadays, a consistent visual identity can also be conveyed by merchandise, vlogging, and physical presence. In the music industry, visual branding is not limited to photos and logos, but also to the nonverbal communication the artist exposes. Khedher (2014) summarizes that in personal branding we can talk not only about visual elements related to artwork but also about how one presents oneself or about non-verbal factors. These elements contribute to good brand communication, as suggested by Labrecque, Markos, & Milne (2011) and Roberts (2005).

If the artist is aesthetically pleasing and manifests a consistent and relatable communication to the fans, can people also be influenced into perceiving artist's music to be of a higher quality? Based on the prior analysis of the main branding and marketing principles, it is very easy to predict some implications. Since music is considered not to be enough to make it in the music industry, as various authors say (Schroeder, 2005), it can be suggested that a strong artist brand could have the following uses: people will think the music is more attractive and relatable, both fans and professionals could be influenced into thinking the music is of higher quality, artists and managers could compensate for mediocre songs with consistent brands and good communication, music reviewers could write better reviews about music, leading to bigger music sales, the music could gain more television or radio coverage and airplay, and the artist's overall image could become more professional and attractive in the eyes of fans, specialists, influencers or media (Allen, 2018; Tilly, 2013; Summers, 2004).

3. Selection of Articles – Procedure

There is a literature scarcity regarding conducted research on music perception or advertising in the music industry. Most of the available studies (Hughes et al., 2013; Dann & Jensen, 2007; Schroeder, 2005) approach music in advertising and subtopics, such as the effect of music in branding, product perception, or commercials. However, the main target of this paper is to seek and consolidate information regarding a quite opposite situation: the one where we do not analyze music used in branding, but the effect of branding applicable visual stimuli on the perception of the music product. At the same time, even though no studies could be found that analyze the effect of visual stimuli on the perception of music in the context of popular music industry branding and marketing, a series of studies analyzing the effect of visual stimuli on aural elements, in general, are assessed below.

Studies about the effects of stimuli in this field (Gillespie, 1997; Moore, 2010; Ellis, 2013; Waddell & Williamon, 2017), regarding factors such as visual elements or visual narrative elements, paint an overall image about how easily music perception can be influenced or distorted. It can be said that there are multiple stimuli that can influence how a song or melody is perceived. Performances, visual elements, and stories are good examples. They can easily be extrapolated to brand identity recipients, a marketing topic.

Since there is a literature scarcity regarding the field, but, at the same time, the topic is closely related to several other fields (such as music, music education or music psychology), our approach is firstly directed to a search of research articles in online scientific databases, by using keywords as music branding, music communication, perception influence, emotions in music, music emotions, visual influence, music ratings, music quality ratings, music emotional assessment, appreciation of music, appreciation of the performance, non-verbal music, visual-music interaction, visual-aural interaction, branding in popular music, affective response in music, ratings of performances, emotional response in music, stimuli in music, effects of visual stimuli, effects of visual stimuli in music, music quality perception, music perception factors, and music perception. The use platforms are the academic search engines Google Scholar and Microsoft Academic. At the same time, some new articles are found and reviewed using the main articles' own references sections. This also led to databases such as JSTOR and SAGE journals, where the same methodology has again been applied, reaching and reviewing two publications that fit all the conditions and criteria.

A second selection condition is related to the methodology used in the research. Thus, by following the aim of analyzing stimuli, the review includes exclusively experimental articles.

The last selection condition is the relevance for the present field. The sample includes studies analyzed by communication and sociology means that can be interspersed and applied in the field of branding and visual identity. Articles with very technical musical terminology are excluded. Thus, the total number of significant articles that have been included in the systematic literature review is thirteen.

4. A Systematic Review of the Influence of Visual Stimuli on Music Perception

One of the first studies of relevance presents Adams' (1994) experiment that aims to measure the different emotional responses when three groups of participants are presented with different audio-visual materials. The first group has to rate the audio version of a symphonic performance, the second group is presented with a version that included the video of the performance, and the third group is exposed only to the video material, with no sound. The audio-video performance receives the highest emotional response, even though the music used is exactly the same, strongly suggesting visual stimuli definitely have an effect on how a music piece is perceived (Adams, 1994).

While Adams (1994) used a more general stimulus, the paper of Boltz, Ebendorf and Field (2009) divided stimuli by their emotional valence, developing multiple experimental conditions. The starting point of the paper is the proven fact that music can influence how visual information is perceived, the main objective being to find if visual information, in turn, can influence how music is perceived and remembered. The sample of the study is formed of students, using four experimental groups (two for each emotional valence) and a control group. The researchers use instrumental melodies that are rated as neutral and ambiguous in a previous pre-testing process. The participants from the first group are asked to rate a few musical dimensions such as affect, tonality, or rhythm after being paired with a set of images of positive affect. The members of the second group are asked to do the same thing, but after being presented with no-dialogue excerpts of movies rated highly affect-wise. The third and fourth experimental situations are virtually the same, except for the sets of images and movie clips that are pre-tested in order to have strong negative emotions. The participants from the control group rate the musical dimensions without receiving any visual stimulus (Boltz, Ebendorf, & Field, 2009). The participants have been explicitly asked to rate just the musical pieces, ignoring the set of images and the movie clips. However, the paper demonstrates that visual stimuli definitely influenced perception. Out of all the analyzed musical dimensions, the way the affect is rated is of the biggest interest for this paper. The previously pre-rated as neutral melody is rated as rather positive in both of the positive-affect experimental situations (set of images and movie clips) on a 7-point scale, where 1 means *Very Positive* and 7 means *Very Negative*. At the same time, the negative-affect experimental situations display solid negative evaluations of the song (*M*=6 on the same scale). No relevant differences are found between the results of the two types of visual stimuli (Boltz, Ebendorf, & Field, 2009).

The results point some clear directions, but research in this field is not always conducted using emotionally imbued stimuli. Another study, similar to the one of Adams (1994), aims to find if visual stimuli alone, with no specific emotional valence, do indeed influence how music is perceived. Geringer, Cassidy, and Byo (1997) basically conduct a four-group experiment. Beside two control groups who rate two different Beethoven compositions with no visual stimuli, two experimental groups are created. The participants from the first experimental group are asked to evaluate a song that is accompanied by a clip from an animation movie, and the second group receives the same song, but this time joined by orchestra performance video. The results show that the songs, which are Beethoven compositions, led to a slightly higher affective response when they were joined by an animated storyline (Geringer, Cassidy, & Byo, 1997).

However, regarding the cognitive response, the music-and-video-performance condition draws higher ratings. The cognitive assessment questions aimed to find if characteristics such as loudness, tempo, style or melody are rated differently between the two experimental groups. In this case, the orchestral video performances led to higher ratings. The stimuli can indeed influence the perceived quality and emotional value of a song (Geringer, Cassidy, & Byo, 1997). While a video of musicians performing a song leads to rating musical elements higher, a story-based animation video can elevate the emotional response. In the case of branding, storytelling is a parallel key concept to this fact (Geringer, Cassidy, & Byo, 1997).

The quality and emotional value of a song are indeed of main interest, but there are certain studies which go into analyzing how some specific musical characteristics are perceived. Research on music perception done by Gillespie (1997) aims to find if certain musical features, such as speed, pitch or vibrato, can be evaluated to be of higher quality, this time by music experts, when the aural material is presented with a visual one, compared with the case in which no visual stimuli are used. While a group receives only the audio version of a violin performance, the other receives a version that includes a video performance. Just like in other cases, the song is exactly the same in both situations. As in the previously mentioned studies, in this research, the audio-visual performance is rated better. Musical features such as pitch, melody, or vibrato, are identified by the specialists within the visual stimuli group as better, of a higher quality. These results suggest that the influence of visual stimuli can also occur in the case of the people who are familiar with the music at a professional level and who analyze it objectively, and not just in the case of simple non-specialized fans, people who can be biased when it comes to their favorite artists (Gillespie, 1997).

It is of interest to go even further, by analyzing more aural features that can be interpreted from a positive-negative valence point-of-view. An interesting approach to analyzing the shift of perception is developed by Iwamiya (1994). The study relies on reducing the sound quality. The paper starts from the hypothesis that visual information can affect the audio at the processing level. To verify this statement, a series of auditory stimuli, embodied in songs, are presented to two groups of participants. The participants in the experiment are divided into two main groups, where each group has to analyze a situation. While a group has high-quality, non-visual stimulus analysis, the other group receives the full video of a song, but the quality of sound is reduced. Interestingly, for all the analyzed factors, the music is evaluated at approximately the same level in both situations. It suggests that visual stimuli compensate for the lack of quality in the audiovisual experimental situation. Moreover, on the sound richness factor, it seems that visual information makes people evaluate the song itself even better than audio-only, even though the music is of low quality. Based on its conclusion, this study advocates that if the music is of poorer quality or the emotional value it transmits is seen as low, the combination with visual stimuli can compensate for this (Iwamiya, 1994). The best example would be music videos or live performances. Even if Iwamyia's study dates back to 1994, the results obtained are very relevant and raise questions about the nowadays music market. All the score figures for various musical features clearly display how the visual factor has a notable influence on the perception of the musical one (Iwamiya, 1994).

When speaking of music performance, it is of big importance to analyze the live-music factor as well and also to delve into a holistic perception analysis. A study that assesses differences in perception is published by Finnas (2001). The emphasis is put on how music is analyzed in its three different presentation forms (aural, visual, and live) to see if there are any variances related to the listener's experience. The paper is a sum of studies in this field and analyzes the results of various authors. Although much of the paper examines how different channels are perceived in terms of listener experience, eventually the author reviews some studies on the influence of visual stimuli on the perception of the characteristics of the music. Besides Finnas' views on this study's finding, the halo effect is brought to light. In the analyzed situation, the halo effect refers to the fact that a good perception of visual stimuli will influence the perception of music itself or distract, as Iwamyia (1994) says, from the possible poor quality of the musical characteristics. Most of Finnas' (2001) paper addresses the experimentation of music at a holistic level. Until now, there has been no interest or possibility for rigorous operationalization of musical experience, this being a subjective element that includes many concepts. Since music experience is subjective and contains too many sub-elements that cannot be measured since they are not present or valid in each case, it is difficult to impose a particular concept on a participant in a study (Finnäs, 2001).

Just as suggested earlier, branding applicable stimuli are not limited to classical elements of visual identity (Roberts, 2005; Labrecque, Markos & Milne, 2011; Khedher, 2014). A study approaching a slightly different kind of visual stimuli is one of Thompson et al. (2005). In one of the experiments conducted, the researchers use video performances of artists singing or playing their instrument, with an emphasis on facial expression. In terms of sound, two types of musical pieces are chosen: some of them are built on major intervals and the others on minor intervals. Within the first phase, the songs with major intervals, the happy sounding ones, are joined with videos with facial expressions characteristic to happy people (smiles, expressiveness, wide eyes), and the ones with minor intervals with videos of performances where the facial expressions are sad. Subsequently, sad clips are correlated with major intervals and happy ones with minor intervals. The participants are asked to exclusively assess the emotional value of the musical pieces. The results suggest that emotional value is definitely influenced in some cases. While a happy face does not necessarily make an already happy song happier, the happy songs are definitely perceived to be sadder when they come together with sad facial expressions. At the same time, the songs with minor intervals are perceived to be even sadder when the singer's facial expressions correspond to sadness (Thompson et al., 2005). The study demonstrates that visual stimuli, this time represented by facial expressions, have a say in how music is perceived from the point of view of transmitted emotion.

Gestures and facial expressions are definitely prominent in the live-performance environment. In this regard, another experiment conducted for the same paper of Thompson, Graham, & Russo (2005), asked a group of people to evaluate the emotional valence of some songs, while the rest of the participants have to do the same thing, but this time after watching a clip with the singers performing these songs. The results of this experiment reveal that a combination of aural and visual has definitely an influence on the way a piece is evaluated, even though, in this case, the music is identical in both the control group and the experimental group. However, it is not possible to observe a specific direction in which this influence is realized. While in some cases music has been perceived as having a more positive emotional valence when accompanied by visual stimuli, in other cases the contrary happens. The influence of perception is definitely occurring, but its direction depends from one case to another (Thompson, Graham, & Russo, 2005).

In this regard, it can be suggested that expressiveness is important when conveying emotion or causing a perception shift. What Thompson, Graham, & Russo (2005) demonstrate, Juchniewicz (2008) reinforces in a study published three years later, adding the factor of stage presence, namely body movement in this case. The work analyzes the impact that visual elements have on audio-visual performances and the general impression on the expressiveness of music. The study participants are divided into three groups, and each group is assigned a video with a pianist singing a song. In the first group, the pianist has no physical movement, in the second one he has facial and head movements, and in the third one, one could notice that the pianist moves his whole body while playing the piano. Both the technical characteristics of the song and the performance quality are evaluated higher in the presence of body movements. The greatest influence is in the case of total body movement, followed by the situation when only the head and the face are moving. One possible explanation is that individuals already have expectations from musicians about the expressiveness they give when they are on stage. In addition, the researcher suggests that body expressiveness may be seen as a mark of professionalism in music. The lack of movement is rather characteristic for beginners, who lack the comfort required to focus on the transmitted emotion and expressiveness (Juchniewicz, 2008).

Going even further into how the visuals of stage presence affect perception, a more recent study is conducted by Waddell & Williamon (2017). Their experiment testes whether the quality perception of music changes under the influence of visual stimuli related to stage presence and facial expression. It is applied to 105 participants, out of which about half are professional musicians, and the rest are people who have no tangents to music on a professional level. The independent variables used in the experiment are appropriate stage entrance, inappropriate stage entrance, performance error, and negative face reaction to error. The participants are divided into five groups and are asked to evaluate the quality of a piano performance video. Following the analysis of the results, two conclusions of interest can be reached. In case of a performance error, people are less likely to forgive and omit them when they are accompanied by a negative face reaction of the musician makes shortly after making the mistake. When the artist uses an inappropriate entrance (such as hands in pockets and no eye contact with the public), people will judge the quality of the song sooner than in the case of an appropriate entrance. Therefore, it is suggested that non-verbal communication is significant in how music quality is perceived, either we talk about stage presence or the way the artist reacts to its own errors (Waddell & Williamon, 2017).

Since it has been at this point suggested that expressiveness and gestures have defining importance in stage presence, other live-music factors can be analyzed as well. Non-verbal communication can also translate to stage performance. Lehman & Kopiez (2013) are testing whether show elements can influence the impressiveness and perceived difficulty of a song, more specifically a guitar solo. The experiment is conducted on 59 people with all sorts of musical competences. They are asked to rate video performances of rock guitar solos. The notable findings from the data analysis are that music students consider solos with show elements to be more impressive, while non-specialists consider solos with show elements to appear more difficult. Thus, it can be suggested that perceived musical competence can be effectively influenced by visual stimuli, whether we talk about specialized or unspecialized people, and both impressiveness and perceived difficulty can receive higher ratings, but this depends on the type of public (Lehmann & Kopiez, 2013).

While Juchniewicz (2008) and Waddell & Williamon (2017) analyze how stage presence influences the perception, the physical appearance factor can also be brought to light. An approach that brings to the foreground the physical attractiveness is that of Wapnick et al. (2009). The study analyzes whether elements such as the attractiveness of the performer, clothing, and behavior on the stage can affect how the piano performances are perceived qualitatively. A number of 147 participants with music studies are divided into three groups, one in which only visual performance is evaluated, the second in which audio performance is evaluated, and the third in which the visual audio situation is analyzed. The elements evaluated relate to the qualitative characteristics of the music, such as tone quality, rhythm, style, expressivity, tonal accuracy, and overall impression. The major conclusion from the experiment is that indeed audiovisual performances are evaluated significantly better than those without visual material. In addition, it turned out that the greatest influence is in the case of female musicians, where it turns out that an attractive woman attracts better ratings of musical performance. Regarding clothing, the biggest boost is in the case of well-dressed male performers. In addition, it is suggested that this improvement in evaluations is the most common at the beginning of the performance, and can decrease as it unfolds (Wapnick et al., 2009).

The perception on how qualitative or emotional music is can also include variables such as the public type. As Gillespie's (1997) study applied on music experts suggests, it is definitely intriguing that people familiar with music at a professional level can be influenced as well. Moore (2010) solidifies this, by conducting a study on students that study music. The researcher has conducted an extensive study of 150 students in the music field, whom he has divided into eight different groups. Each group analyzes songs with positive or negative emotional valence, coupled with videos that have emotional valence in agreement or disagreement with musical elements. The division into eight different groups is done precisely in order to analyze all possible combinations in terms of the valences of the two elements (visual and aural) and their order of presentation. The results suggested that, regardless of the positive or negative order and valence of the videos, visual stimuli really influence the perception of the valence of the music. Moreover, the influence of visual stimuli is much stronger when music has a negative emotional valence than when music is very happy. However, all the analyzed situations present notable changes when visual stimuli are inconsistent with the emotional valence of music (Moore, 2010).

Going a step back from emotional valence and music features, Ellis's (2013) paper approaches general likeability. The study assesses how people like a song more when they see the actual singer performing. The dependent variable in this experiment is the general likeability of the song "Nessun Dorma". In order to test whether people are influenced by the presence of a visual stimulus or not, the researcher prepares both an audio-only material and a video that depicts the musician singing the aria. The experiment is conducted on 20 teachers unfamiliar with music on a professional level. For the evaluation, 10 participants received a simple audio material of the song, and the other 10 the video of the performance. The participants use an evaluation paper where the song is split into six segments. They are asked to use a simple Likert scale to indicate how much they like each segment of the song. Elli's study highlights the influence of visual elements on the perception of the music itself. However, it is interesting to mention that in the audio-visual situation, besides the fact that the song is enjoyed more, there are no segments strongly disliked, unlike in the audio-only situation (Ellis, 2013).

Since music can trigger affective responses and subjective quality perceptions, the addition of visual stimuli creates a package of communication. Following the analysis of several studies that evaluate the influence of visual stimuli, Platz & Kopiez (2012) suggest that, in addition to the effect that visual elements have on how a song's characteristics are perceived, visual stimuli help in communication and branding. The author believes that visual elements can add emotional value and meaning to a musical piece and the message it conveys (Platz & Kopiez, 2012). Thus, as previously emphasized, people experience the music differently and it is difficult to make them understand and act according to a clear boundary between what they think about the musical piece and the musical experience in general, a concept that includes many other elements.

The following table (Table 1) presents a summary of the existing research on the way certain stimuli can influence music perception.

Table 1. A summary on the existing research on music perception

Source	Independent variables/stimuli	Dependent variables	Experimental task	Significant results
Adams (1994)	Video performance	Emotional response to music	Rating a symphonic concert in a video format	Higher emotional response in audio-visual situation, especially on close-ups of performers.
Boltz, Ebendorf, Field (2009)	Video with strong positive affect and strong negative affect	Overall affect, rhythm, tempo, tonality, loudness, flow, likeability of tunes	Rating audio tunes accompanied by visual elements that were either positive or negative	Tunes accompanied by positive stimuli are rated as being more rhythmic, more active, faster, louder and more positive in overall affect.
Ellis (2013)	Video performance of the song	Likeability of Nessun Dorma, by Luciano Pavarotti	Rating the song in video performance format	The song is liked more when it is accompanied by a video performance.
Juchniewicz (2008)	Two video performances: Full body movements & Face and head movements	Perception of music quality and overall performance	Rating the quality of musical features and the overall performance in different situations of body movement	Both technical characteristics and overall performance of the song are rated higher when the performance is accompanied by full body movements contrasting with the no-movements situation.
Geringer, Cassidy, Byo (1997)	Orchestra performance video and animation video	Cognitive and affective response to Beethoven compositions	Rating musical features and emotional value for music accompanied by two types of videos	The orchestral performance video leads to a higher cognitive response regarding musical features while the animation video leads to a higher affective response regarding the songs.
Gillespie (1997)	Video performance of the violinist	Perceived quality of a violin performance from the point of view of musical features such as speed, pitch or vibrato	Rating the violin performance in the video format	Music specialists rate the musical features higher from a quality point of view in the video performance situation.
Iwamiya (1994)	Lowered audio quality accompanied by a music video	Sound quality evaluation of a set of songs	Rating the quality of the songs at lowered audio quality but accompanied by music videos	Visual information can compensate for the lack of audio quality by decreasing the auditory sensitivity.
Thompson, Graham, & Russo (2005)	Sets of clips depicting people with happy or sad facial expressions	The affective response towards happy and sad music (major intervals and minor intervals)	Rating the emotional value of the songs in 4 possible cases: Happy face + happy music Happy face + sad music Sad face + sad music Sad face + happy music	Visual stimuli have an influence on the perceived affective value of the songs. Happy music is perceived to be sadder when accompanied by sad face expressions. Sad music is perceived to be even sadder when accompanied by sad face expressions.
Thompson, Graham, & Russo (2005)	Sets of video performances of the songs	The affective response towards a set of songs	Rating the emotional value of songs when they are accompanied by videos of the singers performing them	Visual stimuli have an influence on how music is perceived, but a clear direction in which the influence goes is not clear.
Wapnick et al. (2009)	Physical attactiveness, clothing and stage behavior	Perception of tone quality, note accuracy, rhythm, expressivity, adherence to style and overall impression of audiovisual piano performances	Rating music quality elements and overall impression when the performer has good pre-rated scores for attractiveness, clothes and stage behavior	Attractive women get better scores for musical performance. Dressing good has a more significant positive influence in the case of male performers. Good stage behavior attracts better evaluations for female performers. Overall, the evaluations are mostly influenced in the first 25 to 55 seconds of the audio-visual performance excerpts. Later on, the influence diminishes.
Moore (2010)	Sets of clips with positive or negative emotional valence	The affective response towards a series of songs with positive or negative emotional valence	Rating the affective response when music and clips were coupled in agreement or disagreement with each other's emotional valence	Visual stimuli influence the perceived affective value of music, the biggest effect being in the situation where a more negative song is accompanied by visual stimuli.
Lehman & Kopiez (2013)	Show elements (spectacular guitar techniques)	Perception of difficulty and impressiveness of a rock guitar solo	Rating the difficulty and impressiveness of guitar solos when the video performance includes show elements	Music students give higher ratings for impressiveness when guitar solos are accompanied by show elements. Non specialists give higher difficulty ratings for the same show-enriched guitar solos.
Waddell & Williamon (2017)	Stage entrance, performance error and facial expression	Perception of music quality	Rating the quality of piano performances in different situations where appropriate or inappropriate stage entrances, performance errors and facial expression of the artist regarding the error are used	In case of a performance error, a negative facial expression of the artist leads people into not being forgiving with the mistake and giving a lower quality rating. In case of an inappropriate stage presence, people will start evaluating the quality of the song earlier than in the case of an appropriate entrance.

5. Discussions and Conclusion

The focus of the present theoretical approach is put into finding out if the music perception can be changed by visual stimuli that can be, at the same time, related to branding and communication. Regarding the visual stimuli used by the various researchers, while some of them regard the video performance alone as the stimulus (Adams, 1994; Gillespie, 1997; Ellis, 2013), others use emotionally enriched visual elements, of both positive and negative influence (Boltz, Ebendorf & Field, 2009; Moore, 2010). Going further, other experiments introduce stimuli such as facial expression, body movement, stage presence, show elements or physical attractiveness (Thompson, Graham & Russo, 2005; Juchniewicz, 2008; Wapnick et al., 2009; Lehman & Kopiez, 2013; Waddell & Williamon, 2017).

The literature shows that visual stimuli certainly have an influence on how music is perceived. The perception of music is seen from multiple points of view. While some researchers (Iwamiya, 1994; Adams, 1994, Thompson et al., 2005) are analyzing how the emotional valence of a song is influenced, others are also analyzing specific features such as tempo, melody, loudness, rhythm or song quality (Boltz, Ebendorf, & Field, 2009; Gillespie, 1997, Juchniewicz 2008). The affective dimension is considered a relevant element because embedding and transmitting emotions is also common in branding practices (Turri, Smith & Kemp, 2013). Whether they analyze the emotional valence, the expressiveness of the music, or the general impression, these studies show that music can be perceived differently when diverse visual stimuli are used.

Although the results suggest that positive and even neutral visual stimuli make people perceive differently the quality and emotional value of the music they listen to, there is not always a clear direction in which the influence goes, due to factors such as subjective experience or personal musical competence. Although Moore's (2010) results advocate that the influence is stronger if music has negative emotional value and the stimulus is positive, there are some cases where the opposite is displayed. In the work of Esposito (2016) the results of the study reveal that emotionally negative music is not dominated by positive visual elements, while the perception of happy music is certainly influenced by the introduction of negative visual elements.

Albeit the direction of the influence is different in some cases due to a variety of factors and contexts, the majority of the studies included in this review consistently suggest that music itself can be more desirable and positive when visual factors including positive concepts, emotions, and values were identified (Thompson, Graham, & Russo, 2005).

It is vital to underline that the described studies isolate the perception of the music itself from the general appreciation of the artist, which is indeed already widely accepted to be one of the main results of good branding and brand communication. The approached experiments strictly analyze the perception of the music itself and have successfully served for the purpose of this paper.

The considered studies suggest that stimuli, positive and negative, have an influence on the way music is rated or perceived. Moreover, if artists are surrounded by visual stimuli that convey elements such as expressiveness or different emotions, people may perceive music differently from a qualitative and affective point of view. If a song is relatively poor or mediocre, but a consistent and positive image is produced, music is likely to be perceived as of superior quality, while the best music is left behind and usually forgotten. Artists can take advantage of a recognizable image, sprinkled with visual elements. A consistent visual style makes them memorable and helps them in the competitive music market (Schroeder, 2005).

Since there are only a few scientific works that aim to correlate brand communication elements with the way a certain song is perceived, the present topic can be considered of great scientific relevance. Moreover, the implications for the music industry are quite solid. Security and success can be both easier to achieve when the artist focuses on shaping and conveying a consistent, positive, and multidimensional identity. If visual stimuli really have an influence on the way music is perceived in the case of communication in the music industry, taking this into account can be a real advantage for any artist at the beginning of the music career. Most of the time, achieving commercial or financial success is not just about good music, but about different factors, processes, and relationships with fans as well (Lieb, 2018).

A good song (meaningful, captivating, carefully written, original, etc.) can be extremely underperforming on the market if the musician does not have a brand or does not know how to efficiently communicate with the audience. Helping the artist develop a strong brand is extremely likely to have an influence on how his/her music is perceived, and maybe even on the music's success (Brown, 2011).

Since the consumer market, consumer behavior and technology are constantly developing, inexperienced musicians with unpolished products (due to, for example, lack of money, staff, and technological resources) could secure some image and financial wins by at least developing a strong communication strategy. This can be done through branding and positive stimuli that improve the overall image (Tilly, 2013; Chertkow & Feehan, 2012).

Especially in the case of beginners, regardless of their professionalism and the quality of music, it is vital to deal with everything marketing does to put their music in a good and visible light, which includes taking visual communication seriously. This paper intended to highlight this influence mechanism and can serve as a good basis for future empirical academic effort, but also for artists and music industry professionals to be more successful when they are designing communication strategies.

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Communication and Human Resource Management in Edo State Broadcasting Service (EBS), Benin City, Nigeria

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Abstract: Effective communication and human resource management describe the attitude, reactions and work associated between the individual employee, or employees and their organization. It is a foundation on which the goodwill, morale, cooperation and motivation of the employees become established. This study examines the relationship between communication and human resource management in Edo State Broadcasting Service (EBS), Benin City, Nigeria. A descriptive research method was adopted and data was collected via a survey of one hundred and twenty three (123) respondents using non-probability sampling technique. The results of the study revealed that there is a significant relationship between communication and human resource management. As predicted, the study also showed that communication exerts a positive and statistically significant impact on human resource management in Edo State Broadcasting Service (EBS), Benin City, Nigeria. On the basis of these findings, the study recommends that organizations can achieve success through the synergy of communication and human resources management.

Key words: communication, human resource management, synergy, organization.

1. Introduction

The complexity and dynamic nature of today's environment is due to great amount of reciprocal information flow between organizations and the environment. For an effective functioning, organizations should develop and implement information processing structures. Thus, the "environmental dynamism that operates and influences organizations is creating unpredictable situations occurring as a response to employees and sub-organization changes, requiring a coordination perspective. Good coordination presupposes the existence of adequate and effective communication at all levels of management" (Bordean, 2011, p.121).

Communication helps workers in an organization associate by sharing basic thoughts and sentiments among themselves and additionally find out about the predominant culture that shapes their conduct and ideology in the organization (Chukwuka, 2015). Thus, the philosophies of effective communication and human resource management describe the attitude, reactions and work associated between the individual employee or employees and their organization or business. It is the foundation on which the goodwill, morale, cooperation and motivation of the employees could become present.

Communication is essential for organizational leadership, management, operations and performance. Communication management therefore is vital in monitoring changes, analyzing events, predicting consequences, making contacts and explaining the business environment to key target groups. Therefore we aim to showcase how the synergy of communication and human resources management contributes to achieving the goals and objectives of an organization. For this study, we chose Edo State Broadcasting Service (EBS)[1], Benin City because it has a rich and long history that could be traced way back to 1965 when the Nigeria Broadcasting Corporation was established in what was the mid-west region of Nigeria at that time. The Broadcasting Service is situated at No. 3 Upper Mission Extension, off Benin Auchi Road, Benin City, Nigeria. The Edo broadcasting service functions under the Ministry of Information, and its radio and television stations are received state wide and beyond. The services are two substations or booster stations at Ivue-Uromi and Ihievba near Afuzu. The booster substation at Ivue-Uromi retransmit television signal while radio signal is retransmitted from Ihievba. The service operates from two frequencies, it transmits F.M. signal from 75.7KHz frequency modulations while the television can be accessed on channel 55 on the ultra-high frequency band at 743.25MHz.

2. Brief Review of Related Literature

2.1. Importance of Communication in Organizations

The term “communication” is derived from the Latin word “communicum”[2], meaning to make common, to share, to impart and to transmit. Today, the idea of ‘sharing’ is still the core of most definitions of communication, which is often considered as the transfer of information, ideas, feelings or messages from a source to a receiver. This supports the assertion of Ghosh (2006, p. 157) who posits that communication is “the sharing of meaning and the process by which an individual transmits stimuli to modify the behaviour of other individuals. Thus, communication is the transfer of information and understanding from one person to another”. According to Obilade (1987), communication is a bond that holds a society together, without which there would be no coordination, no cooperation, and indeed no social organization. Communication is a vehicle which allows employers and employees opportunities to recall the past, think of the present and plan for the future. It enables employers and employees to manage their relationships and to interact effectively in the work environment.

Communication is also defines as the process of sending and receiving of information within a bureaucracy or any complex organization (Tumbo, 2018).

[1] https://www.nbc.gov.ng/channel/details/edo-state-broadcasting-corporation-tv. Retrieved March 15, 2020.
[2] www.ebs.com.ng>history. Retrieved March 20, 2020.

Communication therefore is the sharing or exchange of ideas, meanings and experiences by employers, employees and other stakeholders of an organization. It is a matter of a two-way interaction which participants constantly exchange positions as sender and receiver, not a one-way process in which a person, like the management of an organization is the sender all the time and the employees are at the receiving end all the time. The level of morale, job satisfaction and motivation of staff are determined by the effectiveness, openness and level of communication. A system of effective communication will help with organizational coordination and operations (Okoh, 1998).

Nowadays organizations that want to succeed in global business give top priority to 'employee communication' for the following reasons (Klatt, Murdick & Schuster, 1985, p.301):

- to help employees attain a feeling of belonging;
- to increase dedication, motivation and feeling of belongingness;
- to maintain good employee relations and preserve non-union status;
- to provide morale, team building and success in reaching objectives;
- to foster involvement of human resources at all levels;
- to improve performance through understanding departmental and organizational objectives;
- to achieve quality and organizational results.
- to assure that we are listening to employees and reacting on a timely and responsive basis.

Thus, effective communication plays an important role in the functioning of an efficient organization since it helps with the passing of orders, polices and plans necessary to modern industrial life. According to Klatt et al. (1985), there are four basic important roles that communication has in an organization:

- *Coordination*: Through communication, the efforts of people working together to achieve common objectives are related. Through communication, employees are kept informed about objectives, progress and problems.
- *Problem solving and innovation*: Innovative solution to problems is stimulated by communication among members of work groups.
- *Leading*: To inform and influence subordinates, peers and superiors, Klatt and his colleagues point out that mangers must have good communication skills. They must be able to present situations in a light that motivates employees.
- *Appraising and regulating*: Communication provides the means for carrying out the vital tasks of appraising human performance and regulating the performance of the human resources system. Here, the role of communication is to provide feedback information to managers and employees so that they may take any corrective action when required.

The importance of an effective communication according to Bordean (2011), Naresh (2017) and Tumbo (2018) include the following:

- It assists the management to fulfill its functions of planning, organizing, staffing, coordinating and reporting.
- Organizational goals and objectives are easily achieved with effective communication.
- People used it to link up with one another in the organization.
- It assists to bring about organizational change.
- Group activities are made possible in the organization in respect to external environment.
- It encourages good labour-management relations and collective bargaining.
- It tends to diminish fears and suspicions.
- It brings about increases in productivity.

2.2. Human Resource Management: An Overview

Human resource management (HRM) ensures that there is a 'fit' between the mission, objectives and strategies of the organization and the workforce to execute them (Radharishna & Raju, 2015). The great importance of people in the production process in an organization is already widely acknowledged in the literature. Yate (1991), for example, considers that in the production process, all other resources (e.g., machines, warehouses, trucks, etc), do not innovate but that people innovate. He went on to suggest that motivated people dedicated to a mission and guided by intelligent policy, innovate. This submission underscores the indispensability of the human resource (HR) in the current management paradigm of formulating and implementing strategic plans. Similarly, Likert (1967, p. 45) adverts to the significance and centrality of the human factor in organizational processes when he posits that "every aspect of a firm's activities is determined by the competence, motivation and general effectiveness of its human organization".

Therefore, according to Schermerhorn (1999), human resources management is a process that involves attracting, developing and maintaining a talented and energetic workforce to support organizational mission, objectives and strategies. The human resources are the people who make up the workforce of an organization, business sector or economy, according to Phillip, 2005 cited in Nwambuko, Enekwe and Ugada (2019, p.136), people are "an organization's most significant asset". As a type of resource, human resources means the organization's workforce, described in terms of their training, experience, intelligence, judgment, relationship and insight - the employee characteristics that can add economic value to the organization. Thus, no matter the size of an organization, big or small, compact or complex, for the organization to succeed at what it does, it needs employees with certain qualities, such as particular kinds of training and experience (Radharishna & Raju, 2015).

3. Theoretical Framework and Objectives

The social network theory of communication is appropriate for the aim of this study. The theory was originally developed by Westbrook, Braithwaite, Georgiou, Ampt, Creswick, Coiera, and Ledema in 2007 and has indeed become one of the most essential and frequently cited theories in the literature in recent times.

According to this theory, organization performance is improved if technical work processes and social systems are taken into account. While social systems include employees and their practices, mental constructs and interactions, the tools, materials and techniques by which work is performed make up the technical system. This theory postulates that a balance is needed between the technical and social systems for good communication. While technology is a significant determinant of organizational context, changes in technical systems will create changes in the social system. Thus, this theory increases the chances of formal organizations adopting and maintaining better policies and programmes to achieve organizational effectiveness and improve teamwork. The social network theory is based on its ability to justify that communication management is vital in monitoring changes, analyzing events, predicting consequences, making contacts and explaining the business environment to key target groups.

Appendix I illustrates the questionnaire structured on communication and on human resources management. In line with the literature review, the following objectives and null hypotheses were formulated for the study.

The study sought to:

a. examine the relationship between communication and human resource management in Edo State Broadcasting Service (EBS), Benin City, Nigeria.
b. assess the extent of communication impact on human resource management in Edo State Broadcasting Service (EBS), Benin City, Nigeria.

Hypotheses of the Study

H_1: There is no significant relationship between communication and human resource management in Edo State Broadcasting Service (EBS), Benin City, Nigeria.

H_2: Communication does not have a significant impact on human resource management in Edo State Broadcasting Service (EBS), Benin City, Nigeria.

4. Methodology

We used a descriptive method and data were collected via a survey of 123 respondents in Edo State Broadcasting Service (EBS), Benin City, Nigeria. We used non-probabilistic sampling techniques comprising of purposeful and convenience techniques. The research instrument for the study was a structured questionnaire. This was a modified form of the instrument used by Bordean (2011), Chukwuka (2015) and Naresh (2017). This was necessary to better address the new respondents in a different state/environment. Out of the 123 copies of questionnaire administered, 109 were retrieved and analyzed, giving us a response rate of 88.6%. Out of the 109 respondents, 53 were female and 56 were male employees.

Validity and Reliability of the Instrument

The validity of the research instrument was ascertained by subjecting its initial draft to face validation by two experts in the department of political science, Delta State University, Abraka. The opinions and suggestions of these experts were used to modify and produce the final draft of the instrument. The research instrument also underwent reliability test conducted on 30 respondents in Edo State Broadcasting Service (EBS), Benin City who also took part in the study, Cronbach Alpha method was used to establish the internal consistency of the items as shown in the table below.

Table 1. Reliability Statistics of Variables (source – researchers' computation)

Scale	No of items	Crobach's Alpha
communication	10	.817
human resource management	13	.803

The results yielded a coefficient of 0.817 and 0.803, which satisfied the general recommended level of 0.70 for the research indicators (Cronbach, 1951). Hence, researchers' satisfied both the validity and reliability of the scale.

Model specification

Given that this study has one dependent variable, we formulate the model as shown below:

The model has the following mathematical functions:

HRM = f (COM)

Econometrically, the model was specified as:

$HRM = \beta_0 + \beta_1 COM + \varepsilon t$

Where:

HRM = Human resource management.

COM = Communication.

β_0 = Constant.

β_1 = Coefficient and apriori sign of independent variable.

εt = Error term.

From the above, the apriori expectation of the parameter of the model was:

$\beta_1 < 0$

Method of Data Analysis

The data collected were analyzed using correlation and linear regression analysis with the aid of the Statistical Package for Social Science (SPSS) version 21.

5. Results

Table 2 shows the correlation between communication and human resource management in Edo State Broadcasting Service (EBS), Benin City, Nigeria.. There exists a significant positive high correlation between leadership failure and acute youth unemployment (r=.749, n=109, & p<0.05).

Table 2. Correlation Matrix

Variables		**Communication**	**Human resource management**
Communication	Pearson correlation Sig. (2-tailed) N	1 109	.749** .000 109
Human resource management	Pearson correlation Sig. (2-tailed) N	.749** .000 109	1 109

**Correlation is Significant at 0.05 levels (2-tailed)

Sources: Researchers' Fieldwork, 2020

This implies that leadership failure has a strong and positive relationship with human resource management in Edo State Broadcasting Service (EBS), Benin City, Nigeria. Therefore, the null hypothesis is rejected.

Linear Regression Analysis

Table 3. Model Summary[b]

Model	**R**	**R^2**	**Ad-R^2**	**Std. Error of estimate**
1	.662	.534	.428	.332

- predictors: (constant), communication
- dependent variable: human resource management

Table 4. ANOVA[a]

Model		**Sum of square**	**Df**	**Mean**	**Coefficient**	**F-stat**	**Sig**	**D.W**	**Remark**
	Regression Residual Total	32.511 19.202 51.713	2 105 107	3.740 0.6998	0.087	21.607	0.000[b]	1.927	Sig

- Dependent variable: human resource management
- Predictors: (constant), communication

Sources: Researchers' fieldwork, 2020

Table 3 shows R^2 value of .534 which revealed that communication independently account for 53.4% of the variation in human resource management in Edo State Broadcasting Service (EBS), Benin City, Nigeria. The coefficient of 0.087 further indicated that one percent increase in communication results in 8.7% increase in human resource management in Edo State Broadcasting Service (EBS), Benin City, Nigeria. The F-statistics of 21.607 showed that the model is statistically significant at 0.05 significant levels. The Durbin-Watson statistics of the model which shows 1.927 implies absence of serial autocorrelation in the regression analysis.

6. Discussion

The results showed that there is positive and strong relationship between communication and human resource management in Edo State Broadcasting Service (EBS), Benin City, Nigeria. The finding is in agreement with Chukwuka's (2015) study that revealed the relationship between communication and human resource management. As predicted, the study also revealed that communication exerts a positive and statistically significant impact on human resource management in Edo State Broadcasting Service (EBS), Benin City, Nigeria. The finding is in agreement with Bordean's (2011), Chukwuka's (2015) and Naresh's (2017) view that communication assumes a significant role in effective human resource management. The ramifications of the above statement are that a significant aspect of an organization is linked to communication. It encourages decision-making, connects workers together so as to accomplish the goals and objectives of the organization. Additionally, communication, particularly the utilization of PCs, engages an organization to accomplish proficient human resources stock, conjecture, review and arranging.

7. Conclusions and Recommendations

The study has revealed that communication has a positive and strong impact on human resource management in Edo State Broadcasting Service (EBS), Benin City, Nigeria. Keeping employees informed about general issues which may influence their job should be an important managerial activity and should diminish any misunderstanding emerging from day-to-day activities and, at the same time, improve trust among businesses and employees.

It is through communication that the administrative function of planning, organizing, directing, staffing, coordinating, motivation and budgeting can be effectively accomplished with most elevated proficiency and effectiveness. Communication is an indispensable process in large and complex organizations because it is the means by which decisions are made and implemented. It is the vehicle through which the basic management functions are carried out, hardly an action is taken in any organization without communication leading to it. This is why an executive or HR manager and even supervisor must learn to improve his/ her communication skills. Based on the empirical findings of this study, the following policy recommendations could be made:

1. In today's economics where the rate of change is so dizzying that markets shift, technologies proliferate, competitors multiple and products become obsolete overnight, successful organizations are those that consistently create new knowledge, disseminate it widely throughout the organization and quickly embody it in new technologies, products and services. These can only be achieved through the synergy of communication and human resources management.

2. Loyalty, team spirit, commitment, competence and high productivity will be generated from the organization's continuing investment in its employees' interpersonal and professional interactions that seek not only to empower them but also to build organizational citizenship as well as stimulating a corporate culture of innovation and change. These can be accomplished if communication expert should serve as an interface between the HR manager and employees.

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APPENDIX I: QUESTIONNAIRE

The variables will be operationalized and measured as indicated below.

This questionnaire is on **Communication and Human Resource Management in Edo State Broadcasting Service (EBS), Benin City, Nigeria.**

Instruction: Please indicate the extent to which you will agree or disagree with the following statements:

Key: SA= Strongly Agree, A= Agree, SD= Strongly Disagree, D= Disagree, UD=Undecided

Variables	**Description**	**Measurement**	**Scale on the instrument**
Gender	Male Female	1 2	1
Indicate Position held	Top management, senior staff, manager, other members	1 2	2
Education level	WASC	1	3
	OND/NCE	2	
	B.Sc/HND	3	
	M.Sc/MBA	4	
	Ph.D	5	
	Other below		

S/N	**Variables**	**SA**	**A**	**SD**	**D**	**UD**
A	**Communication**					
1	During communication, a period of silence seems awkward to me.					
2	I want people to just give me the facts and allow me to make up my own mind.					
3	I can focus on communication content even if the delivery is poor.					
4	I maintain good eye contact with the speaker.					
5	I try focus on the speaker's message, not his or her delivery.					
6	If I am confused by a statement someone makes, I never respond until I have asked for and received adequate clarification.					
7	I formulate my response while the speaker is still talking.					
8	I let a speaker's annoying mannerisms distract me.					
9	While the communication is going on, I watch carefully for facial expressions and other types of body language.					
10	I encourage the speaker with frequent nods, smiles and other forms of body language.					
11	I do not evaluate the speaker's words until he or she finished communicating.					
12	I attempt to understand the speaker's point of view.					
13	I never talk when the other person is trying to say something.					
14	When I listen, I focus on the speaker's feelings.					
15	Communication is vital in monitoring changes, analyzing events, predicting consequences, making contacts and explaining the business environment to key target groups.					

16	Communication helps to achieve organizational effectiveness and improve teamwork.					
17	Organization performance is improved if technical work processes and social systems are taken into account.					

B	**Human Resource Management**	**SA**	**A**	**S D**	**D**	**U D**
18	Your organization march people to the strategic and operational needs of the organization.					
19	Your organization provide for the acquisition, development and retention of talented employees.					
20	Your organization provides individuals with stimulating and interesting work and gives them the autonomy and flexibility to perform their jobs well.					
21	Your organization enlarges the skill base and develops the levels of competence required in the workforce.					
22	Your organization provides a positive and balanced psychological contract.					
23	Your organization empowers employees to exhibit discretionary behaviours.					
24	Your organization practices an employee relations climate which encourages commitment and cooperation.					
25	Your organization motivates employees in accordance with their contribution.					
26	Your organization compensates employees in accordance with their contribution.					
27	Your organization positively influences workforce and recruitment and selection practices.					
28	Your organization encourages professional decision-making and responsibility.					

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