

# **INFLUENCE OF TELEVISION BROADCASTING IN THE PROMOTION OF CULTURE: CASE STUDY OF NIGRIA TELEVISION AUTHORITY**

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 BACKGROUND OF THE STUDY**

The media as a secondary agent of socialization has to a very large extent influenced the lives of many cutting across different socio-cultural and economic status. Its role in the lives of people and especially young people cannot be overemphasized. This is supported by Iorza (2014) who said that “youths are the most vulnerable victims of cultural imperialism. Socialization and culture are two sides of the same coin and therefore, they remain inextricably linked”. William (2008), and Devadas and Ravi (2013) defined culture as an ongoing integral part of the existence of every society and is learned, taught transmitted from one generation to another using varying agents of socialization. Suffice here to say that no society exists without a way of life exclusive to their existence, which inevitably affects their interactional process both internally and externally. The interactional process of members of a society culminates into a value system for them which imply their views of the world. Values of people could refer to perceptions on worthy or

unworthy matter; liked or disliked attribute and among other elements of the world view. When a particular world view is held and defined by a cultural group over a period of time, it evolves into cultural value and grows to become a legacy. Thus, against the backdrop, Kluckhohn as cited in Daramola (2005) states that “culture is a social legacy that an individual acquires from his group, which comprises of values, customs, beliefs, language, religion, technology, emotional patterns, behavioural patterns and among many other socio-cultural symbols”. Cultural accumulation has abated cultural transfer, which has inadvertently extinct several indigenous cultural values and legacy of people, as stated by Jekayinka (2013) that culture includes the total repertoire of human action which is socially transmitted from generation to another. The photo-electric speed of this effect has been made lush by the advent of visualization of motion of pictures. Its orgy has posed different meaning to people as to whether to accept or deny television programmes as a blessing to their cultural values, especially in Africa, following the behavioural patterns of its youth populace. It is to this end that Signorielli and Kahlenberg (2013) opined that “the television is the first centralized cultural influence to permeate both the initial and final years of life as well as the years between”. Thus, Television Programmes is

viewed and argued by several scholars as a measure to foster imperialism and tagged “a model of cultural imperialism”. Therefore, the acceptable fact of the Nigerian culture fading out as a result of the acceptance and adaptation of the modernist’s solution to perceived under-civilization and underdevelopment as cited in (Obiora, 2013) quintessence’s attributes of cultural imperialism.

## **1.2 STATEMENT OF PROBLEM**

Televisions programmes shown via different stations and channels are geared toward education, entertainment, and information. This is largely held as a *modus operandi* guiding transmission of TV programmes. To a very large extent the three pillars of media have been achieved, as they are important measures to check-mate deploring conditions of the human mind at different socio-cultural phase. It is no doubt that the coming of TV stations into regional Nigeria in 1959 through 1961, and the NTA in 1976 had political motives (Obono & Madu, 2010). However, it is believed that they played crucial roles in enabling an educated community especially through their functional political literacy and cultural promotional programmes. Gradually, the deregulation of the sector in 1992 later led to an influx of private TV stations and the advent of foreign views through cable networks, and still in the act of educating,

entertaining and informing viewers, they delivered laudable under certain legislations to protect the Nigerian Cultural image (Nnabuko & Anatsui, 2012). It is a trend in human existence that rules are gradually broken or bent. It was, therefore, no exception in the media as a systematic permeation of Western values gradually infiltrated the stage as against the perceived not to be true crude Nigerian cultural civilization. Taking the centre stage of motion pictures in Nigeria, the quest for indigenous cultural TV programmes started fading into the abyss with a plethora of western television programs gracing the screens of Nigerian homes. The exponential increase of cable networks in 2015 as cited in Page and Crawley (2010) largely influenced the perceptions of young adults who are said to be the highest viewers of TV programmes. This became obvious in their behavioural conducts in terms of dressing, eating habits, greeting styles, professional pursuits, make-ups, attitudinal relational patterns and among other relatives. Thus, a conflict aroused between indigenous Nigerian cultures and televised western values. Parents and caregivers became embittered over the new lead of life of youths; quarrels ensued at several Nigerian homes and the centre could no longer hold again. This observed scene gradually metamorphosed into a scenario of conflict-seeking resolve with a

question at the beck and call of Nigerians—where is our cultural heritage? It is in this vein that this research work seeks to understand the degree of influence, Television broadcasting has made on Nigerian culture, taking a study of the television stations in Enugu Metropolis.

### **1.3 AIMS OF THE STUDY**

The major purpose of this study is to examine influence of television broadcasting in the promotion of culture. Other general objectives of the study are:

1. To examine the extent Television broadcasting promotes Nigeria's cultural values.
2. To determine the hope of Nigerian cultural values in the light of sustainability.
3. To examine the influence of television broadcasting on the culture of Nigeria.
4. To examine how television as a channel of mass communication can be used to promote Nigerian cultural values.
5. To examine the relationship between television broadcasting and the promotion of Nigerian culture.
6. To examine the challenges that is facing television stations in producing culture-based programmes.

## **1.4 RESEARCH QUESTIONS**

1. What extent does Television broadcasting in Nigeria promotes Nigeria's cultural values?
2. What is the hope of Nigerian cultural values in the light of sustainability?
3. How does television broadcasting influence the culture of Nigeria?
4. How can television as a channel of mass communication be used to promote Nigerian cultural values?
5. What is the relationship between television broadcasting and the promotion of Nigerian culture?
6. What are the challenges facing television stations in producing culture-based programmes?

## **1.5 RESEARCH HYPOTHESES**

**H<sub>01</sub>:** There is no influence of television broadcasting on the culture of Nigeria.

**H<sub>02</sub>:** There is no significant relationship between television broadcasting and the promotion of Nigerian culture.

## **1.6 SIGNIFICANCE OF THE STUDY**

- (a) The research will help in propagating a domestication of the African/Nigerian culture characterized with good neighborliness, respect for elders, virtuousness, communal living and collectivism.
- (b) It will enable the government and policy makers especially National Film and Video Censors Board and National Broadcasting Commission to put adequate measures in place to check the influx of western television programmes into Nigeria.
- (c) It will help remove the idea of unhealthily imitating western cultures or ways of life in Nigeria.
- (d) The research will help improve media contextualization in protecting the culture of a people.

## **1.7 SCOPE OF THE STUDY**

The study is based on influence of television broadcasting in the promotion of culture: Case study of Nigeria television Authority.

## **1.8 LIMITATION OF STUDY**

**Financial constraint-** Insufficient fund tends to impede the efficiency of the researcher in sourcing for the relevant materials, literature or

information and in the process of data collection (internet, questionnaire and interview).

**Time constraint-** The researcher will simultaneously engage in this study with other academic work. This consequently will cut down on the time devoted for the research work.

## **1.8 DEFINITION OF TERMS**

**Television:** It is an electronic device that exudes both visual and audio clips and sounds respectively.

**Television Programmes:** They are packaged acts that could be educating, entertaining or informative, transmitted for view through the television.

**Culture:** This is the way people live and coordinate their lives as individuals and as members of a society. They include language, religion, dress code etc.

**Mass Media:** Obasanjo and Babogunje (1992) refer to mass media as "an agency, modern or traditional that operates for the articulation and dissemination of ideas, and information generally with intent to influence or control an audience or institutions that constitute power and authority". Mass media are those channels or vehicles through



which information, education, entertainment or general people- oriented messages are conveyed to the masses.

**Media:** Refers to various channels of communication through which information (messages) are conveyed to audiences. They are the vehicles which transmit messages from the sender (encoder) to the receiver (decoder). Different professionals in the field of communication have proffered various definitions of media. Nwosu (1990) refers to traditional rural communication media as gongs, town criers, drums, market and village for rituals and festivals.

**Cultural Value:** This is a value within the culture of a particular people.

**Broadcasting:**

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1. INTRODUCTION**

The legacy of a people lies in their heritage, handed over to them on successive notes from generation to generation. The people of Africa in support to the fore statement do have it at their forebear to at all times respect and preserve their heritage which forms a great deal of their cultural values. On this note, culture, as seen as the legacy of the African man is tenaciously held to and on a continuum, handed over to subsequent generations for the purpose of sustainability, with the youth population seen as key to its possibility. This can be depicted in a maxim that states—“our culture our pride”. The culture of the African man is seen as his pride, thus, any danger that portends toward it is looked upon as a slap and derogation on the African’s man pride. It is in this light that our statement of problem posited a paradox, in trying to see technological development and globalization as having a two faces on the same coin, with one positing “good” and the other “harm”. It is in this vein that Patricia (2013) posited that ‘the character of the mass media is such that it is expected to bring about positive influence in the lives of its audience through contents that lend credence amongst other

things to the preservation of the culture and intrinsic values of the society’.

## **2.2 THEORETICAL REVIEW**

### **CULTURAL NORMS THEORY**

This theory was propounded by McLuhan in 1964. He propounded this theory when Minneapolis stayed without a newspaper and it was seen that with newspaper there was less crime around, this was because of the ways the media presented issues on crime, but there was a report of the media as watchdog to the society, it then looked as if nothing was wrong. Babatunde Folarin (2009). Thus, it can be seen that people tend to pattern their attitudes according to media (television) presentations. This theory says that people tend to pattern their lives according to dominant way through which the media present selected issues. According to Wogu (2008) “some themes are purposefully emphasized or portrayed to influence people due to the pattern of their presentation”. For instance, women can learn to wear certain costumes or follow a given dress pattern which they get from television presentations. Thus through selective presentation and hype on certain themes, television creates the notion among the audience that such themes are part of the society or given cultural norms of the society. The socially influenced

members of the public often follow such media presentations. Meanwhile critics' stress that the media are likely, if unchecked to emphasize bad behaviour and mislead people, yet the media can also encourage good behavioural pattern at the same time. Cultural norms theory thus provides the much needed theoretical understanding on the investigation of the role of television in propagating culture. For example, the more television lays emphasis on the importance of culture, the more people tend to follow and pattern their lives towards it. In other words, what the television says or broadcasts about culture is what can make the society a much better place to live in.

## **CULTIVATION THEORY**

The cultivation theory is a social theory, otherwise known as cultivation analysis which was developed on the basis of examining the long term effects of television on audiences. Developed by George Gerbner and Larry Gross of the University of Pennsylvania, the cultivation theory was derived from several large-scale projects as part of an overall research project. It was to identify and track the cultivated effects of television on viewers. They were concerned with the effects of television programming, particularly violent programming, on the attitudes and behaviour of the American public. The theory suggests that heavy television viewing

“cultivates” perceptions of reality consistent with the view of the world presented in television programmes. Some youth in Nigeria, considerably perceive that what they view on foreign television programmes is a reality and to them, there is need to cultivate the habits, attitudes, behaviour and values as demonstrated in television programmes. Gerbner (2008) is of the view that television cultivates and mainstreams viewers; where mainstreaming is the process by which television brings various groups into the mainstream of values of a dominant culture. It is at times believed that television makes the youth adopt foreign ways of life, so much that they consciously or unconsciously find themselves in the mainstream of the foreign cultural values. Gerbner (2008) also argues that heavy television viewing within various subgroups develops common outlook which is different from the outlook of light viewing. There are differences in perceptions and attitudes between youth who are heavy viewers and those who are light viewers. The heavy viewers unlike light viewers, perceive foreign culture as flawless, and therefore tend to copy the values sheepishly. The cultivation theory further posits that contents exert a continuous force on viewers’ minds influencing the way they see the world. For instance many youth in Nigeria at large are fond of entertainment-which

dominates foreign television programmes- sports, music, and drama, among others. They are so carried away that they are made to perceive the world in congruence with the television content. The theory assumes that the more time people spend watching television, the more their world views will be like those they are exposed to on television. The theory concentrates on the enduring and common consequence of growing up and leaving with the media and individual who is heavy with media product behaves differently from light audience who rely on other factors and influences of reality. Some people equally assume that some youth in the local government area and in Nigeria engage seriously in foreign attitudes as a result of their frequent exposure to foreign television programmes.

## **SOCIAL COGNITIVE THEORY**

The Social Cognitive Theory postulates an observational learning process which explains that learning of behaviour is done through observing behaviour of another person called a “model” (Bandura, 1986).

According to Bandura, this theory takes place in three steps:

(a) Paying attention and perceiving the most critical features of another person’s behaviour. Many children and film viewers pay attention when

they are watching a movie and some develop emotional feelings for their model's behaviour in the movie.

(b) Remembering the behaviour: Teenagers remember mostly, violence scene, rape scene, sexual scene, etc., as it is easier to destroy than to build so is it also in movies where viewers mostly remember the violent and negative scenes than the positive ones.

(c) Reproducing the action: In a scene from the 1993 film *The Programme*, a character who wishes to demonstrate his toughness lies down on the centre line of a highway at night as cars and trucks speed by in both directions. In the movie, he walks away unscathed, proving that he's afraid of nothing. Soon after watching the movie, several teenagers were killed in separate incidents in which they lay in the centre of a darkened road and were run over by coming traffics (Hinds, 1993). Research on modelling shows that the people frequently learn and imitate the aggression they observe, being motivated to learn and carry out the behaviour.

In furtherance, the basic premise of this theory explains the relationship between the human cognitive processes centre for reasoning and learning] and its external environment. The environment in this sense

refers to both Western Television Programmes and Cultural values of a people. The human mind is apparently the site where these external ecological factors do exercise their effects, through the “socialization” process as explained in the course of the review of concepts. To this end, if the mind, which is the pivot of human cognition, is at the receiving end of both environmental effects discussed in this work, then, there will largely be a great deal of conflict in personality formation if appropriate measures are not put in place to checkmate excesses. At one end, there could be an extreme of perception geared toward destroying indigenous cultural values of the African people, while at the other end, excessive cultural values could make one oblivious of the merits of westernization. It becomes imperative, that measures should be fashioned by significant persons to remedy the possible conflict of values. As this might portend harm to the personality of the individual involved. This further explains reasons why young adult viewers of WTP will usually get to a point of mimicking behaviours of their models. Many would want to speak, dress like their models, and they also learn new ideas and new things in films. This theory thus asserts the numerous reasons circumstancing ongoing cultural conflict of values between the west and those of indigenous Nigeria.



## **CULTURAL IMPERIALISM THEORY**

This study is based on Cultural Imperialism Theory propounded by Herbert Schiller in 1973. The theory postulates that:

- Western nation dominates the media around the world which in turn has a powerful effect on the Third World cultures by imposing on them western values and thereby destroying their native cultures.
- Humans react to what they see on television because there is nothing else to compare it to besides their own lives, usually portrayed as less than what it should be.

Theory is value-neutral and objective. It does not matter what beliefs the people of the Third World may already hold, the television programmes from the Western World will communicate the same message and affect them in the same way (Anaeto, Onabajo & Osifeso, 2008). This theory is relevant to this study because it explains why and how Africans consume mass media messages from the Western nations. Western civilization produces majority of the media (film, news, comics, etc.) because they have the money and technology to do so. The rest of the world purchases those productions because it is cheaper for them to do so rather than develop and produce their own. Third world countries are

therefore watching the media filled with Western world's ways of living, beliefs and thinking. The third world cultures then start to want to do the same things western in their own poor countries. Cultural imperialism is a key feature of Marx's critique of media theory, which he viewed as dominated by the ruling classes. Via this domination, he argued, the ruling classes would best be suited to perpetuate their stranglehold on power. The ideas of the ruling classes are that in every age, the dominant material force in society is at the same time its dominant intellectual force. The class which has the means of material production at its disposal has control at the same time over the means of mental production... in so far as they rule as a class and determine the extent and compass of each epoch, they do this in its whole range, hence, among other things, they regulate the production and distribution of the ideas of their age; thus their ideas are the ruling ideas of the epoch. Cultural imperialism is an intangible form of colonisation that was practiced by the Western empires that took over the world and exploited insidious and organic link between conquerors and the conquered.

## **DEVELOPMENT MEDIA THEORY**

Denis Mc Quail in 2015 propounded the development media theory as one of the six normative theories of the press. He opined that media efforts should be such that would bring about national development through a partnership relationship between government and the media, whereby the information dissemination function of the mass media contributes to the realization of the development goals of its government. Likewise, Baran and Davis (2012 p.149) states that: Until a nation is well established and its economic development well under way, media must be supportive rather than critical of government...journalist must not pick apart government efforts to promote development but, rather, assist government in implementing its policies. The partnership in the relationship between the government and the media to foster development demands that television broadcasting identify and promote the various cultures in Nigeria especially through local contents that the peculiar components of each ethnic group. With focus on the behaviour of the press in countries that are conventionally classified as “developing countries” such as Nigeria, one of the basic assumptions of the theory as stated by Mc Quail (2015) in Folarin (2011) says that “media should give priority in their content to the national culture and language (s)”.

Therefore, television contents in Nigeria should be focused on promoting the cultural learning of the elements of the culture of its diverse ethnicity in order to enlighten its audience (majority of who are youths) about their cultural heritage. According to Falola (2010), the culture and customs of the Nigerian people could be said to reflect the adaptation to their environment, as well as the impact and influence of the external world on the people, dating back to the pre-colonial era. However, culture is not merely a return to the past but embodies the attitude of people to the development of their traditional values in the face of modern technology (Ayakoroma, 2011).

### **DEPENDENCY THEORY**

Another theory that finds expression in this study is the Dependency theory of Ball Roacheach and De Fleur, postulated in 1976. The theory stipulates that people depend on the media to achieve certain goals. Further more people do not depend on all media equally. Two factors influence the degree of media dependence.

- (a) People become more dependent on the media that meet a number of their needs than the media that provides just a few.
- (b) The more a person is dependent on the media, the more that media will be important to the person. Since the media is important to the

person; it will have influence over the person. This explains the penchant most people have for anything foreign, be it information, fashion, entertainment and so on.

## **INTERACTION THEORY**

The symbolic interaction theory would be appropriate in this study because the theory posits that “communication occurs through the creation of shared significant symbols... mental event cannot be understood except in the context of social interaction” (Anaeto, Onabanjo & Osifeso, 2008). The theory which has background in sociology was propounded by George Herbert Mead (Littlejohn & Foss; 2008). Symbols help in the understanding of any communication engagement. As such, television production is guided by the meanings in the available symbols which are expected to help the audience appreciate the messages. These symbols are not just created; they come as a result of interaction which helps to determine the appropriate symbol for a particular communication. That interaction takes into consideration, appropriateness of cultural symbols so as to enhance the communication process. The appropriateness of cultural symbols depicts cultural proximity. On that note, Littlejohn & Foss (2008) say that: Communicators do not just communicate with others and with

social objects; they also communicate with themselves ... When making decisions about how to act toward a social object, we create what Khun calls a plan of action guided by attitudes or verbal statements that indicate the values toward which action will be directed." All these are guided by the manipulation of the symbolic elements in line with the audience knowledge about them. Corroborating, Anaeto et al (2008) submit that: "without symbols there would be no human interaction and no human society. In order to survive, the man must construct and live in a world of meaning, and social life can only proceed if members of a society largely share the meaning of symbols." From the foregoing, the only way to create cultural proximity through television production would be to aesthetically infuse the cultural aspects of a particular programme as it concerns the viewers for whom the messages are propagated. Corroborating, Baran (2010) posits that: Together we allow mass communication not only to occur but also to contribute to the creation and maintenance of culture... this means professionally and ethically creating and transmitting content...our responsibilities in mass communication process are to view the mass media as our cultural storytellers and to conceptualize mass communication as a cultural forum. For the above views to be realized there must be unity between

the TV programmes and the culture of the people. This can be sustained by making sure that the inherent values are not foreign to the viewers. These values are the eventual symbolic manifestation of the interactions between the viewers and the messages emanating from the televised programmes. Therefore programmes that contain messages – be them from news, entertainment, discussion, etc – that tend to abhor violence in African culture will help curtail the rate of violence. Again, there are punishments for violent behaviours in Africa and thus the programmes should contain the consequential punishments to create inhibitory effects on the viewers. All these are cultural values that are symbolically passed on through interactions for the well being of the people.

## **2.3 CONCEPTUAL REVIEW**

### **2.3.1 CONCEPT OF TELEVISION**

Television popularly called 'Tee-Vee' is the most influential among media distribution channels. Television broadcasting is the transmission of visual images of moving and stationary objects, generally with accompanying sound, as electromagnetic waves and the reconversion of received waves into visual images. Ariyibi-Oke (2009) says it combines the use of light, colour, sound and motion. Rodman (2011) submits that: “Television remains the most time-consuming activity, next to sleeping

and it is the world's main source of news and information. It is the medium through which politics is conducted, and it is humanity's main form of entertainment. It is also the world's most powerful sales tool."Television today has succeeded in combining the latest technology as an attraction to the audience which has endeared them due to its interactivity. It is clear that the youths are at the forefront of technology revolution which remains the major driving force behind the global emergence and revolution of the information and knowledge based society. Technology has created the possibility and likelihood of global culture. The internet, satellite and cable T.V have swept away the so-called national cultural boundaries. For this simple reason, it has become very easy for people to get attracted to televised programmes and by so doing become addicted. According to Babaleye, (2012) the television has a captivating effect on viewers such that viewers, especially the youths would want to imitate their heroes on television by trying to do what such characters do on the television screen.



### **2.3.2 TELEVISION BROADCASTING**

Television broadcasting began first in Britain in 1936, followed by United States of America in 1939. The first television station in Nigeria, was established by the Western Regional Government on 1st October, 1959, a year before Nigeria's independence on 1st October, 1960 known as the Western Nigerian Television (WNTV), it was the first in Africa. The Eastern Nigerian Government followed suit in 1960 with the establishment of the Eastern Nigeria Television (ENTV), Enugu, as part of the attractions to mark the independence of Nigeria from the British rule in that part of the country. Ever since, the spread of television broadcasting has covered the whole country with many privately owned TV stations in addition to the government owned stations. Today, there are 450 active public and private television stations in Nigeria, whose programmes and contents cater for various TV viewers, old and young. These stations provide such shows as comedy, sports, cartoons, home videos, movies, soap operas, international shows and local political debates, added to these television stations in Nigeria is Multi Choice popularly called DSTV. Multi-Choice is a premium pay-as-you-watch television, connected to many homes in Nigeria through the DSTV platform that has over two hundred channels. In addition, there are

other satellite pay-per-view platforms such as MITV, DBN, CHANNELS, EMMANUEL TV, DOVE TV, AIT, Silver bird, GOTV and Star times and lately TVC News otherwise called Television Continental whose main objective is to cover news of Africa from African perspectives. All these TV stations have a variety of interesting programmes that hold viewers spellbound. Technology can confidently be said to have brought a lot in terms of Western civilization and culture into Africa. Traditional African cultural practices have paved way for foreign ways of doing things. As argued by Mimiko (2010), the social fabric was completely devastated and a new culture of violence was implanted. For instance, traditional African system of conflict resolution was destroyed, the African democratic process was brutally uprooted and replaced by the authoritarian colonialism; a new crop of elites was created, nurtured, and weaned on the altar of violence and colonialism armed with structures of the modern state to replace the revered traditional African leadership institutions, while subjugating the masses to the service of western democratic principles. One could infer that when westernized values were imported to Africa, the hidden agenda of western modernism was based simply on materialistic interests. The newly floated trend was very much welcoming but they had their demerits, especially, on how

they gradually eroded the Nigerian cultural values that should be carried on for sustainability purposes by the youth population. Hence, they had their shortfalls against the Nigeria Broadcasting Corporation Code which had the culture of the Nigerian people to be consciously protected. This is stated in Section 1.5.2 of its Code which reads thus: Broadcasting shall, among others: (a) Seek, identify, preserve and promote Nigeria's diverse cultures; (b) Select, critically, the positive aspects of foreign cultures for the purpose of enriching the Nigerian culture; (c) Develop and promote the application of indigenous aesthetic values; (d) Promote the development of a high level of intellectual and artistic creativity. (e) Foster generally acceptable moral, ennobling and spiritual values. (Nigeria Broadcasting Code, 2013 p.14). The Nigeria Broadcasting Code critically answers our sub-objectives and sub-research questions, with reference to all stated codes.

### **2.3.3 CONCEPT OF CULTURE**

The word culture stems etymologically from the Latin word "Cultura" which literally means to "cultivate" (Encyclopedia, 2014). Humans are social animals who grow and develop a sense of life style in the traditional behavioural patterns of their varying societies. This is cultivated over time in the existence of a being and is initially and

continuously passed on to the individual following the fact of socialization and its agents which include: family, school, church, work place, peer groups, and the media. It is in light of this that the Cultural Policy of Nigeria as stated in Anyakoroma (2011) defines culture to be the totality of the way of life evolved by the people in an attempt to meet the challenge of living in their environment, giving order and meaning to their political, social, economic, aesthetic and religious norms and modes of organization, thus distinguishing a people from their neighbours. From the foregoing, culture and its features symbolize a mode of identity and create the consciousness of a feeling of dichotomy. It is also an instrument to which social order can be ensured and maintained. The consciousness of this feeling and its attendant consequences generate varying views and perceptions of the world which further culminate into forming a value system for our existence as humans. It is to this end that the attributes of culture will be examined to lend more credence to the overview of this concept.

### **2.3.4 CHARACTERISTICS OF CULTURE**

Samovar et al. (2010) stated six (6) features of culture and they are:

(a) Culture is an integrated system. It has several components all put into one. Those components are called its elements and they include

language, dress pattern, ideas, dance steps, food, religion, norms, and values and among others.

(b) Culture is diverse. This explains the reason why there are numerous cultural systems in the world all over and leading to both relativity and conflict.

(c) Culture is shared. This implies the cause of culture exemplifying “social inheritance”. It is handed down from one generation to another and made meaningful and intelligibly acceptable to other members of the society.

(d) Culture is encoded in symbols. Cultural symbols could be its elements. They are vehicles through which the culture of people is represented and codified.

(e) Culture is transmitted from one generation to another. This is made vivid in the words of Thoreau in Samovar and Porter (2010) that “all the past is here”. This makes a role for sustainability where culture is preserved and survives into the future. This is one of the major discussions of this work, which a truce is being sought for.

(f) Culture is learned. The process by which culture is learned and taught is called “enculturation”. Culture is learned through observation,

imitation, and interaction. It is at this point that functions of the mass media cannot be overruled. Just as stated by Thompson in Samovar et al. (2010) that the functions of the mass media include presenting views, events, and cultural life through images and stories that inevitably contribute to a sense of identity as well as shape beliefs and values.

### **2.3.5 AFRICAN CULTURAL VALUES**

The cultural values of any society is the commonly held standards of what is acceptable or unacceptable, important or unimportant, right or wrong, workable or unworkable in a community or society. The culture of every nation is an important aspect of that nation and should be preserved (Nwaolikpe, 2013). Culture is the lifestyle of the people in a society and denotes their values, beliefs, artifacts and behaviour. It is the totality of the way of life of a people which is passed down from one generation to another. A culture exists when a distinct way of life shapes what a group of people believe, value and do (Wood, 2009). The African cultural values are distinct and vary from one region to the other and Nigeria being the largest African country, with over 200 tribes has the largest concentration of African cultures and civilizations. In fact, every Nigerian tribe has distinct cultural values which are evident in their language, music, songs, dance, marriage rites, greetings, mode of

dressings and many more. However, according to Nwagbara and Umor (2012), the Nigerian culture is a complex subject that involves more than music and dancing or arts in general. It encompasses the material and nonmaterial aspects of culture. The material includes the food, clothing building architecture, fine arts and any other physical items, while the non-material includes African philosophy, religion and beliefs, language, proverbs and idioms, morals, behaviour, character, ethics and many other creative aspects. An American Sociologist, Charles Ellenwood describes Culture as the collective name for all behavioural patterns socially acquired and socially transmitted by means of symbols; hence a name for distinctive achievements of human groups, including not only such items as language, tool making, industry, art, science, law, government, morals and religion, but also the material instruments or artefacts in which cultural achievements are embodied and by which intellectual cultural features are given practical effect, such as buildings, tools, machines, communication devices, art objects. In addition, Sado (2009) submits that: We must pay adequate attention to promoting our rich and diverse cultural experiences for the sake of our future. And this is a task that requires more than a negligible number of “patriotic” minds and hands in certain brackets of the media and entertainment segment

of the society. Furthermore, Arowolo, (2010) describes culture as not only about dancing and music or costumes alone. It is beyond the pattern of social celebrations such as rituals pertaining to birth and marriage, cuisine or sport. Culture is about people's total way of life; the way we live, eat, worship, produce, create and recreate. It is the totality of a set of bequeathed ideas, belief systems, values and norms, which constitute the common bases of generally agreed social interaction (Onabajo, F. 2005). African culture is dynamic. Culture plays a role for societal transformation and development because the stability of a society is ensured through the transmission of cultural values: (a) Community life (b) Good human relations (c) Sacredness of life (d) Hospitality (e) Mode of dressing (f) Morals (g) Respect for authority and elders; (h) Religious beliefs (i) Eating habit and food culture (j) Music (k) Marriage rites.

### **2.3.6 AREAS OF CULTURAL LEARNING**

The importance and significance of culture cannot be over emphasized. It is a part of our being; facilitating its transmission from the womb through the various stages of development of an individual, by providing meaning to events, and objects, thereby making the world a less mysterious and frightening place (Samovar and Porter, 2010). According



to Thompson in Samovar et al (2010), the functions of the mass media (far beyond information and entertainment) includes presenting views, events and cultural life through images and stories that inevitably contribute to a sense of identity as well as shape beliefs and values. This function is a means of sharing and fostering cultural learning. Therefore if broadcasting in Nigeria is to bring about cultural learning, and fulfil the NBC cultural objectives, its contents must be seen to propagate the various elements of culture which are: language, customs and traditions, norms and values, festivities, rites and rituals, dressing, music and food. These cultural elements are constants as they do not change over time. However, the level of practice and transmission of these elements from one generation to the next is highly influenced by the society especially the mass media.

1. Language – this is the primary distinguishing element of any culture. In the words of Anthropologist Kluckhohn: “human culture without language is unthinkable” (Samovar and Porter, 2010 p.41). It is the tool for the communication and interaction of ideas, thoughts and feelings among individuals who share a common meaning. It is the native dialect otherwise referred to as the mother tongue which is spoken by people of

the same tribe. These symbols are the elements which distinguish one culture from the other.

2. Customs and Traditions. These are habitual practices that have become a part of the ways of life of people of a given tribe. According to Emery (2012), customs and traditions are long-established practices common to a specific people. They are often upheld as laws especially in traditional Africa. For example, the Igbo tribe in Nigeria has a custom whereby a young man who refuses to completely perform the marriage rite of a woman and lives with her as wife must complete the rites before that woman is buried when she dies. It is a custom which is seen as marrying the dead. The ancient custom of bowing before royalty is still observed in many cultures today.

3. Norms and Values. Norms are rules of behavior that are part of the ideology of the group, which set guidelines for moral behavior. Norms reflect the values of every culture, specifying those actions that are proper and those that are inappropriate, as well as rewards for adherence and the punishment for conformity.

4. Festival. These are traditional feasts or ceremonies which are held at specific times of the year. For example, the Yoruba hold a twenty-day

Shango festival each year to honor their god of thunder. Many Igbo consider it bad luck to eat yams from the new harvest until after the annual Yam Festival, a harvest celebration held in honor of the Igbo earth goddess Ani.

5. Rites and Rituals. Rites are ceremonial acts or procedures prescribed by tradition, while rituals are a form of ceremonial action or rite. According to Curry (2012), most of these rites and rituals are based on paying homage to the ancestors of the land and traditional gods.

6. Dressing. Every ethnic group has what is known as “cultural attire” which are clothes that are worn by members of that tribe. These cultural attires are symbolic elements of every culture across the world. It gives an insight of the tribe from which a person comes from.

7. Music – Africans are generally known for the use of lots of musical instruments. This includes a particular style of singing as well as musical instruments which are identified as part of a given tribe or culture.

8. Food – every tribe has its unique traditional cuisine. While some play a central role in the rituals of virtually all ethnic groups in Nigeria, there

are certain cuisines that must be served at special cultural ceremonies/festivals.

### **2.3.7 THE ROLE OF TELEVISION**

Television as an expensive medium of communication has contributed to overall development of the nation in no small measure. When any developing country opts for television, it definitely must be because, among other things, T.V. has an important role to play in advancing the process of national development. It has and is still making a lot of impact on the economic, political, social, cultural and educational advancement of the nation. It is the most effective modern means of mass communication now available to mankind (Akpan, 2015). The television is regarded as one of the most powerful, if not the most powerful, of the modern media of mass communication. The enormous powers usually ascribed to this medium stems from its audio-visual properties, which command instant believability. As the most effective modern means of mass communication, its effectiveness in aiding development derives from the following attributes:

(a) T. V. can present things as they really are; (realism achieved through sight and hearing)

(b) Events can be shown as they are happening

(c) It can address the whole person, since its range of subjects is both comprehensive and flexible.

(d) It can also address both the literate and the illiterate with equal success and effectiveness.

(e) It can speak to the individual intimately, but also lends itself to group reception.

(f) It has both intellectual and emotional appeal.

As a development agent, television has done much and can do much to activate human intention and cultural development through serious educational programmes which happily are now a feature of Nigerian television. Learning by television is not limited to schools broadcast; other socio-cultural programmes such as drama pass information across to viewers. The purpose of television plays is partly to impart to the people the moral lessons implied or intended by the plays. Also, looking at the socio-cultural aspect, television has the ability to activate, socialize, homogenize and even adapt people to their own culture. It also has the ability not only to reflect but also shape opinion, and to play a part in forming attitudes, which affect morality. The Nigerian Television

has not lagged behind in revitalizing the nation's cultural heritage and promoting the musical and dramatic talents. In our efforts to promote indigenous culture, we should accentuate those things that bind us together as a nation and not those that tend to dichotomize us into fragmented states. The T.V. station must ensure that only the right virtues are transmitted to the viewers. For viewers, a station is justified by the quality of programmers that emanate therefrom. People are more interested in watching plays and drama, which deal directly with their culture. The keenness and alertness with which people watched the "Arelu" drama series of Jimoh Alliu in the early nineties on television will confirm this claim. In spite of all these, the television medium has not been perfect and needs to guide against telecasting bizarre culture and social activities. African culture has been indicated in the past as being savage and ferocious. It should therefore ensure that barbaric entertainments are removed. The presence of too much Western culture in telecasts should also be checked, as it could lead to cultural imperialism rather than cultural transformation.

### **2.3.8 AN OVERVIEW OF TELEVISION LOCAL CONTENT BROADCAST IN NIGERIA**

Television is the principal medium for obtaining visual entertainment and information which are presented through various programme genres such as: News, Sports, Documentary, Interviews, Drama, Music, and etcetera. It establishes a direct relationship which presents particular sets, values and attitudes to its mass audience. Fiske (2015) defines television as a popular cultural medium, with programmes that are disseminated to a mass audience from numerous subcultures; who have a wide variety of social relations, socio-cultural experience, and discourse. Television contents represent real life and fictional worlds to its viewers. Its visual and aural nature affords its viewer the opportunity to participate as they watch and afterwards, as they are able to perceive, interpret, and accept or reject images as real or imaginary. However, beyond this, television contents as likened by O'Donnell (2009 p.145), are strategies through which a society's cultural values, norms, practices, fads, interest, and trends are developed. Television broadcasting in Africa began in Nigeria, as a major step toward the modernization of the traditional system of communication and the development of the continent. In 1959, the Western Nigeria Television

(WNTV) was established by late Chief Obafemi Awolowo (then Premier of the region). It was the first television (Lasode, 1994). At the time, the aim of broadcasting was to: provide adequate services in education, agriculture, politics and cultural development. The earliest forms of contents on Nigerian television were: Drama, Variety Shows, Public Affairs Programmes, and News Bulletins, most of which were broadcast in the local language of the people. However, government use of the medium as a tool for propaganda, the lack of press freedom, and the high cost of producing local content constituted major detriments to the growth and development of the television broadcast industry and its contribution to cultural learning. It was not until 1992 that government monopoly of television ownership was brought to a halt when General Ibrahim Babangida signed the National Broadcasting Decree 38 into law. This established and empowered the NBC. The need to deregulate the industry was much more than to merely put an end to the exclusive monopoly and strict control of media by government, who utilized the media as a tool for the disseminating of information to suit its interest. The deregulation of broadcasting in Nigeria also set in motion genuine competition for supremacy and survival of the fittest syndrome among old as well as new operators in the field. It also brought hope for rapid



development of the industry through: modernization and accessibility to a wide reach of information for both media professionals and the public which would not have been made possible was the government still in total control of the media (Media Rights Monitor, 2015). Television has become a potent weapon of cultural colonialism in Africa as seen in locally produced movies, which often times project Western influence on African societies to the detriment of indigenous cultural expressions (Sado, 2009). There is also the issue of what Kinzt (2009) refer to as a deliberate design of local content to reflect “western formula models” through a hybridization of indigenous values and foreign values. Often times, there is a contradiction in the mix of these cultural values, which contradicts Nigerian culture. Programmes such as Big Brother Africa, where young people are expected to live together in a house for three months and often times the viewing audience can see their nudity, is grossly offensive in Nigerian culture. The broadcast of local content through the television media, serves as a re-enforcement of the mother tongue especially for the youth. There is a shift in the attitude and use of the mother tongue by the younger generation as compared to the older generation who are proficient in communicating in their mother tongue, (Ihemere (2011) in Chioma (2011). Studies have shown that to a large

extent, these cultural objectives are not adequately reflected through local content. Adegoju (2011), in his study on “Strengthening African Language Pedagogy via the NTA”, explored the potential of the NTA as a tool for enhancing mother tongue literacy in Nigeria. He states that “the teaching of local languages by TV, incorporating both formal and informal education engenders comprehensive language teaching essential for revitalizing indigenous languages”. Likewise, Obono and Madu (2010 p), in a content analysis of the programme content of three major television stations in Nigeria; Nigerian Television Authority (NTA), African Independent Television (AIT) and Silverbird Television (STV) concludes that “more indigenous content to be integrated into the media...the media should not therefore be a channel of cultural alienation but enhancers of traditional values”. Therefore the communication policy of Nigeria should not only specify the percentage of local content but also stipulate the percentage of the local content which should promote cultural development. For one, attaining cultural development in Nigeria through television broadcasting seems to be a far-fetched task. The focus of television content (especially on privately owned stations) today is clearly to broadcast programmes that will attract the young viewers and advertisers. As a result, stations source

for highly entertaining programmes (mostly foreign) to meet this aim. There is also the issue of what Kinzt (2009) refer to as a deliberate design of local content to reflect “western formula models” through a hybridization of indigenous values and foreign values. Often times, there is a contradiction in the mix of these cultural values, which contradicts Nigerian culture. Programmes such as Big Brother Africa, where young people are expected to live together in a house for three months and often times the viewing audience can see their nudity, is grossly offensive in Nigerian indigenous culture.

### **2.3.9 TELEVISION AND CULTURAL INTEGRATION**

Burton (2010) exhaustibly summarized four global media landscapes underscored by media and communications scholar, Annabelle Sreberny. In one of the forms, Sreberny mentioned that global does not mean universal; global television affects only leisure and social lives of the developing world, and not their inherent cultures and beliefs. This is evident in the way local audiences in the developing world make selective choices of their media use. In the same vein, Chua (2008) insists that the situation brought about by the massive influx of western values through audio visual medium is not as dire as people perceived it to be; individuals still abides by most traditional norms and values despite

sharing the same preference for western dresses and music as other young people. Meanwhile, there are positive sides to the assimilation of foreign media content; particularly its effect in helping to eliminate devilish cultural practices and enhance good ones. Culture of maltreatment of the widow and relegating women to the background are being eliminated in some quarters today. There is good number of women in political office than was obtainable in the past. Youths are given the opportunity to air their views and contribute to the helm of affairs in the country, hence the establishment of the youth parliament. In the opinion of Pais (2011), television has helped in the development of the world especially in disseminating information and carrying enlightenment programs that have helped human development both in the rural and urban areas. Many strategies and slogans were initiated in both present and past governments aimed at portraying the country positively. To that effect, the Nigerian Ministry of Information designed a logo and slogan; "Nigeria Rebrands: Good People, Great Nation" meant to upturn negative perception and negative attitudes of foreigners and Nigerians alike towards the country. During the launching and unveiling of the product in 2009, the then vice president Goodluck Jonathan made a remarkable statement:

“The campaign signals a new dawn in our collective quest to entrench a culture of moral rearmament and ingrained positive values of resilience, diligence, transparency, accountability, and selfless service” (Oshodin, 2009).

The advent of new technology in television medium thwarted everything; information now flows across national boundaries hence the dilution of strict adherence to cultural instincts. In Nigeria, the dilution of original culture is evident in youth dressing patterns, spoken words and other social adaptations. Youths prefer to wear western dresses, speak with foreign accents, play foreign music and watch their movies so much so that they perceive themselves to be westerners (Okonkwo, 2008). For instance, the traditional Igbo dressing of wrapper and blouse for women has gradually turned to mini skirt and hanging top that exposes the body. The boys wear sagging trouser, exposing their pants or sometimes buttocks. Perhaps, in recognition of the extent of our cultural extinction, authorities in many Nigerian higher institutions have placed a ban on illicit and immoral dressings and passed a rule that requires decent or traditional dresses to be worn at all times in their areas of jurisdiction (Olori, 2013; GNA, 2014 & BeloIOsagie et al., 2015). Ayakoroma (2010) lamented on the extent of challenges as regards the dress culture in

Nigeria; many Nigerians have obvious preference to western style of dressing than indigenous dressing due to over indulgence in consuming of western media content. Contrarily, Baran (2010) insists that though globalized television content effect is undisputable, the internal government regulation over infiltration of foreign media and its content has helped to keep erosion of indigenous cultures in check.

### **2.3.10 RELEVANCE OF CULTURAL PROGRAMMES IN BROADCASTING**

Globalization and the quest for cultural diversity are strengthening cultural colonialism in Africa. But as much as we can blame colonialism on the Whiteman we cannot entirely blame cultural colonialism on him because cultural colonialism is a two-way street. You have to share the value of an idea with its author for such idea to have the intended effect on you. Otherwise it fails the author's motive, positive or negative. In essence, the adverse impact of globalization on local cultural expressions is one area in which Africans cannot blame the Whiteman and exonerate themselves. Television is arguably the most powerful tool of mass communication invented by man. Together with film, this medium is perhaps the most potent weapon of cultural colonialism in Africa as they help to assert Western influence on African societies to

the detriment of indigenous cultural expressions. Nigeria, the ancestral home of one in every three Africans, is one of the biggest victims of this trend. And like it happens in many African countries, the country is not doing anything serious to reverse the trend. There are more Mexican soap operas and other types of foreign programmes on Nigerian television today compared to locally produce ones. Even in the case of locally generated programmes, a vast majority of such programmes still mirror Western values, lifestyles and languages rather than those of the local people, and to the detriment of our local cultural values and expressions. South Africa seems to have realized the danger that such a trend portends to its culture and it is doing something, drastically too, to counteract it. In September 2011 the South Africa Department of Arts and Culture (DAC) and the national television broadcaster, SABC, initiated a partnership aimed at adapting literature about the culture and the arts of South Africa for television (Richard 2009). This is primarily aimed at initiating the sinterest of the younger generation in arts and culture through TV. In the words of Dr. Z. P. Jordan, the Minister for Arts and Culture of South Africa, “the South African society is not a reading one” (Richard, 2009). Hence, there is the need to propagate and preserve the cultural values and arts of the people

through the TV adaptation of literary classics written in indigenous South African languages. This is expected to help the younger generation who watch more TV than they read books, learn their arts and culture through TV while also being stimulated to get interested in reading about their culture. Long before the Literature for Television Adaptation, the South African film and television industry seems to have seized the initiative. The SABC broadcasts in all of the country's eleven official languages to serve its linguistically diverse population. Although English is the language most widely understood in South Africa, emphasis is, however, deliberately placed on promoting all the languages through the media and other means. Consequently, there are news bulletins in all the official languages on SABC today. (Wikipedia encyclopaedia)

However, apart from the SABC, other local content providers have been doing a great deal in trying to infuse elements of culture propagation in their programmes. This they do through an aggressive pro-local approach to programme packaging. But while it may be argued that there is a lot of local content on Nigerian TV today, it is imperative to point out that true local content is the creation and dissemination of programmes expressing a people's knowledge and experience the communication of which provides the people with an avenue to express



their own ideas, knowledge and culture in their own language. And this is not what the array of foreign programmes or locally produced programmes on Nigerian TV stations that reflect foreign lifestyles and values more than those of the local people suggest. In contrast to Nigeria Television Authority (NTA) for instance, most of the drama series on SABC are in one South African language or the other. As such there are drama series in Afrikaans, Zulu, Tsonga, Setswana etc. with English subtitles, While some are exclusively in indigenous languages with English subtitles, others like Generations and Isidingo for instance are in both English and indigenous languages with appropriate English translation to reach out to both English-speaking and non-English-speaking audiences,(Wikipedia encyclopaedia). Language is of special significance in the analysis of culture because it is a community-based art form that serves as the bridge to understanding a culture. Without language we cannot truly understand the traditions of a culture because language holds knowledge about the identity of a people. Therefore, once we start to lose our ability to communicate in our languages, we begin to lose knowledge – indigenous knowledge that is important for sustainable development. Beyond language, there is also the deliberate attempt at positively highlighting other elements of the people's culture.

In *Generations* for instance, lobola, the Zulu tradition of determining bride price in terms of number of cows, is always portrayed as an inevitable prelude to marriage (Wikipedia encyclopedia). In contrast to our emphasis of Western-style and religious marital rites as being more ideal rites in our drama or movies, the lobola is depicted as a practice that should and will never fade out in relevance in the face of more ‘exotic’ marital rites. Apart from the lobola, there is also a deliberate attempt to emphasize the positive impact of a Sangoma – a traditional practitioner of herbal medicine, divination and counselling (of the Xhosa, Ndebele, Swazi, Zulu, Tsonga and Sotho people) – to the South African society (see the South African movie, *Mr. Bones*). In South Africa, just like in Nigeria, there are prevalent instances of dubious and diabolical Sangomas. This, notwithstanding, South African movies and drama always portray the work of a sangoma as a totally positive phenomenon unlike the way we perpetually ascribe negative roles to the Babalawo and other shaman in most Nigerian movies and dramas. This pro-indigenous approach to entertainment is already yielding fruits for South Africa. The South African film, *Tsotsi* won the award for best foreign language film during the 2005 Academy Awards and movie critics have hailed the film as having been able to tell a South African story in

a South African way. As a matter of fact, it has also being widely agreed that the pivotal element in Tsotsi's success was its language (Wikipedia encyclopedia). Beyond meeting expectations on certain moviemaking technicalities, the film succeeded based on the fact that it is was produced in a language – tsotsitaal (a South African pidgin language comprising Zulu, Sotho, Afrikaans, Tswana and English) Wikipedia encyclopaedia). The language is foreign to Hollywood and America. Nigerians, as entertainers in whatever form can learn from this that we stand to benefit more from positively showcasing our own culture and values than from replicating culture of other people for their own consumption. But Oscars or not, there is need for Nigerians to pay adequate attention to the promotion of our rich and diverse cultural experiences for the sake of our future. And this is a task that requires more than a negligible number of 'patriotic' minds and hands in certain brackets of the media and entertainment segment of our society. The ball is in the court of the government through the tourism and culture ministry in particular as well as local content providers and TV and movie producers.

### **2.3.11 RELATIONSHIP BETWEEN CULTURE AND TELEVISION**

Culture as the totality of the way man has adapted to his environment and process of achieving all forms of creativity and has some relationships with the television. Some of these are listed below:

- Television is a veritable instrument of cultural dissemination;
- Television is also a custodian of culture hence it motivates people to bring about social integration.

Okunna (2011) quoted Mac bride commission (1980) that says “the mass media are cultural instruments which supply the cultural fare and shape the cultural experience of millions of people in the world”. Ansah (2015) in Okunna emphasized that “the role of international communication in fostering cultural dependency is crucial because communication is a major carrier of culture”. However, Ukonu and Wogu (2012) said “it is saddening that media in Africa are custodians of culture that are completely foreign”. It is therefore important to note that since a strong relationship exist between culture and the broadcast media, television should endeavour to propagate indigenous culture through its various educational, entertainment and sensitization programmes.

### **2.3.12 FACTORS MILITATING AGAINST THE PROPAGATION OF CULTURE THROUGH THE TELEVISION**

In the course of this research, the researcher was able to discover a number of factors hindering television stations from achieving efficient and effective propagation of culture. Nweke, O.F (2012) also listed factors militating against the propagation of culture by television as follows:

**Poverty:** As a result of high cost of engaging the media in passing cultural information to the public through television, it therefore becomes difficult for the broadcast media to promote culture.

**Lack of equipment and logistics:** Due to inadequate logistics and lack of O.B vans and other relevant equipment that could enable the media effectively cover cultural events in various societies, the television station find it difficult to promote indigenous culture.

**Norms, values and beliefs:** Owing to certain beliefs in some societies, the media finds it very difficult to promote the culture of the people. This is so because some societies forbid and disallow airing and broadcasting of their cultural activities to the mass audience. For example, during the yearly Osun Osogbo festival, the public is never allowed to see the kind of rituals that take place inside the Osun Osogbo shrine. This can also

be seen during the Egbesu festival in the Eastern parts of Nigeria where due to certain ritualistic elements, the media personnel are prevented from covering the events because strangers are forbidden from seeing them. Gender inequality: In most societies, women are denied access to some cultural activities of the people; hence it becomes difficult for women journalists cover such cultural events.

**Illiteracy:** As a result of ignorance and lack of education in some parts of the country, the people involved in cultural activities find it difficult and unnecessary to invite the media to cover the events about their cultural heritage, hence this prevents the television medium from promoting the culture of the people.

### **2.3.13 GLOBAL TELEVISION PROGRAMMES AND CULTURAL PROMOTION**

The use of the internet is spreading fast. Globally, the internet is enormously enjoyed by young people who are anxious to acquire precious texts. This is apparent in the rate at which the youth are now internet-crazy, obtaining information obsessively at will through the medium. With trade agreement and liberalization of telecommunications, corporate culture is said to rule nations. Jean

(2013) observes that globalization has made it possible for the whole world to be wired and plugged into television programmes, movies, news, music, life-styles and entertainment of the advanced countries. The impact of globalization on culture is immense and diverse. It has affected the cultural aspects of life in different ways. For instance, the loud echoing advertisement rhythms of the famous Coca Cola drinks can be heard across the boundaries in towns, cities and even in remote rural areas where drinking water is hard to get. This is why Ford (2013) observes that people have to change their living ways due to the influence of globalization. A language is best maintained and sustained when it is widely spoken with enthusiasm. Dubrow (2013) has observed that a language is considered endangered when it is no longer spoken by youth. It has been observed that many Nigerian languages are endangered. The number of languages endangered varies but the average estimates from studies, according to Whalen (2013) are alarming with half of the world languages struggling to survive. A language should be preserved, this is because culture is expressed in language and culture is an identity of a people. In Nigeria, the indigenous languages are rendered impotent because, English Language is the official language of the country. Globalization has made the English language a

predator language. No wonder, James (2015) states that English language is a “killer” language. English language is now widely spoken all over Nigeria and globalization plays a significant role in this. People want to speak the language because it is the language of administration, politics, commerce, advertising, movies and pop music, as well as a vital tool of success. English language has become certainly the most successful lingua franca we have ever seen. Ajayi (2010) is of the view that we will continue to use our languages but we all know that these languages are giving way to English language. Global communication according to Oni (2010) flattens the cultural terrain in the direction of the dominance of material practices of the global economic leaders, most particularly of the United States of America (USA). The ownership of the strategic components of the global communication technology - Microsoft, is seen as a determining element in this flattening of the terrain. Today, the world is moving towards the extinction of a rich and varied cultural and symbolic life. What is on the lips of people now is “English”. Oni (2010) notes that English Language’s emergence as a global language is no longer under the control of its original owners. On the other hand, the Nigerian indigenous languages are facing serious danger of extinction. Also, Nigerian music has been neutralized with the



western beats of Michael Jackson, Lionel Richie, Craig David, among others. Many Nigerian Youth now prefer western hair-styles, shoes and dressing seen on television. Yakubu (2014) discovers that young people of developing countries are the largest consumers of global culture. At times, they copy the musicians of western culture. Probably, that is why Jean (2013) maintains that TV does not offer only entertainment; it embodies the sheer power and influence of the global corporate culture. Television has become the agent of the new global corporate vision. All over the world, people of all ages are considerably exposed to the same western music, sporting events, news, soap-opera and glamorous life-styles. 'It is observed that the cultures of US and the West are available everywhere' (Jean, 2013). Satellite TV has made TV programmes available for 24 hours. Yakubu (2014) notes that about 75% of the world population have access to daily TV` reception. Most of the TV screens are dominated by US films, music and life-styles. Oni (2010) states that Nigerian youth rely on the offerings made available by the foreign television because of some motivation factors in augmenting their local sources in news content, entertainment, music and programming. Children no longer sit in the evening for listening to tales that promote the values of respect, integrity, peace, love and unity. Even, the practice

has been neglected in the rural areas where this sort of environment would fit best. The struggle now is for survival- how to feed the family. Friday (2013) states that in the past most, communities in Africa had a strong policy for food security. Today, this has vanished and people are now in a situation where they live from hand to mouth. Globalization has made the working class engage in the habit of recording huge debts before they receive their salaries. Globalization brings about irregularities in the society. Youth now involve themselves in crimes such as robbery, thuggery, violence and prostitution. According to Oni (2010), bribery and corruption are encouraged so as to make ends meet. Awareness of globalization is on the increase - no one wants to be left behind. People want to enjoy access to the media as they like. Obiora (2013) says that economic activities have been highly affected by globalization. Women are now forced to enter into those economic activities exclusively preserved for men. Globalization has exposed the women to crimes and other illegal economic activities. Before globalization, Nigeria's economy like other developing economies was heavily regulated by the state. Under the regulated economy, restrictive business practices on import and export were in place. These include: use of import licence, imposition of tariff quotas, control of foreign

exchange and sometimes outright ban on importation. During this period, self-reliance was the slogan. However, this has now been replaced by deregulation, economic liberalization and privatization of the national economic activities. The hope is that, this new approach will accelerate rapid economic growth and development. Nigeria has now become a big importer of rice at the detriment of locally produced rice (Obiora, 2013). Most Nigerians prefer foreign rice and this has forced the production of local rice to be reduced. However, Nigeria has become a big importer of food. With reduction of subsidies on food in the developed countries, there will be price increase in their food export. This may justify Raghavan (2014)'s view that poor countries that rely on food import may face rising import bills, especially when many of the developing countries suffer from lack of foreign exchange problems. As a result, the food security of farmers of the developing nations is threatened. The situation, according to him, is made worse by food decline and that, between 2015 and 2015 food and shipmatts were reduced from 12.7 million tons to 5.43 million tons. The impact of increased reliance on food imports undermines a nation's food security, and worsens the condition of the masses. After many years, globalization is likely to negatively affect farmers' livelihoods, displace communities

and increase unemployment level because global trade is also to do with people's livelihoods. Trade is part of the daily life of millions of poor Nigerians. It is a crucial determinant of the welfare of Africans and in turn, affects their culture. Corbitt (2013) observes that when people's social and economic patterns are affected, the culture is totally affected too. Globalization that causes global environmental damage or disregards our obligations to future generations is not conducive to even and sustainable development. Hitherto, the Nigerian culture expects man to provide for the family but this has changed. It is both men and women that leave home in search of the available labour to ensure the family's survival. It has become a common practice, especially where there are massive retrenchments; one can find the man at home while the woman goes to work. Many children have dropped out of schools because their families cannot afford to pay their school fees (Obiora 2013). This heartbreaking situation is reducing the few opportunities they have. There is a limit to one's capacity to enjoy one's right, if one has not gone to school. This means that one may not get a good job and therefore one's rights may be affected. African culture must be improved and rescued from the effects of globalization. Irele (2010) notes that there is need to promote, protect, preserve and modernize Black and African

culture in general, in order to empower Africans to compete favourably in the emerging global world dominated by western cultural values and standards. A way of doing that is the need to aggressively collect African oral traditions, especially poetry, and preserve them with audio-visual facilities in order to conceptualize the mechanics and techniques of African performing arts as well as enhance their utilization for research and development purposes. Ajayi (2010) remarks that globalization is about competition and struggle for dominance which encourages more than anything else, the continuation and expansion of western imperialism in the new millennium to make globalization meaningful to Nigerian culture. This is because the cultural order of the day worldwide is the issue of 'who you are' in terms of knowledge. Globalization is fast determining the cultural practices of the Nigerian people. Cultures of developed economies have taken over the local one. Many Nigerians prefer the cultural practices of the developed countries. From the foregoing, it is observed that globalization is characterized by keen competition and an aggressive quest for supremacy by various contending people and interest groups of the world. Ajayi (2010) notes that globalization is a continuation and expansion of western imperialism. This is because, to him, it is a fresh phase of re-colonization

of African societies which attempts to continue the promotion of western linguistic heritage and literacy at the expense of African indigenous languages and literature. The re-colonization has been imposed to some extent on all cultural values of African societies, thereby distorting the African value system and identity. This is achieved by fostering increasing disruption and marginalization of the arts and culture of Africans. It is unfortunate that African cultures are portrayed inferior to the cultures of the West. This is why the people are gradually losing the feel of their natural environment, including the indigenous landscapes, settlement patterns and mode of architecture. This is happening all in the name of development brought about by globalization. Development brought by globalization which is aimed at eliminating certain culture cannot be considered worthwhile. This is because development is measured in terms of the quality of human life, which can be reflected in, for example, better education, health and life expectancy for every Nigerian. This is only possible if men and women are equally empowered. The developed countries have a crucial role to play in this process. Globalization should restore people's dignity, identity, continuity and security. Anything short of this should not and cannot be accepted. Nigerian culture should be protected and the values of our culture which

are worthwhile should be encouraged. Scholars have noted that until the philosophy which holds one race superior, and another inferior is finally and permanently discredited and abandoned, there will be no peace anywhere in the world. Globalization, according to Yakubu (2014), is nothing but the ability of one culture to break down other people's competitive capacities to the point where they lose confidence in themselves. Therefore globalization should not be coded positively and wholesomely.

## **2.4 EMPIRICAL REVIEW**

In a field study carried out by Obono and Madu (2010) on indigenous TV stations in trying to examine among which bears the highest foreign influence, it was discovered among others that the Nigerian Television Authority has all but 2 programmes locally sourced and produced. The two programmes with foreign contents are sports (1.8%) and children (0.9%) programmes. Sport is inevitable as most Nigerians subscribe to it especially football which attracts high patronage by young and adult population. Talk shows (14.2%) and business (13.3) have the highest local content. The sources of NTA programmes are thus distributed at 97.3% (local) and 2.7% (foreign). Silverbird has a more widespread representation of foreign programmes. About one-third or 33.3% of her

programmes are foreign. Relative to two foreign programmes by NTA, STV has six with a corresponding high foreign content. The foreign composition of drama is equally high. Comprehensively, all foreign sourced programmes in STV are entertainment-related except religion which has a very low (0.8%) foreign content. This further buttresses the premium given to entertainment-related programmes. According to the research, STV has no contents on three key informative categories—documentary, business, and politics. Finally, the proportion of local to foreign sourced contents in Africa Independent Television (AIT) is 92.3% to 7.7% respectively. The above stated empirical work tries to exonerate indigenous TV stations from the embellishment of Westernization. Patricia (2012) carried out another field survey on “Television Local Contents; Conduit for Cultural Learning in Nigeria” using a sample size of 200 programmes with 100 each from NTA and STV respectively. It was revealed that NTA 2 broadcast more local than foreign content in 2012; with 88% local to 12% foreign content, while STV had 54% local to 46% foreign content. Therefore, the results showed that television programming on NTA 2 in 2012 displayed a higher level of compliance to NBC broadcast standard of 70% local content, while television programming on STV in 2012 showed a 16% flout of the NBC local



content programming standard. There are local contents which do not project any of the five NBC cultural objectives. For example, 94.4% of 88 local content on NTA 2 projected NBC cultural objectives, while 96.3% of the 54 local content on STV projected NBC cultural objectives. However, 25% local content on NTA 2 projected more than one NBC cultural objective. Another notable fact from this analysis is that most local content on NTA 2 projected objective A of NBC cultural objective which is to seek, identify, preserve and promote Nigeria's diverse cultures, as seen on programmes. On the other hand, most local content on STV projected objective D which is to promote the development of a high level of intellectual and artistic creativity. Most local contents (25%) on NTA 2 promote cultural learning of the norms and values of Nigerian culture. On the other hand, most local content (37%) on STV also promote cultural learning of norms and values. One would readily think that the area of cultural learning promoted would be dressing, music, or food but unfortunately, the local contents which promote cultural learning of these three elements are only 16.8% of local content programmes on STV. This empirical study further indicates that indigenous TV stations in Nigeria are conscious of African cultural values as enshrined in the NBC code. A more recent study was carried

out by Brown and Duke (2014) on examining Hollywood (American Film Producers) Imperialism on Calabar-South teenagers. It was revealed that the extent to which Hollywood movies influence teenagers' behaviour in terms of aggressiveness/restiveness is very high and in consonance with Huesmann (1994), in his longitudinal study which showed that the amount of violence views of TV by age 8 was significantly related to the acts performed by the child. Consequently, it becomes glaringly clear that the modern trends of youth's delinquencies experience in the area of Hollywood movies and their influence were high on Calabar-South youths. Significantly, the negative result showed that the more teenagers are exposed to Hollywood movies the higher the extent to which they degenerate in cultural heritage, hence the less the extent to which they can promote Nigeria's cultural heritage. This finding agrees with Belson's (1978) observations that long time viewing of Hollywood movies had only encouraged cultural attitudes of the Western world which is basically fraught with high crime rate, thereby lowering the expected respect for Nigerian culture and dignities. Nwauzor [2016] observes that changing values affect the ideological bases of a society. The changing values, norms and culture of Nigerian society is greatly affecting it and greatly accounts for its ageing underdevelopment and national issues,

besides the lasting effects of colonialism. Prah [2013] observes that 'the post-colonial African elites have failed or seem to lack the ability, if not zeal, to provide the sort of leadership needed to improve the quality of life of the teeming masses of African humanity'. Gyekye as cited by Lassiter maintains thus: cultural values and practices of traditional Africa can be considered positive features of the culture and can be accommodated in the scheme of African modernity, even if they must undergo some refinement and pruning to become fully harmonious with the spirit of modernity and to function satisfactorily within that culture. Allimi [2012] observes, our media must promote primarily Nigeria's indigenous music, our sports and arts, culture and much more. We need our music, we need radio and television programmes, we need features and essays that uplift the spirit that uplift life. But then in Nigeria, we value things alien, not for their relevance to our lives but simply because of their foreignness. Is it not unfortunate that most video movies produced by our own producers and directors celebrate violence and immorality which corrupt our values and cultural norms? Why must we promote prostitution as being creative? Take Guns! Guns in video movies and films don't kill. But guns on the streets and in the hands of evil men do kill. Bad, violent language, fetish content of video movies,

dirty clothing, fetish beliefs, page 3 girls are not cultural. These have led to our Nigerian actors and actresses being bad role models in our society... especially to our children. We must also frown at the emerging trend of the preference of advertisers for foreign programmes, especially on television and FM stations nationwide devoting over 80% of their airtime to the promotion of foreign music.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.0 AREA/POPULATION OF THE STUDY**

The study was conducted in Enugu state, Nigeria. Enugu state is a state in Nigeria. The population of Enugu state, according to the Enugu state Government is 4.3 million a number disputed by the Nigerian Government and judged unreliable by the National Population Commission of Nigeria.

#### **3.1 SOURCE OF DATA COLLECTION**

Data for this study came from the primary and secondary data. The primary data was generated through the field survey using structured questionnaire as a major research instrument. The secondary data on the other hand were obtained from relevant literatures ranging from textbooks, journals, articles, periodicals, seminar paper dissertation.

#### **3.3. SAMPLING TECHNIQUE**

As a result of the inability of the researcher to effectively study the whole broadcasting stations under study, a representative number was chosen as the sample size population. One hundred (100) staff was used as the

sample size. The sample size was calculated using the Taro Yamani scientific formula which is given as:

$$\mathbf{n} = \frac{\mathbf{N}}{\mathbf{1} + \mathbf{N} (\mathbf{e})^2}$$

Where:

**N** is the Population

**1** is the constant

**e** is the degree of error expected

**n** is the sample size

$$n = \frac{133}{1 + 133 (0.05)^2}$$

$$\frac{133}{1 + 133 (0.0025)}$$

$$\frac{133}{1 + 0.3325}$$

$$\frac{133}{1.3325}$$

$$n = 100$$

### **3.4. METHOD OF DATA COLLECTION**

In this study, questionnaire and interview is research instrument used. Questionnaire is the main research instrument used for the study to gather necessary data from the sample respondents. The questionnaire is structured in such a way that it provides answers to the research questions.

This instrument is divided and limited into two sections; Section A and B. Section A deals with the personal data of the respondents while Section B contains research statement postulated in line with the research questions and hypotheses in chapter one. Options or alternatives are provided for each respondent to pick or tick one of the options.

### 3.5 METHOD OF DATA ANALYSIS

In order to analyze the data collected effectively and efficiently for easy management and accuracy, the simple percentage method was the analytical tools used for this research project and a sample size of one hundred (100) will be represented by 100% for easy analysis of the responses.

Also, Correlation statistical analytical method will be used in the research work. Correlation as a statistical technique is used in testing of hypothesis so as to predict what the relationship between two variables should be. It is used in drawing and reaching conclusion by collecting the observed values from the questionnaire administered to respondents, testing the degree of freedom and carrying out a decision in determining the critical value of the hypothesis.

$$r = \frac{n\sum X y - \sum X \sum y}{\sqrt{[n\sum x^2 - (\sum x)^2] [n\sum y^2 - (\sum y)^2]}}$$

Where x = independent factor

y = dependent factor



Having gathered the data through the administration of questionnaire, the collected data will be coded, tabulated, and analyzed according to the research question and hypothesis.

### **3.6 RELIABILITY OF INSTRUMENT**

Anyanwu (2000:87), defines reliability as “the ability of a particular measuring instrument to yield similar result when applied to the same situation at different times.” The reliability of instrument was determined by a reliability test through the use of pilot study. Test and retest approach was adopted and the pretest was done using questionnaire administered to the respondents of the selected companies. A total of twenty (20) copies of questionnaire were administered to five selected departments in two broadcasting stations in Enugu state. All the copies of the questionnaire distributed were completed and returned. Using the Pearson Product Moment correlation Coefficient, the reliability was found to be high,  $r = 0.96$  showing that there is consistency in the items of the survey.

**Table 3.7 Pearson – Product Moment Correlation Coefficient showing the reliability of instrument**

Departments	First Average Response (x)	Second Average Response (y)	Xy	X <sub>2</sub>	Y <sub>2</sub>
Human resource Department	4	5	20	16	25
Marketing department	5	4	20	25	16
Advertising Department	3	4	12	9	16
Maintenance department	3	4	12	9	16
Design and planning Department	4	3	12	16	9
<b>Total</b>	<b>19</b>	<b>20</b>	<b>76</b>	<b>75</b>	<b>82</b>

**Source: Researcher's Field survey 2017.**

Formula:

$$\frac{n\sum xy - (\sum x)(\sum y)}{\sqrt{(n\sum x^2 - (\sum x)^2)(n\sum y^2 - (\sum y)^2)}}$$

$$\frac{20(76) - (19)(20)}{\sqrt{20(75) - (19)^2 \quad 20(82) - (20)^2}}$$

$$\frac{1.520 - 380}{\sqrt{(1,500 - 561)(1.640 - 400)}}$$

$$\sqrt{\frac{1,140}{(1,139)(1240)}}$$

$$\sqrt{\frac{1,140}{1,412360}}$$

$$\frac{1140}{1188.42}$$

$$= \underline{\underline{0.96}}$$

### 3.8. VALIDITY OF THE INSTRUMENT

Onwumere (2005:66), defines validity as “the extent to which a measuring instrument on application performs the function for which it was designed.” Validity is determined by the degree of provision of correct response from sample objects by the relevant research design or research instrument. To ascertain the validity of the instrument, content validity was adopted, in which the researcher subjected the instrument to face validity by giving it to two executives of the Enugu broadcasting Service TV, Enugu State, who examined the items and made sure they were in line with the objectives of the study. The structure and language of the questionnaire were modified in the light of their corrections. The instrument was structured in such a way as to minimize the effect of errors like inconsistency and ambiguity.

### **3.9. LIMITATION OF STUDY**

**Issues of sampling error:** population specification error was limited as the researcher well understood the population to survey which was mainly selected staff from selected departments in NTA Enugu.

Selecting error was also limited as the researcher went the extra lengths to get participation by initiating pre-survey contact requesting cooperation, actual surveying and post survey follow up with interviewing respondents.

### **3.10. SAMPLING PROCEDURE**

The sample method adopted in this study was the stratified random sampling method. Stratified sampling was used as the population has a sample frame and questionnaire distributed in proportion to the population size of each company that formed the population. According to Ikeagwa (1998:185), this method enables every element of the population to have equal chance of being selected and ensure greater degree of representation.

The population of study was picked from 100 selected staff from selected departments in NTA Enugu

**TABLE OF ILLUSTRATION**

	No of questionnaire shared	No of questionnaire returned	No of questionnaire not returned
Human Resource	20	20	0
Marketing	20	20	0
Advertisement	20	20	0
Maintenance	20	20	0
Design and Planning	20	20	0
Total	100	100	0

## CHAPTER FOUR

### DATA ANALYSIS, FINDINGS AND DISCUSSION

#### 4.1 INTRODUCTION

This chapter deals with the presentation and analysis of the result obtained through questionnaires. The data gathered were presented according to the order in which they were arranged in the research questions, simple percentage and pie graphs were used to analyze the demographic information of the respondents while spearman rank correlation was adopted to test the research hypotheses.

#### BIO DATA OF RESPONDENTS

**Table 1 gender of respondents**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	60	60.0	60.0	60.0
	Female	40	40.0	40.0	100.0
	Total	100	100.0	100.0	

Source: field survey, May, 2018.

Table1 above shows the gender distribution of the respondents used for this study.

60 respondents which represent 60.0percent of the population are male while the remaining 40 respondents which represent 40.0 percent of the population are female.

**Table 2 age grade of respondents**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	below 17years	15	15.0	15.0	15.0
	18-20years	15	15.0	15.0	30.0
	21-30years	40	40.0	40.0	70.0
	31-40years	10	10.0	10.0	80.0
	41-50years	10	10.0	10.0	90.0
	above 50years	10	10.0	10.0	100.0
	Total	100	100.0	100.0	

Source: field survey, May, 2018.

Table 2 above shows the age grade of the respondents used for this study.

15 respondents which represent 15.0percent of the population are below 17 years.15 respondents which represent 15.0 percent of the population are between 18-20years.40respondents which represent 40.0 percent of the population are between 21-30years.10respondents which represent 10.0 percent of the population are between 31-40years.10respondents which represent 10.0 percent of the population are between 41-50years while 10respondents which represent 10.0 percent of the population are over 50years.

**Table 4 marital status of respondents**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Single	60	60.0	60.0	60.0
	Married	30	30.0	30.0	90.0
	Divorced	5	5.0	5.0	95.0
	Widowed	5	5.0	5.0	100.0
	Total	100	100.0	100.0	

Source: field survey, May, 2018.

Table 4 above shows the marital status of respondents used for the survey

60 respondents representing 60.0percent of the population are single.30 respondents representing 30.0 percent of the population are married.5 respondents representing 5 percent of the population are divorced while 5 respondents representing 5 percent of the population are widowed.

## **TABLES BASED ON RESEARCH QUESTIONS**

**Table 6 TELEVISION AS A CHANNEL OF MASS COMMUNICATION CAN BE USED TO PROMOTE NIGERIAN CULTURE**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	strongly agree	50	50.0	50.0	50.0
	Agree	25	25.0	25.0	75.0
	Undecided	5	5.0	5.0	80.0
	Disagree	10	10.0	10.0	90.0
	Strongly disagree	10	10.0	10.0	100.0
	Total	100	100.0	100.0	

Source: field survey, May, 2018.



Table 6 shows the responses of respondents that television as a channel of mass communication can be used to promote Nigerian culture. 50 respondents representing 50.0 percent strongly agree that television as a channel of mass communication can be used to promote Nigerian culture. 25 respondents representing 25.0 percent agree that television as a channel of mass communication can be used to promote Nigerian culture. 5 respondents representing 5.0 percent were undecided. 10 respondents representing 10.0 percent disagree that television as a channel of mass communication can be used to promote Nigerian culture while the remaining 10 of the respondents representing 10.0 percent strongly disagrees that television as a channel of mass communication can be used to promote Nigerian culture.

**TABLE 7 THERE IS FUTURE HOPE FOR THE CULTURAL VALUES OF THE NIGERIAN PEOPLE THROUGH TELEVISION BROADCASTING**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	strongly agree	40	40.0	40.0	40.0
	Agree	50	50.0	50.0	90.0
	Undecided	2	2.0	2.0	92.0
	Disagree	5	5.0	5.0	97.0
	strongly disagree	3	3.0	3.0	100.0
	Total	100	100.0	100.0	

Source: field survey, May, 2018.

Table 7 shows the responses of respondents that there is future hope for the cultural values of the Nigerian people through television broadcasting. 40 respondents representing 40.0 percent strongly agree that there is future hope for the cultural values of the Nigerian people through television broadcasting.

50 respondents representing 50.0 percent agree that there is future hope for the cultural values of the Nigerian people through television broadcasting. 2 respondents representing 2 percent were undecided. 5 respondents representing 5.0 percent disagrees there is future hope for the cultural values of the Nigerian people through television broadcasting while the remaining 3 of the respondents representing 3 percent strongly disagree that there is future hope for the cultural values of the Nigerian people through television broadcasting.

**Table 8 TELEVISION BROADCASTING HAS SINGIFICANT INFLUENCE ON RICH CULTURAL HERITAGE OF NIGERIA**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	strongly agree	40	40.0	40.0	40.0
	Agree	50	50.0	50.0	90.0
	Undecided	2	2.0	2.0	92.0
	Disagree	3	3.0	3.0	95.0
	strongly disagree	5	5.0	5.0	100.0
	Total	100	100.0	100.0	

Source: field survey, May, 2018.

Table 8 shows the responses of respondents that television broadcasting has significant influence on rich cultural heritage of Nigeria. 40 respondents representing 40.0 percent strongly agree that television broadcasting has significant influence on rich cultural heritage of Nigeria. 50 respondents representing 50.0 percent agree that television broadcasting has significant influence on rich cultural heritage of Nigeria. 2 respondents representing 2percent were undecided. 3 respondents representing 3.0 percent disagrees that

television broadcasting has significant influence on rich cultural heritage of Nigeria while the remaining 5 of the respondents representing 5 percent strongly disagrees that television broadcasting has significant influence on rich cultural heritage of Nigeria.

**Table 9 TELEVISION PROGRAMME CONTENT HELP IN INTERGRATION AND ASSIMILATION OF CULTURE**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid strongly agree	50	50.0	50.0	50.0
Agree	30	30.0	30.0	80.0
Undecided	5	5.0	5.0	85.0
Disagree	10	10.0	10.0	95.0
strongly agree	5	5.0	5.0	100.0
Total	100	100.0	100.0	

Source: field survey, May, 2018.

Table 9 shows the responses of respondents that television programme content help in integration and assimilation of culture. 50 respondents representing 50.0 percent strongly agree that television programme content help in integration and assimilation of culture. 30 respondents representing 30.0 percent agree that television programme content help in integration and assimilation of culture. 5 respondents representing 5 percent were undecided. 10 respondents representing 10.0 percent disagrees that television programme content help in integration and assimilation of culture while the remaining 5 of the respondents representing 5 percent strongly disagrees that television programme content help in integration and assimilation of culture.

**TABLE 10 THE NIGERIAN GOVERNMENT HAVE MADE TREMENDOUS EFFORTS TOWARDS THE PROMOTION OF THE INDIGENIZATION POLICY**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid strongly agree	40	40.0	40.0	40.0
Agree	50	50.0	50.0	90.0
Undecided	2	2.0	2.0	92.0
Disagree	5	5.0	5.0	97.0
strongly disagree	3	3.0	3.0	100.0
Total	100	100.0	100.0	

Source: field survey, May, 2018.

Table 11 shows the responses of respondents that the Nigerian government has made tremendous efforts towards the promotion of the indigenization policy. 40 respondents representing 40.0 percent strongly agree that the Nigerian government has made tremendous efforts towards the promotion of the indigenization policy. 50 respondents representing 50.0 percent agree that the Nigerian government has made tremendous efforts towards the promotion of the indigenization policy. 2 respondents representing 2 percent were undecided. 5 respondents representing 5.0 percent disagrees that the Nigerian government has made tremendous efforts towards the promotion of the indigenization policy while the remaining 3 of the respondents representing 3 percent strongly disagree that the Nigerian government has made tremendous efforts towards the promotion of the indigenization policy.

## RESEARCH HYPOTHESES

### Hypothesis 1

$H_0$ : Television broadcasting does not have significant influence on rich cultural heritage of Nigeria.

$H_1$ : Television broadcasting has significant influence on rich cultural heritage of Nigeria.

**Level of significance: 0.05**

**Decision rule:** reject the null hypothesis if the p-value is less than the level of significance, accept the null hypothesis if otherwise

**Table 11 Test Statistics**

	Television broadcasting has significant influence on rich cultural heritage of Nigeria
Chi-Square	105.520 <sup>a</sup>
Df	3
<b>Asymp. Sig.</b>	<b>.000</b>

a. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 25.0.

### Conclusions based on decision rule:

Since the p-value= 0.000 is less than the level of significance (0.05), we reject the null hypothesis and conclude that Television broadcasting has significant influence on rich cultural heritage of Nigeria.

## Hypothesis 2

H<sub>0</sub>: There is no significant relationship between television broadcasting and promotion of culture.

H<sub>1</sub>: There is a significant relationship between television broadcasting and promotion of culture.

**Level of significance: 0.05**

**Decision rule:** reject the null hypothesis if the p-value is less than the level of significance, accept the null hypothesis if otherwise.

### Correlations

	There is significant relationship between television broadcasting and promotion of culture	There is a significant influence of television broadcasting on Nigerian cultural heritage
Pearson Correlation	1	.853**
There is significant relationship between television broadcasting and promotion of culture		
Sig. (2-tailed)		.000
N	100	100
There is a significant influence of television broadcasting on Nigerian cultural heritage		
Pearson Correlation	.853**	1
Sig. (2-tailed)	.000	
N	100	100

\*\* . Correlation is significant at the 0.05 level (2-tailed).

### **CONCLUSION BASED ON THE CORRELATION TABLE ABOVE**

The correlation coefficient  $R = 0.853$  indicates a strong positive relationship. We therefore conclude that there is significant relationship between television broadcasting and promotion of culture.

## **CHAPTER FIVE**

### **CONCLUSIONS AND RECOMMENDATIONS**

The objectives of the study were to

1. To examine the extent Television broadcasting promotes Nigeria's cultural values.
2. To determine the hope of Nigerian cultural values in the light of sustainability.
3. To examine the influence of television broadcasting on the culture of Nigeria.
4. To examine how television as a channel of mass communication can be used to promote Nigerian cultural values.
5. To examine the relationship between television broadcasting and the promotion of Nigerian culture.
6. To examine the challenges that is facing television stations in producing culture-based programmes.

Findings from the study revealed the following

1. Television as a channel of mass communication can be used to promote Nigerian culture



2. There is future hope for the cultural values of the Nigerian people through television broadcasting
3. Television broadcasting has a significant influence on rich cultural heritage of Nigeria
4. Television programme content helps in integration and assimilation of culture
5. Television programme content helps in integration and assimilation of culture
6. The Nigerian government has made tremendous efforts towards the promotion of the indigenization policy

### **CONCLUSION**

The power of television has brought a lot of changes, the world has become a global village, and people can travel around the world without stepping out of their houses. This has been made possible by the power of television. People who are addicted to DSTV contents will attest to the fact that, information about events around the world has been brought to their door steps with ease. There is no doubt that foreign culture has pervaded our society and there is, the rise of what is called 'cross culturalism' meaning, through televised programmes one can begin to learn about other people's ways of doing things and by so doing get acculturated (Friday, 2013).

## **RECOMMENDATIONS**

1. This study advocates responsible journalism and television programming. This affects both the television programme developers and the broadcasters. People who drink alcohol cannot be hindered from drinking but the breweries as part of their social responsibility can emphasize in their adverts that people who drink should do it responsibly. In the same vein, young people cannot be hindered from watching Western TV programmes, because not all the programmes have negative contents, but the local TV stations as part of their social responsibility must ensure that entertainment programmes with demoralising contents are not shown at prime times. This is vital in a situation whereby the stations feel that such programmes must go on air for a certain age or social group and will not be suitable for some other age or social groups.

2. That Nigerian local TV stations can also bombard the airwaves with programmes depicting African cultural heritage. Programmes with high positive social values should be emphasized, while the negative social values should be de-emphasized. It has been noted that most

of the programmes that the teenagers are exposed to, contain the negative values, while the positive values are relegated.

3. The regulatory bodies, such as the National Broadcasting Commission (NBC) and Nigerian Film Censors Board should ensure that broadcasting standards are not compromised. The NBC should henceforth enforce the policy regulating and controlling the broadcast industry; promoting Nigerian indigenous cultures, moral and communal life through broadcasting; regulating ethical standards and technical excellence in public, private and commercial broadcast stations; and applying sanctions including revocation of licenses of defaulting stations which do not operate in accordance with the broadcast code and in the public interest. Also, the Censors Board has the responsibility to sanction and ban any home videos and films that tend to portray sexual promiscuity which can easily negatively influence the youths.

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**APPENDIX 1**

Department of Mass communication,  
Kwara State Polytechnic, Ilorin,  
Kwara State, Nigeria.

Dear Sir / Madam,

**REQUEST FOR ADMINISTRATION OF QUESTIONNAIRE**

I am ND student of Mass Communication Department, Kwara State Polytechnic, Ilorin, Kwara state.

I am currently carrying out a research on “**Influence of television broadcasting in the promotion of culture**”

Therefore, your frank answer to this question will be highly appreciated as they will help the research a great deal.

Be assured that all information given will be specifically used for academic purpose and will be treated with ultimate confidence.

Thanks for your co-operation.

Yours faithfully,

.....

# **QUESTIONNAIRE ON INFLUENCE OF TELEVISION BROADCASTING IN THE PROMOTION OF CULTURE: CASE STUDY OF NIGRIA TELEVISION AUTHORITY**

## **Instructions:**

Research questionnaire

**Section A: Respondents demographics (please tick the appropriate response and complete when necessary)**

## **General Information**

1. Sex: Female (     )     Male (     )
2. Please indicate your age from the choices below
  - a. Below 25 years (     )
  - b. 26-35 years (     )
  - c. 36-45 years (     )
  - d. Above 45 years (     )
3. Kindly indicate your highest academic qualification
  - a. Primary school level (     )
  - b. Secondary school (     )

c. University level ( )

Others (please specify).....

## SECTION B

### KEY:

1. Strongly Agree = (SA) - 1
2. Agree = (A) - 2
3. Undecided = (U) - 3
4. Disagree = (D) - 4
5. Strongly Disagree = (SD) - 5

S/NO	RESEARCH QUESTIONS	SA	A	U	D	SD
1.	Television as a channel of mass communication can be used to promote Nigerian culture					
2.	There is future hope for the cultural values of the Nigerian people through television broadcasting					
3.	Television broadcasting has a significant influence on rich cultural heritage of Nigeria					
4.	Television programme content helps in integration and assimilation of culture					

5.	There is significant relationship between television broadcasting and promotion of culture					
6.	The Nigerian government has made tremendous efforts towards the promotion of the indigenization policy					