

**ASSESSMENT OF CULTURAL INFLUENCE ON FOREIGN
PROGRAMME IN BROADCASTING
(A CASE STUDY OF NTA ILORIN)**

PREPARED BY:

ADESANYA FIYINFOLUWA ENOCH	ND/23/MAC/PT/1080
ABDULRAFIU TAOFEEKAT AYOMIDE	ND/23/MAC/PT/1081
AGUNBIADE AISHA ABIODUN	ND/23/MAC/PT/1082
YUNUSA BARAKAT MOGAJI	ND/23/MAC/PT/1083

**SUBMITTED TO:
DEPARTMENT OF MASS COMMUNICATION
INSTITUTE OF INFORMATION AND COMMUNICATION TECHNOLOGY,
KWARA STATE POLYTECHNIC, ILORIN.**

**IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE AWARD
OF NATIONAL DIPLOMA (ND) IN MASS COMMUNICATION**

JULY, 2025

CERTIFICATION

This is to certify this project has been read and approved having satisfied the requirement for award of National Diploma in Mass communication, in the department of mass communication, institute of information communication technology (IICT), Kwara State Polytechnic, Ilorin.

Mrs. Abdulwahab

(Project supervisor)

DATE

MRS. OPALEKE G.T

(Project coordinator)

DATE

MRS. OPALEKE G.T

(Head of Department)

DATE

EXTERNAL EXAMINER

DATE

DEDICATION

This project is dedicated to God Almighty and to our family, for their unwavering support and for driving us to succeed and also to the pursuit of knowledge and understanding.

ACKNOWLEDGEMENTS

My first and foremost gratitude goes to Almighty Allah for keeping me alive till today.

I'm greatly indebted to my Guardian, Mrs. Shittu Kudirat for her care, prayers, financial support, may Almighty Allah spare your life to reap the fruits of your labor in good health . I appreciate my lovely Husband, Mr Saheed Oluwadamilare for his support and caring for me. May almighty Allah continue to bless. My appreciation is not complete without mentioning my beloved Sister, Sister Dammy. Thanks for all your support ,I pray you live in absolute comfort and good health.

Also to the entire families of late Mr Taiwo and Mrs Shit8tu, I say a very big Thank you to everyone, I appreciate my junior sister Boluwatife Mi, thanks for being my source of joy and happiness darling.

My sincere gratitude goes to my supervisor Mallam Lawal Kewulere , for the time and effort she dedicated to make this project possible Thanks very much ma.

And also to the HOD of the Department of Mass Communication Kwara state polytechnic, MR Olohunbebe and The Coordinator of Part Time program in the Department of Mass communication MRS Opeleke Taye I say a big thank you. To my lecturers Mr Opaleke, Mr Bada, I mention but a few I thank you for your advice and counseling during the course of my study in the institution. More blessings to you all, Inshallah.

ACKNOWLEDGEMENT

Alhamdulillah. Thanks to Allah SWT,whom with his willing giving me the opportunity to complete my project. and also my offer gratitude also goes to my parents Mr and Mrs OLAREWAJU for there moral support throughout my program in the institution.

And my appreciation goes to my supervisor Mallam Lawal Kewulere for the encouragement and correction also.I pray Allah be with you and your family (AMEN)

ACKNOWLEDGEMENT

I offer gratitude to Almighty God for His present in my life; His love for me is measurable.

I sincerely appreciate all Staff of Mass Communication Department of kwara state polytechnic, Ilorin.

My profound gratitude also goes to my family members which include my parent Mr and Mrs Hammed, My Siblings, Uncle and Aunty for there financial and moral support throughout my programme in the institution. May God continue to shower His blessings on them.

My deep sincerely appreciation goes to my supervisor in person of Mallam Lawal Kewulere who God as used as an instrument toward this success, my greatest thanks to you for your kindness, truthfulness, encouragement and corrections also for providing moral support from a queen this research where as a successful and I Pray God will be with her family (AMEN).

I also acknowledge the effort of those set of people, my project coordinator, my HOD, Mrs Opaleke for their useful suggestion. May Almighty God be with Them.

May Almighty God bless you all abundantly (AMEN)

TABLE OF CONTENTS

Title page	i
Certification	ii
Dedication	iii
Acknowledgement	iv
Table of contents	v
CHAPTER ONE	
1.0 Introduction	1
1.1 Background of the Study	1
1.2 Statement of the Problem	3
1.3 Purpose of the Study	4
1.4 Objectives of the Study	5
1.5 Research Questions	6
1.6 Significance of the Study	7
1.7 Scope and Limitation	8
1.8 Definition of Terms	9
CHAPTER TWO	
2 Literature Review	
2.0 Conceptual Framework	11
2.1 Theoretical Framework	12
2.2 Empirical Review	14
2.3 Summary of Literature Review	18
CHAPTER THREE	
3 Methodology	
3.0 Research Design	30

3.1 Population of the Study	30
3.2 Sample and Sampling Technique	30
3.3 Data Collection Instruments	31
3.4 Validity and Reliability of Instruments	31
3.5 Data Collection Procedure	31
3.6 Data Analysis Techniques	31
CHAPTER FOUR	
4 Data Analysis and Presentation	33
4.0 Introduction	33
4.1 Demographic Characteristics of Respondents	33
4.2 Analysis of Research Questions	43
4.3 Discussion of Findings	44
5 Summary, Conclusion, and Recommendations	
5.0 Summary of Findings	46
5.1 Conclusion	47
5.2 Recommendations	48
References	51-53

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

The global media landscape has undergone significant transformations due to advancements in technology and the proliferation of foreign television programs. Broadcasting, which was once localized and heavily influenced by national cultures, is now shaped by transnational media flows (McQuail, 2010). The increasing penetration of foreign programs in local broadcasting has sparked debates about cultural homogenization and the preservation of indigenous values (Thussu, 2018). Countries with strong media industries, such as the United States and the United Kingdom, export television programs that reach diverse audiences worldwide, often influencing local cultures and traditions.

Foreign television programs introduce audiences to different lifestyles, ideologies, and norms, sometimes leading to cultural assimilation or resistance (Straubhaar, 2014). The influence of these programs is particularly evident in developing nations where Western content dominates the airwaves. In Nigeria, for instance, foreign television shows have become a major component of the media diet, raising concerns about their impact on indigenous cultural identities (Uche, 2017). Scholars argue that exposure to foreign media can lead to cultural imperialism, where dominant cultures overshadow local traditions (Tomlinson, 2019).

The theory of cultural imperialism, as proposed by Schiller (2011), posits that global media flows are often unidirectional, with Western content influencing non-Western societies. This theory remains relevant in assessing the impact of foreign programs on broadcasting in Africa. In contrast, proponents of media globalization argue that exposure to diverse cultures fosters cross-cultural understanding and hybridization rather than cultural erosion (Kraidy, 2017). The extent to which foreign programs influence local broadcasting depends on factors such as audience reception, regulatory policies, and the availability of indigenous alternatives.

Nigeria's broadcasting industry has experienced significant foreign influence since the advent of satellite television and digital streaming services (Ojebode, 2020). The presence of

international television networks such as CNN, BBC, and Netflix has increased access to foreign content, shaping audience preferences and consumption patterns. While some Nigerians embrace foreign programs for their high production quality and entertainment value, others express concerns about their potential to erode indigenous cultural values (Salawu, 2021). The National Broadcasting Commission (NBC) has implemented regulatory policies to promote local content and protect national identity, but challenges persist in balancing globalization and cultural preservation.

One of the major areas where cultural influence is evident is language. Many foreign programs are produced in English, which, although widely spoken in Nigeria, differs from indigenous languages that carry cultural nuances (Bello & Adegbite, 2015). The preference for foreign programs may lead to a decline in the use of local languages, particularly among younger audiences who consume Western content extensively. Studies indicate that language loss is often accompanied by a decline in traditional cultural practices, making it a critical issue for policymakers and media practitioners (Igwe, 2016). Fashion and lifestyle trends are also heavily influenced by foreign media content. The depiction of Western clothing styles, beauty standards, and social behaviors in foreign programs has contributed to shifts in fashion preferences among Nigerian youths (Obono & Madu, 2019). While cultural adaptation is a natural process, the overwhelming preference for Western styles often sidelines traditional Nigerian attire and beauty standards. This raises questions about the sustainability of indigenous fashion industries and cultural pride in the face of foreign media dominance.

Another key area of concern is social behavior and value systems. Foreign programs often portray individualistic values, which may contrast with the communal ethos prevalent in many African societies (Ndolo, 2017). The promotion of Western lifestyles, including dating norms, family structures, and moral perspectives, has led to debates on cultural authenticity and the extent to which Nigerian audiences should embrace or resist these influences. While some argue that media exposure encourages progressive thinking and modernization, others worry about the erosion of traditional values (Olayiwola, 2022).

The influence of foreign programs on broadcasting is not entirely negative. Some foreign content, particularly educational and documentary programs, provides valuable knowledge and

global perspectives (Ogunyemi, 2018). Additionally, exposure to international media standards has encouraged local broadcasters to improve content quality, production techniques, and storytelling approaches. Nollywood, Nigeria's film industry, has incorporated elements of global cinema, enhancing its appeal both locally and internationally (Haynes, 2020). Thus, foreign influence in broadcasting presents both challenges and opportunities for cultural development.

Despite the growing penetration of foreign programs, indigenous media industries continue to play a crucial role in cultural preservation. The success of Nigerian television networks, such as Africa Magic and NTA, in promoting local content demonstrates audience interest in culturally relevant programming (Ebewo & Okonkwo, 2019). The balance between foreign and local content remains a critical issue for broadcasters, regulators, and policymakers. Understanding audience preferences and cultural adaptation strategies is essential for ensuring that foreign influence does not lead to cultural displacement but rather fosters meaningful cultural exchange.

1.2 Statement of the Problem

The increasing dominance of foreign programs in local broadcasting raises significant concerns about cultural influence, identity, and media regulation. Despite efforts to promote indigenous content, foreign television programs continue to shape audience preferences, particularly among young Nigerians (Salawu, 2021). The extent to which these programs impact cultural values, language use, fashion trends, and social behavior remains a subject of debate among scholars and media practitioners.

One of the major concerns is the potential erosion of indigenous cultural values due to exposure to foreign media content. While globalization has facilitated cultural exchanges, it has also led to concerns about Westernization and cultural homogenization (Thussu, 2018). Many Nigerian youths consume Western programs that portray values and lifestyles different from their indigenous cultures, potentially leading to a shift in societal norms (Obono & Madu, 2019).

Another issue is the decline in the use of indigenous languages in media consumption. Foreign programs, especially those in English, may discourage the younger generation from using native languages in communication and entertainment (Igwe, 2016). The loss of language has broader implications for cultural heritage and identity preservation, making it a critical issue for

policymakers and educators. Additionally, foreign television content influences perceptions of beauty, fashion, and social behavior. Many Nigerian youths adopt Western fashion trends and beauty standards, sometimes at the expense of traditional styles (Ogunyemi, 2018). This has led to concerns about the diminishing relevance of Nigerian cultural aesthetics in mainstream media and daily life. The portrayal of social relationships and family structures in foreign programs also differs from traditional Nigerian values. Western media often depict individualistic lifestyles that contrast with the communal values upheld in many African societies (Ndolo, 2017). The increasing exposure to such content raises questions about changing family dynamics and moral values among Nigerian audiences.

The dominance of foreign programs limits opportunities for local content creators to showcase indigenous stories and cultural heritage. While some Nigerian broadcasters produce high-quality local content, they often struggle to compete with the production budgets and marketing strategies of foreign media giants (Ebewo & Okonkwo, 2019). This poses a challenge for the growth and sustainability of the local broadcasting industry.

Despite regulatory efforts by the NBC to enforce local content quotas, enforcement remains inconsistent, and foreign programs continue to dominate primetime slots (Ojebode, 2020). There is a need for stricter policies that support the production and distribution of indigenous content while ensuring a balanced media landscape.

The study aims to assess the extent of cultural influence exerted by foreign programs on Nigerian broadcasting and to explore audience perceptions regarding the impact on cultural identity. Understanding the balance between media globalization and cultural preservation is essential for shaping policies that promote a healthy media environment (Olayiwola, 2022). By examining the reception and adaptation of foreign programs, this research will contribute to ongoing discussions on cultural sustainability in the digital age.

1.3 Objectives of the Study

The aim of this study is to assess the cultural influence of foreign programs on broadcasting in Nigeria, examining their impact on indigenous values, language, fashion, social behavior, and

audience preferences. The study seeks to determine the extent to which foreign programs shape local culture and explore strategies for balancing globalization with cultural preservation.

1.To examine the extent of foreign program consumption among Nigerian audiences and its impact on cultural identity.

2.To analyze the influence of foreign programs on indigenous language use, fashion trends, and social behaviors in Nigeria.

3.To evaluate audience perceptions of cultural shifts resulting from exposure to foreign programs in Nigerian broadcasting.

1.4 Research Questions

1.To what extent do Nigerian audiences consume foreign television programs, and how does this affect their cultural identity?

2.How do foreign programs influence language use, fashion trends, and social behaviors among Nigerian audiences?

3.What are the audience perceptions regarding the cultural shifts caused by foreign programs in Nigerian broadcasting?

4.How effective are Nigerian media regulatory policies in promoting local content and preserving indigenous cultural values?

1.5 Significance of the Study

This study is significant as it provides a deeper understanding of the cultural impact of foreign programs on Nigerian broadcasting, particularly in terms of cultural identity, language, and social behaviors. By exploring the extent to which foreign media shapes local culture, the findings will contribute to the ongoing discourse on cultural preservation and globalization. Understanding how foreign programs influence Nigerian audiences, especially the youth, can help policymakers and media professionals design strategies to protect and promote indigenous cultural values while embracing beneficial aspects of global media.

The study also contributes to the academic body of knowledge on cultural imperialism and media globalization. While existing literature has explored the impact of foreign media on African

cultures, there remains a gap in context-specific studies that address the unique dynamics within Nigerian broadcasting. By focusing on Nigeria, a country with a diverse cultural heritage and rapidly evolving media landscape, this research will offer insights that can be applied to other African nations with similar media consumption patterns.

Furthermore, the research highlights the role of regulatory policies in managing foreign influence and promoting local content. By evaluating the effectiveness of the National Broadcasting Commission's (NBC) policies on local content quotas, this study provides valuable information for improving media regulations in Nigeria. Findings could assist government agencies, media organizations, and cultural institutions in crafting more effective policies that balance global media trends with the need to safeguard local cultural expressions and identities.

Finally, the study's significance lies in its potential to inform media producers, content creators, and broadcasters on the evolving preferences and expectations of Nigerian audiences. As the global media landscape becomes increasingly interconnected, Nigerian media industries must adapt to maintain relevance while reflecting the diverse cultural aspirations of their audiences. The results of this study will guide local content creators in producing culturally resonant programs that can compete with foreign content, fostering a vibrant and sustainable media industry that upholds Nigerian values.

1.6 Scope of the Study

The scope of this study is focused on assessing the cultural influence of foreign television programs on Nigerian broadcasting, with particular attention to their effects on language, fashion, social behavior, and cultural identity. The study will be geographically limited to Nigeria, specifically within urban areas such as Lagos and Abuja, where access to both local and international television content is widespread. The research will explore how foreign programs shape the cultural perspectives of Nigerian audiences across different demographics, including age, gender, and educational background.

The study will focus on television programming, considering both traditional broadcast channels and newer digital streaming platforms like Netflix, DSTV, and YouTube. These platforms are increasingly shaping the media consumption habits of Nigerians, especially among

younger audiences who have greater access to international content. While the study will explore the broader cultural implications of foreign media, it will also consider the role of local television stations in integrating foreign content into their programming schedules and the audience's reception of such content.

The time frame for this study spans recent years, from 2010 to 2023, in order to account for significant developments in media consumption patterns, such as the rise of digital platforms, the increasing availability of satellite television, and changing government regulations regarding media content. This period also captures the shifting dynamics of globalization, media influence, and cultural adaptation, offering a contemporary perspective on the influence of foreign television programs on Nigerian society.

1.7 Definition of term

Assessment: Assessment refers to the systematic process of evaluating, measuring, and analyzing a particular subject, phenomenon, or performance. In the context of research, assessment involves gathering data, analyzing it, and drawing conclusions to understand the extent, quality, or impact of a specific factor.

Cultural Influence: Cultural influence refers to the impact that one culture or external factors have on the beliefs, values, behaviors, traditions, and overall way of life of another culture or society.

Foreign Program: A foreign program refers to any television show, film, documentary, or other media content that is produced outside of a particular country and broadcast or made available to audiences within that country.

Broadcasting: Broadcasting refers to the distribution of audio or visual content to a large, general audience via electronic communication methods such as television, radio, or digital platforms.

References

- Bello, M. S., & Adegbite, D. A. (2015). The impact of globalization on Nigerian indigenous languages: A study of media language use in Nigeria. *Language and Linguistics Compass*, 9(7), 277-292.
- Ebewo, P., & Okonkwo, E. (2019). Local content in Nigerian broadcasting: A focus on indigenous media. *Journal of Media and Communication Studies*, 11(2), 1-10.
- Haynes, J. (2020). Nollywood and global cinema: Globalization and cultural identity in Nigerian film production. *International Journal of Cultural Studies*, 23(3), 435-453.
- Igwe, O. J. (2016). Language loss and cultural preservation in Nigeria: The role of media in indigenous language decline. *African Journal of Linguistics and Language Studies*, 9(4), 102-115.
- Kraidy, M. M. (2017). *Hybridity: The cultural logic of globalization*. Temple University Press.
- McQuail, D. (2010). *McQuail's mass communication theory* (6th ed.). Sage Publications.
- Ndolo, B. O. (2017). Globalization and cultural values: A study of the individualistic nature of Western media content in Nigeria. *African Media Studies*, 12(1), 19-34.
- Obono, D. A., & Madu, P. C. (2019). Foreign fashion influence on Nigerian youth: The impact of Western media on indigenous fashion trends. *Journal of Social Sciences*, 6(4), 48-56.
- Ojebode, A. (2020). Policy and regulation in Nigerian media: The National Broadcasting Commission and its effectiveness. *Journal of Media Policy*, 29(3), 225-240.
- Olayiwola, M. F. (2022). Media globalization and cultural sustainability in Africa: Balancing foreign and indigenous content in Nigerian broadcasting. *International Journal of Media and Cultural Studies*, 15(4), 190-202.

Ogunyemi, O. (2018). Foreign media influence on Nigerian fashion and beauty standards: A cultural analysis. *Journal of Cultural Studies*, 20(2), 133-145.

Salawu, R. (2021). The Nigerian youth and the consumption of foreign media content: The influence of Western television shows. *African Media Review*, 18(2), 99-115.

Schiller, H. I. (2011). *Communication and cultural domination*. Westview Press.

Straubhaar, J. D. (2014). *Global, regional, local: The challenge of transnational television flows*. International Communication Association.

Thussu, D. K. (2018). *The globalization of television: The influence of foreign programming on national cultures*. Routledge.

Tomlinson, J. (2019). *Globalization and culture*. Polity Press.

Uche, C. (2017). Globalization and the Nigerian media: The impact of foreign television content on Nigerian audiences. *Journal of African Media Studies*, 9(3), 278-291.

CHAPTER TWO

2.1 LITERATURE REVIEW

The literature review examines existing research on the cultural influence of foreign media programs in Nigeria, with a particular focus on the effects of globalized media content on local values, behaviors, and identities. It explores theoretical frameworks and empirical studies that analyze how foreign programs, including television shows, films, and digital media, shape cultural consumption patterns, language use, fashion trends, and social behaviors in Nigerian society.

2.2.1. Conceptual framework

2.2.2 Concept of Cultural Influence

Cultural influence refers to the process by which one culture impacts or shapes the beliefs, behaviors, values, and traditions of another. This influence is often exerted through media, trade, education, and social interactions. When foreign programs are introduced into a local culture, they can challenge or reinforce traditional norms, introducing new ideologies or practices. In Nigeria, cultural influence from foreign media has significantly impacted how local audiences perceive and engage with various aspects of life, such as fashion, language, social norms, and even political views (Adebayo, 2012). The concept of cultural influence highlights how media acts as a vehicle for these shifts, blending global content with local traditions.

Foreign media consumption plays a crucial role in shaping cultural identity, especially in developing countries. For instance, globalization has led to the introduction of Western ideals such as individualism and materialism, which may clash with traditional collectivist values that prioritize family and community (Olayinka & Okwu, 2021). In Nigeria, the wide availability of foreign television programs, especially American films and shows, has led to the assimilation of new norms that influence youth culture. The introduction of foreign programs does not merely change how people dress or speak; it can alter deeply ingrained values about education, gender roles, and even family structures (Johnson, 2014).

Cultural influence can be both direct and indirect. Direct influence is typically visible through the consumption of foreign media, where viewers model their behaviors after characters or trends depicted in these programs. Indirect influence, on the other hand, may manifest through the introduction of new technological tools, management practices, or educational content that are part of the broader media culture (Ayodele & Adebayo, 2016). The interaction between global media and local culture leads to a complex process of cultural hybridization, where elements of foreign culture are assimilated into the local context, sometimes to the point of becoming indigenized (Thompson, 2013). Cultural influence operates on both a conscious and subconscious level, often

shaping an individual's worldview and social interactions. The integration of foreign cultural elements into daily life can significantly affect social cohesion, particularly in societies with strong traditional values. For instance, the influence of Western television programs in Nigeria has led to changes in how family dynamics and gender roles are perceived. Western media often emphasizes individual autonomy and personal freedom, which contrasts with the more collective and family-oriented values that are prominent in Nigerian culture (Oluwadare, 2017). As a result, viewers may be exposed to conflicting ideologies, which can cause tension within families and communities as younger generations adopt more liberal views while older generations uphold traditional norms.

Moreover, cultural influence through foreign media is not always a one-way process. While foreign programs may alter local behaviors, they also provide an opportunity for Nigerians to reinterpret these foreign values through their own cultural lenses. For example, the popularity of reality TV shows like *Big Brother* has resulted in local adaptations that reflect Nigerian values while incorporating foreign elements (Akinleye, 2020). This hybridization allows audiences to engage with foreign culture without entirely abandoning their indigenous identity. Thus, cultural influence should be seen not only as an imposition but as a dynamic process of exchange and transformation, where both foreign and local cultures shape one another in complex ways.

2.2.2 Theories of Cultural Influence and Media Globalization

Several theories explain the relationship between media globalization and cultural influence. One such theory is **Cultural Imperialism**, which suggests that powerful nations, especially Western ones, dominate the media landscapes of less-developed nations, imposing their culture, ideologies, and values (Herman & McChesney, 2011). This theory is often critiqued for its one-sided view of media flows and its tendency to overlook the active role that local audiences play in adapting foreign media content to their own cultural contexts (Larkin, 2020). While cultural imperialism suggests a unidirectional flow of cultural products, it highlights the power dynamics between global media giants and local media industries.

Another relevant theory is **Globalization Theory**, which argues that the increased interconnectedness of the world through media leads to the spread of cultural practices and ideas across borders (McLuhan, 2017). Globalization is seen not only as an imposition of foreign cultures but also as a process of exchange and adaptation. For example, in Nigeria, local programs may borrow elements from Western television formats, blending them with traditional storytelling techniques to create a unique hybrid form of entertainment (Ajayi, 2021). This fluid interaction between global and local cultures is often referred to as **glocalization**, where global content is modified to fit local cultural expectations (Pieterse, 2019).

2.2.3 Foreign Program Consumption in Nigeria

In Nigeria, the consumption of foreign programs, especially from Western countries, has increased dramatically in recent years. This surge is attributed to the growing accessibility of satellite television, cable networks, and streaming platforms such as Netflix, which offer a wide array of foreign content (Adamu & Musa, 2019). Television programs from the United States, the United Kingdom, and India have become ubiquitous, especially among urban populations, due to their widespread availability on platforms like DSTV, GoTV, and other digital services (Ogunyemi, 2020). The popularity of these programs among Nigerian viewers has reshaped the media landscape, challenging the dominance of local content and altering how entertainment is consumed.

A significant driver of foreign program consumption in Nigeria is the youth demographic, which is increasingly exposed to global media through mobile phones, laptops, and other digital devices (Olugbenga & Olumide, 2021). Studies show that younger Nigerians, especially those in urban centers, consume foreign programs not only for entertainment but also as a means of engaging with global trends in fashion, language, and social issues (Ojo, 2015). This demographic is particularly attracted to Western programs because they offer a window into lifestyles that are perceived as modern, cosmopolitan, and aspirational.

The shift toward foreign media consumption is also driven by a perception that local Nigerian programs, especially in the realm of entertainment, often fail to meet the same production standards or deliver similar content quality. This has prompted calls for the Nigerian film and television industries to raise production values and create more competitive content (Ogundipe, 2022). While local content is still popular, particularly in genres like Nollywood films, foreign programs are increasingly seen as the benchmark for quality, innovation, and entertainment. This trend is also evident on social media platforms, where Nigerian youth engage with global content creators and influencers, further contributing to the rise of foreign media consumption (Akintoye, 2020).

The increasing consumption of foreign programs in Nigeria can also be attributed to the changing dynamics of media consumption, particularly with the advent of online streaming platforms. Platforms like Netflix, Amazon Prime, and YouTube have disrupted traditional television viewing habits, offering audiences access to a wider array of international content (Ekanem & Adegbola, 2021). This shift has been particularly impactful among younger audiences who prefer on-demand content over scheduled programming. The accessibility of these platforms on mobile devices further contributes to the popularity of foreign programs, allowing individuals to watch content from anywhere, anytime, thereby increasing exposure to global media trends (Osunlana & Adeola, 2020). As more Nigerians have access to these platforms, the demand for foreign media has risen, leading to a greater acceptance of Western cultural norms, values, and lifestyles.

In response to the growing demand for foreign media content, local broadcasters have started adopting global content strategies by co-producing international programs or airing popular foreign shows in local languages. This trend not only increases the diversity of content available but also challenges the notion that foreign programs automatically undermine local content (Ogunleye & Durojaiye, 2021). By localizing foreign programs, Nigerian broadcasters can maintain a balance between global and indigenous content, ensuring that audiences are exposed to both international media and local culture. However, while this strategy helps in maintaining audience engagement, it also highlights the ongoing challenge for local media producers to create content that is both globally competitive and culturally relevant.

2.2.4 Effects of Foreign Programs on Language, Fashion, and Social Behavior

The cultural impact of foreign programs on Nigerian society is particularly evident in the realms of language, fashion, and social behavior. The introduction of foreign television shows, especially those in English, has led to the widespread adoption of certain phrases, expressions, and slang associated with Western media, particularly American and British television (Sani, 2022). Young Nigerians often incorporate these foreign terms into their daily conversations, sometimes at the expense of indigenous languages, especially among urban youth who may be less fluent in their native tongues (Shittu & Olanrewaju, 2019). This shift in language use highlights how foreign media can shape communication patterns and affect the vitality of local languages.

In terms of fashion, foreign media programs have introduced new clothing styles, trends, and beauty ideals that influence Nigerian audiences, particularly younger generations. Hollywood movies and reality television shows often feature fashion-forward characters whose clothing styles are emulated by Nigerian youth (Adebisi, 2020). These fashion trends are adopted widely, even in local fashion circles, with global brands influencing the styles worn by Nigerians on the streets. This has led to a cultural hybridization, where elements of traditional Nigerian fashion coexist with global trends, creating a unique fusion of styles that reflect both local and foreign influences (Ojo & Yusuff, 2017). Social behavior in Nigeria has also been impacted by foreign media content. Programs that showcase individualism, self-expression, and independent lifestyles can conflict with more traditional Nigerian values that emphasize community, family, and collectivism. Young Nigerians, especially those who are more exposed to foreign media, may adopt Western ideals related to dating, family roles, and career choices (Adebayo & Olamide, 2021). This shift can lead to generational tensions, as older generations who adhere to more traditional practices may find it difficult to reconcile the growing influence of Western cultural norms in daily life.

The influence of foreign programs on language is particularly significant in Nigeria, where English, although the official language, is not the native language of most Nigerians. The widespread use of colloquial English terms and phrases introduced through foreign media has resulted in the adoption of Anglicized versions of local languages, leading to the emergence of new forms of communication such as "Nigerian Pidgin" and "Yoruba-English" hybrids (Adedeji

& Alabi, 2020). Foreign programs often contribute to the spread of these English-language expressions, which are used by Nigerian youth in informal settings, creating a linguistic divide between younger and older generations. As a result, linguistic diversity is both enriched and challenged by the increasing prevalence of English, with some indigenous languages facing the risk of marginalization (Afolabi, 2018).

Fashion trends introduced by foreign media also play a crucial role in shaping societal norms in Nigeria. Shows like *Keeping Up with the Kardashians* or *The Bachelor* have popularized certain fashion styles that are now common among Nigerian youth. Western fashion brands, such as Nike, Gucci, and Adidas, have become symbols of social status and aspiration, influencing what is considered "trendy" or "stylish" in Nigerian urban areas (Ogundele & Sanyaolu, 2021). This has resulted in a cultural shift where local clothing traditions, such as traditional Nigerian garments like agbada or iro and buba, are increasingly reserved for formal occasions or cultural events, while Western-style clothing dominates everyday wear. The fusion of local and global fashion trends in Nigeria reflects how foreign media influences personal identity and social status.

In terms of social behavior, the exposure to Western television programs often reinforces individualistic behaviors, especially among young Nigerians who may adopt Western attitudes towards relationships, dating, and career choices. The portrayal of romantic relationships in foreign media, often marked by autonomy and choice, contrasts with Nigerian cultural expectations where family involvement and social approval play a significant role in personal decisions (Ogunyemi & Fajemisin, 2022). As a result, young Nigerians may begin to challenge traditional norms, seeking greater personal freedom in areas such as romantic partnerships and career aspirations. This shift in social behavior represents a broader trend in Nigerian society, where young people are increasingly influenced by global values, yet continue to grapple with the tension between maintaining traditional cultural practices and embracing the opportunities offered by globalization.

2.2.5 Regulatory Framework for Broadcasting in Nigeria

The Nigerian broadcasting industry is regulated by several government agencies and frameworks designed to ensure that media content reflects the country's cultural values and serves the public interest. The National Broadcasting Commission (NBC) is the primary body responsible for regulating the broadcasting sector in Nigeria, overseeing both public and private broadcasters. The NBC's regulatory framework includes provisions for the promotion of local content, with specific quotas set for Nigerian programming on television and radio (Akinwunmi, 2018). These regulations aim to reduce the dominance of foreign content, ensuring that Nigerian culture is adequately represented in the media.

Despite these efforts, the regulatory framework has been criticized for its limited effectiveness in curbing the influence of foreign media. Many critics argue that the NBC's policies are not robust enough to address the increasing influx of foreign programs, especially as global media platforms like Netflix and YouTube continue to grow in popularity (Salau & Johnson, 2021). There are also concerns about the lack of enforcement, as local broadcasters sometimes find it easier to air foreign programs that attract larger audiences and advertising revenue, rather than prioritize the production of Nigerian content (Olajide & Thomas, 2019). This has led to calls for stronger policies and more effective measures to ensure that the media landscape remains balanced and culturally relevant.

The government's stance on local content quotas and the promotion of indigenous media has been met with mixed reactions. While some argue that the quotas help preserve cultural identity, others believe that they limit the creative freedom of broadcasters and restrict the audience's access to diverse content (Durojaiye, 2020). The challenge lies in finding a balance between promoting local content and allowing foreign programs to be part of the media mix without overshadowing indigenous culture. There are also calls for the establishment of incentives for local producers to create high-quality content that can compete with international offerings, fostering a more sustainable and vibrant local media industry.

The regulatory framework for broadcasting in Nigeria is a combination of government policies, media laws, and industry guidelines designed to balance the influx of foreign media content with the promotion of local culture. The National Broadcasting Commission (NBC) enforces regulations such as content quotas, which require broadcasters to dedicate a specific percentage of airtime to Nigerian-made content. These quotas aim to ensure that local culture is adequately represented in the media landscape while preventing the over-saturation of foreign programs (Ogunleye & Ige, 2022). However, the implementation of these regulations has been challenged by the growing popularity of digital platforms, which operate outside the purview of traditional broadcast regulations. The rise of platforms like YouTube and Netflix has made it increasingly difficult for the government to monitor and regulate the types of foreign content that Nigerians consume, leading to debates about the effectiveness of existing media laws (Omotoso & Longe, 2021).

In addition to content quotas, the NBC also enforces policies related to broadcasting ethics, including the prohibition of certain types of foreign content deemed inappropriate for Nigerian audiences, such as violent or sexually explicit material. These policies are intended to protect Nigerian audiences, particularly vulnerable groups like children, from harmful media influences. However, critics argue that the NBC's regulations are often too restrictive, limiting the diversity of content that is available to Nigerian viewers (Adedayo, 2020). The challenge lies in striking a balance between regulating content to preserve cultural values and allowing for the free flow of information and entertainment from global media sources. This delicate balance is essential for

creating a media environment that supports both the preservation of Nigerian culture and the benefits of global media exposure.

2.2.6 The Role of Local Media in Cultural Preservation

Local media plays a critical role in the preservation of cultural values, offering a platform for the dissemination of indigenous traditions, languages, and practices. In Nigeria, television networks like NTA, AIT, and Channels TV are key players in ensuring that local culture is represented and celebrated. These networks produce content that showcases Nigerian history, festivals, music, dance, and languages, contributing to the preservation of the country's rich cultural heritage (Oladipo, 2019). By focusing on stories that reflect local customs and traditions, Nigerian broadcasters create a sense of national pride and unity, fostering a collective cultural identity among viewers.

Moreover, local media provides a counterbalance to the influence of foreign programs, ensuring that Nigerian audiences have access to content that is culturally resonant. Local media has the ability to create content that speaks directly to the lived experiences of Nigerians, highlighting social issues such as poverty, education, and political governance from a uniquely Nigerian perspective (Oluwadamilola, 2021). This creates a space where the public can engage with issues that affect their lives, while also maintaining a connection to their cultural roots.

Local media also serves as a platform for emerging talent in the film, music, and television industries, giving creators the opportunity to produce content that speaks to both Nigerian audiences and global viewers. In recent years, the rise of Nollywood and the Nigerian music industry has demonstrated the potential for local content to reach international audiences, proving that cultural preservation does not mean isolation. By blending traditional elements with global influences, Nigerian media can create a unique, hybrid culture that honors its heritage while embracing the benefits of globalization (Adeyemi & Sulaimon, 2022). Through these efforts, local media not only preserves cultural values but also contributes to the global cultural landscape.

Local media plays a critical role in cultural preservation by serving as a conduit for indigenous storytelling and cultural expression. In Nigeria, media outlets such as NTA and Channels TV focus on producing content that highlights the country's rich cultural heritage, such as showcasing traditional dances, music, festivals, and languages (Uche, 2022). These programs are important not only for celebrating Nigerian culture but also for educating younger generations about their cultural roots. As foreign media consumption increases, local media becomes even more essential in ensuring that Nigerian audiences maintain a strong connection to their indigenous values and traditions, offering programming that reflects local history, folklore, and societal values (Ajayi & Shittu, 2021).

Furthermore, local media has the power to influence cultural preservation through its portrayal of national issues, local heroes, and societal challenges. Nigerian news outlets and documentary filmmakers often cover topics such as poverty, education, and health care from a perspective that reflects the unique challenges faced by the nation. This helps to reinforce a sense of national identity, as it enables Nigerians to see themselves and their struggles represented in the media. Local media also serves as a platform for the promotion of indigenous languages, supporting linguistic diversity by broadcasting in languages like Yoruba, Igbo, and Hausa. These efforts contribute to the preservation of Nigeria's rich cultural diversity in the face of the growing influence of foreign media (Salami & Adegoke, 2021).

2.3 THEORETICAL FRAMEWORK

2.3.1. Cultural Imperialism Theory

The Cultural Imperialism Theory offers a critical framework for understanding how foreign media programmes can influence and sometimes dominate local cultures through broadcasting. Rooted in the works of early scholars like Herbert Schiller, cultural imperialism refers to the process whereby the culture of a large and economically powerful nation, especially the United States, infiltrates and overwhelms the culture of a less powerful country (Schiller, 1976). In the context of broadcasting, this theory posits that the global flow of media content—mostly from Western nations—shapes the tastes, values, and ideologies of audiences in less dominant cultures. This situation often leads to the marginalization of indigenous cultural expressions and a form of dependency on foreign content.

Schiller (1976) argued that media industries, primarily those of the West, export not just entertainment, but also values, lifestyles, and consumer habits. For example, American television shows, movies, and music often carry implicit messages about individualism, capitalism, and liberal democracy. When these media forms are broadcast in non-Western countries, they introduce new cultural norms and aspirations that may conflict with traditional values (Tomlinson, 1991). This dynamic is particularly evident in post-colonial nations, where local broadcasting institutions might rely heavily on foreign programmes due to limited resources or as a result of colonial legacies that privileged Western forms of knowledge and entertainment.

John Tomlinson (1991) extended the discussion by highlighting that cultural imperialism is not simply about the domination of media content but about the way global capitalism structures media access and production. Broadcasting foreign programmes, therefore, is not a neutral act; it is tied to economic relationships where multinational corporations dictate what gets produced and circulated. Audiences in receiving countries may unconsciously internalize foreign ways of life, altering their cultural identities in subtle but profound ways. This influence often leads to what critics describe as "cultural homogenization," where the unique cultural identities of diverse societies begin to erode (Ritzer, 1993).

However, some scholars offer a more nuanced view, suggesting that audiences are not passive recipients of foreign media. According to John Fiske (1987), media texts are open to multiple interpretations, and local audiences often reinterpret foreign content in ways that align with their cultural realities. For example, while a Western soap opera may promote themes of individualism, audiences in collectivist societies might reinterpret storylines to emphasize family solidarity or community values. Thus, cultural imperialism does not always lead to cultural erasure; instead, it may result in hybrid cultural forms where foreign and indigenous elements are blended (Kraidy, 2005).

Despite these counterarguments, the overwhelming presence of foreign programmes in many countries' broadcasting schedules still raises concerns about cultural sovereignty. Scholars like Boyd-Barrett (1977) argue that media dependency limits the development of indigenous production industries and undermines local cultures' ability to define themselves. For instance, in African nations, local film and television industries often struggle to compete with the glamour and resources of Hollywood productions, leading to a preference for foreign content among local audiences. This can marginalize indigenous storytelling traditions, languages, and modes of cultural expression.

2.3.2 Cultivation Theory

Cultivation Theory, developed by George Gerbner in the 1960s, posits that long-term exposure to media content can shape an individual's perceptions of reality. According to this theory, individuals who frequently consume media, especially television, begin to internalize the views and attitudes portrayed by the media, which eventually affects their worldviews and social behavior. Gerbner and his colleagues conducted studies that suggested television's portrayal of reality often differs from the actual world, particularly in terms of violence, gender roles, and social norms (Gerbner, 1998). This means that viewers, particularly heavy television watchers, may come to perceive the world as more dangerous or morally skewed, even if they have little direct experience with such phenomena.

Cultivation Theory is particularly relevant when examining the impact of foreign media on Nigerian audiences. As foreign television shows, movies, and advertisements often portray idealized versions of life—such as the glamorous lives of celebrities or the pursuit of wealth through individual achievement—viewers might develop unrealistic expectations. In Nigeria, where economic conditions and social realities differ significantly from those depicted in foreign media, the prolonged exposure to these programs may create a sense of dissatisfaction or alienation (Akinmolayan & Abiodun, 2019). This sense of "cultivated" disillusionment can influence attitudes towards work, success, and even personal relationships, as people begin to measure their own lives against these portrayals.

A central premise of Cultivation Theory is the "mean world syndrome," which suggests that heavy viewers of violent content in the media tend to believe that the world is a more dangerous place than it is. In the context of foreign programs, Nigerian audiences exposed to crime dramas, action-packed films, and news channels that sensationalize violence may develop a heightened sense of insecurity, despite living in relatively safe areas. This cultural shift may impact social behavior, as individuals may be more likely to take extreme precautions or act out of fear in situations where violence is not actually a threat (Okediran, 2021).

Cultivation Theory also emphasizes the role of television as a socializing agent. In societies where traditional social structures are weakening or evolving due to modernization, media becomes one of the primary sources of socialization, especially among the younger generation. For Nigerian youths, who may spend considerable time watching foreign media, this becomes a primary mode of learning about gender roles, family dynamics, and societal expectations (Mogaji & Olajide, 2020). As foreign media introduces new ways of thinking and behaving, Nigerian youths may adopt or resist these values based on how they align with local cultural norms.

Moreover, the "mainstreaming" effect in Cultivation Theory suggests that heavy exposure to similar content tends to reduce the differences in attitudes and beliefs across various social groups. In Nigeria, where there is a significant divide between urban and rural populations in terms of media exposure, foreign programs have the potential to create a shared cultural experience. This is especially true for urban dwellers who have access to satellite television and the internet, and who consume similar foreign content. This shared media experience, despite differences in geographical and social contexts, can lead to a more uniform understanding of global issues, social behaviors, and lifestyle choices (Olutayo, 2022).

However, while Cultivation Theory emphasizes the negative effects of media consumption, it also offers insight into how media can positively impact cultural change. For example, foreign programs that highlight environmental sustainability, human rights, or social justice can help shape more progressive attitudes among Nigerian audiences. By fostering awareness and understanding of global issues, foreign media can contribute to more enlightened societal perspectives, particularly among younger generations who are most engaged with global media (Adeyemi, 2020). This highlights the dual nature of media's impact on cultural transformation, where media exposure can both reinforce and challenge existing norms. Another important aspect of Cultivation Theory is its focus on the symbolic power of media to shape public perception. The constant repetition of certain themes and stereotypes in foreign media may lead viewers to adopt these ideas as "truth." In Nigerian media, for instance, foreign portrayals of success, beauty, and lifestyle have created a significant cultural shift in how people perceive themselves and their aspirations. For many Nigerians, the idea of success is no longer tied solely to local cultural practices but is increasingly aligned with Western ideals, such as individual wealth accumulation and consumerism (Obafemi, 2021).

Furthermore, Cultivation Theory argues that media content is more influential on people who lack firsthand experience or knowledge of the topics being portrayed. In Nigeria, where many people are geographically isolated or economically disadvantaged, the exposure to foreign media can serve as the primary mode of understanding different cultures and lifestyles. This makes media a powerful tool in shaping societal attitudes toward issues like beauty standards, gender equality, and personal freedom (Tayo & Olanrewaju, 2019). However, the gap between media portrayals and the lived realities of Nigerian audiences may lead to cultural confusion or the creation of idealized versions of life that are unattainable. Despite its wide applicability, Cultivation Theory has faced criticism, especially in its assumption that media is a primary influence on people's beliefs and behaviors. Critics argue that it overlooks other important socializing agents, such as family, education, and peer groups, which may have a stronger influence on shaping individuals' attitudes. Nevertheless, Cultivation Theory remains a valuable framework for understanding the role of media in the globalized world, where media is an omnipresent force that contributes significantly to the shaping of cultural norms and values (Ogunyemi & Fajemisin, 2022).

The concept of **media imperialism** is central to Dependency Theory, which argues that foreign media domination contributes to the cultural and economic subjugation of developing nations. By consuming foreign media, Nigerian audiences are exposed to values that prioritize individualism, consumerism, and capitalist ideals, which can conflict with traditional Nigerian cultural values of collectivism and communal living (Adedeji, 2021). This cultural imposition can lead to a sense of cultural alienation, where Nigerians may struggle to reconcile their indigenous values with the global ideals presented in foreign media.

In response to the cultural dominance of foreign media, there have been efforts to promote local content and reduce dependency on foreign media imports. The Nigerian government and media organizations have introduced initiatives to increase the production and broadcast of local content, such as the Nigerian Film Corporation's support for Nollywood and the establishment of regulations that mandate the inclusion of Nigerian content in broadcast programming (Ogunleye, 2022). Despite these efforts, the challenge remains that foreign media continues to dominate the Nigerian media landscape, especially among younger generations who are most heavily exposed to global media content.

Dependency Theory also emphasizes the idea that the cultural dependency of developing nations on foreign media has long-term consequences for the local economy. As Nigerian audiences continue to spend money on foreign media content, the local media industry suffers, with fewer resources being allocated to the production of indigenous content. This economic drain exacerbates the cultural dependency, as Nigerian media companies struggle to compete with multinational corporations that control global media markets. As a result, the local media industry is often unable to provide sufficient representation of Nigerian culture and issues (Adeyemi & Olorunfemi, 2021).

Finally, Dependency Theory highlights the potential for resistance against cultural imperialism. By fostering a sense of cultural pride and national identity, local media can help to counteract the influence of foreign media and assert the value of indigenous cultural expressions. This can be achieved through government policies that promote local content, the empowerment of local media producers, and the creation of media platforms that prioritize Nigerian culture. By doing so, Nigeria can begin to move towards a more balanced and equitable media landscape, where local culture is not subsumed by foreign influences but is able to thrive in the globalized media environment (Adedeji & Alabi, 2020).

In conclusion, Dependency Theory provides a critical perspective on the influence of foreign media in Nigeria. By emphasizing the unequal flow of media content and the resulting cultural dependency, this theory sheds light on the challenges faced by local media producers and the impact of foreign cultural domination on Nigerian society. While foreign media undoubtedly offers benefits in terms of exposure to global ideas and trends, it also poses significant risks to the preservation of local culture, identity, and values. The challenge for Nigeria lies in balancing the benefits of foreign media with the need to protect and promote indigenous culture in an increasingly globalized media environment.

2.4 EMPIRICAL REVIEW

The influence of foreign media on Nigerian audiences, particularly in terms of cultural values, has been a subject of extensive research. In a study by Ogunyemi (2019), it was observed that Nigerian audiences are increasingly exposed to foreign media content, particularly from the United States, the United Kingdom, and other Western countries, through television, film, and social media platforms. Ogunyemi's findings revealed that the prevalence of foreign content has led to significant changes in the cultural consumption patterns of Nigerians, particularly among the younger generation. This study emphasized that foreign media's portrayal of modern lifestyles, consumerism, and individualism often results in the adoption of these values by Nigerian viewers, sometimes at the cost of local traditions and communal values.

In a related study, Adebayo and Olorunfemi (2021) explored the impact of foreign television shows on Nigerian youths' behavior and socialization processes. Their research concluded that foreign media content, particularly reality TV shows, influences Nigerian youths' understanding of success, relationships, and social norms. The study highlighted that foreign media often depicts a glamorous lifestyle characterized by materialism and individualism, which young Nigerians tend to idolize. As a result, these viewers are likely to shift their aspirations towards these foreign ideals, which leads to a cultural shift, with a growing focus on individual achievement and consumerism rather than the traditionally valued community-oriented mindset.

Further empirical evidence is found in the research by Tayo and Olanrewaju (2020), who examined how foreign media affects language usage among Nigerian youths. Their study found a

significant increase in the use of English slang and terms associated with Western pop culture, largely attributed to the consumption of foreign films, music, and social media content. This linguistic shift, while promoting a sense of global connection and modernity, often leads to the erosion of indigenous languages and expressions, particularly among younger generations. The study noted that while English remains the dominant language in Nigeria, foreign media contributes to a further weakening of regional dialects, as youth prefer Western slang over local idiomatic expressions.

In another study, Adeyemi (2021) investigated the relationship between foreign media and fashion trends in Nigeria. The research indicated that foreign media significantly shapes fashion choices, especially among Nigerian women and young adults. It was observed that through exposure to global fashion icons and trends on platforms like Instagram, YouTube, and foreign television shows, many Nigerians adopt Western-style clothing, makeup, and hairstyles. While this trend allows Nigerian youths to engage with global fashion culture, it also reduces the diversity and appreciation of indigenous African fashion traditions, leading to a gradual disappearance of locally produced clothing styles in favor of Western brands and designs.

Olutayo (2022) conducted a study on the impact of foreign media on Nigerian television programming, specifically in the context of family dynamics and social behavior. The research found that while local Nigerian programs often focus on family-oriented content and community cohesion, foreign media frequently presents individualistic and often materialistic family structures. This contrast, according to the study, results in a shift in Nigerian family values, particularly in urban areas where foreign media consumption is higher. The study argued that this exposure leads to a growing generation gap, with younger Nigerians becoming more inclined toward Western family models that prioritize personal success and independence, in contrast to the communal and hierarchical structures traditionally valued in Nigerian culture.

In a study by Akinmolayan and Abiodun (2020), the influence of foreign media on Nigerian consumer behavior was analyzed. The research revealed that foreign advertisements and product placements have a profound effect on Nigerians' purchasing decisions. Foreign brands are often associated with quality, prestige, and modernity, which leads to increased consumer demand for imported products, even when local alternatives are available. This pattern of consumption highlights the extent to which foreign media shapes consumer habits and cultural preferences, creating a dependency on foreign products and brands. The study concluded that this cultural shift contributes to the strengthening of global consumerism in Nigeria, while undermining local industries and products.

Mogaji and Olajide (2020) conducted research on the role of foreign media in the formation of body image perceptions among Nigerian youth. The study found that constant exposure to Western media, which often promotes specific standards of beauty, such as slimness, light skin, and particular facial features, has led to an increased desire among Nigerian youth to adopt these

beauty ideals. The research highlighted the rise in skin-bleaching practices, cosmetic surgery, and the use of weight-loss products, which are all influenced by the desire to conform to these foreign beauty standards. This empirical evidence illustrates how foreign media content can reinforce narrow and sometimes harmful definitions of beauty, thereby influencing the self-esteem and identity of Nigerian youths.

Additionally, research by Adedeji and Alabi (2021) explored how the consumption of foreign media affects Nigerian social behavior, particularly in terms of attitudes towards gender roles and sexuality. Their study revealed that foreign media, especially Western films and music videos, often portray non-traditional gender roles, sexual liberation, and individual freedoms. These portrayals have been found to influence Nigerian youths' views on relationships, marriage, and sexual behavior, with many adopting more liberal attitudes. While this shift may promote gender equality and sexual rights in certain contexts, it has also led to a backlash from conservative elements in Nigerian society who view these changes as a threat to traditional values and social structures.

Further insights were provided by Salami and Adegoke (2021), who examined how foreign media consumption influences Nigerian perceptions of societal issues such as democracy, governance, and human rights. The research found that exposure to foreign media, especially from democratic nations, has contributed to an increased awareness of human rights and democratic ideals among Nigerians. This exposure has shaped political attitudes, particularly among the youth, encouraging a greater demand for political reforms, transparency, and accountability. However, the study also highlighted that this new wave of political awareness often conflicts with local political realities, where traditional power structures and political patronage still play a significant role in governance.

Lastly, Ajayi (2022) conducted a study on the role of foreign media in shaping Nigerian cultural identities, with a focus on the increasing consumption of digital content through platforms like YouTube, Netflix, and social media. The study found that while these platforms provide Nigerian audiences with greater access to global media, they also contribute to the reinforcement of foreign cultural norms. The research suggested that as Nigerians consume more foreign content, they tend to identify more with global culture and less with their own indigenous heritage. This shift in cultural identity has led to a sense of cultural fragmentation, where younger generations increasingly identify with global trends, while older generations struggle to maintain traditional cultural values.

CHAPTER THREE

RESEARCH METHODOLOGY

This chapter comprises of the methods and procedures used for collecting data for the purpose of these study which is on the assessment of cultural influence on foreign programme in broadcasting, a case study of NTA Ilorin, Kwara state. The format that will be used in analyzing the findings of this research can be found in this chapter.

3.1 RESEARCH DESIGN

The research design for this study is survey method. This design was adopted because human beings are involved and are prone to give answers that vary and agreements that will be used as the study's population. "According to Nnayelugo (2001: 34) survey methods are used in the measurement of public opinion, attitudes and orientations which are dominant among a large population at a particular period.

3.2 AREA OF THE STUDY

The study was carried out in NTA Ilorin, Kwara state and the people sampled are the workers of NTA Ilorin who were randomly selected in order to get their answers and reactions to the influence of the Television programme on the people of Ilorin.

3.3 POPULATION OF THE STUDY

Nwosu (2006:49) defined population of the study as "the total number of elements with a given environment which a research is set to study.

The population of this study includes the following workers, i.t students e.t.c irrespective of their age and religion.

3.4 SAMPLE AND SAMPLING TECHNIQUE

Sampling technique that was adopted for the purpose of this study is the random sampling Technique for the purpose of this study is the random sampling technique for the purpose of this study a total of 100 persons were selected from the entire station that will be studied. This will help for easy administration of questionnaire and they showed a simple representation of the target audience.

3.6 VALIDITY OF INSTRUMENT

The questionnaire was presented to the supervisor for the content and face scrutiny in order to ensure its validity. The face validity ensured the technicality of the items in the questionnaire in order to find out if its relevant to the study, also the content validity of the instrument were checked to ensure their specification.

3.7 METHOD OF DATA COLLECTION

The distribution of questionnaire to the sample population was done by the researcher and collected back from them when completed. The instrument was administered by hand to the respondents at station that were studied. The respondents are workers of NTA Ilorin they all agreed to the use of the instrument and its instructions. Therefore, there is little doubt on whether the instrument given, brought back the required and expected results.

3.8 METHOD OF DATA ANALYSIS

All data collected were analyzed using simple tables and percentages. The techniques used was the statistical descriptive method, the overall response were ascertained and recorded with statistical tools like response, frequency, percentage, and total. The presentation was done in simple tables, under which analysis each question were done, and hypothesis were tested using the chi-square (χ^2) statistical method.

The sample of chi-square (χ^2) formula is

$$X^2 = \sum \frac{(O_1 - E_1)^2}{e_1} \text{ where } O = \text{Observed frequency}$$

e_1

$E = \text{Expected frequency}$

$\sum = \text{Summation}$

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0 Introduction

This chapter presents the data gathered from respondents through the questionnaire distributed on the assessment of cultural influence on foreign programme in broadcasting. The data is presented in tables and interpreted, providing insights into the frequency, type of exposure, and influence of foreign television content on Nigerian youth.

SECTION A: RESPONDENT'S PERSONAL INFORMATION

Table 1: Gender of Respondents

Response	Frequency	Percentage (%)
Male	55	55%
Female	45	45%
Total	100	100%

Source: Field Survey, 2025

A slightly higher number of male respondents (55%) participated compared to females (45%). This shows that both genders are fairly represented in the study, giving credibility to the generalizability of the findings across gender lines.

Table 2: Age Group of Respondents

Response	Frequency	Percentage (%)
15–20	30	30%
21–25	50	50%
26–30	15	15%
Above 30	5	5%

Total	100	100%
--------------	------------	-------------

Source: Field Survey, 2025

Most of the respondents (50%) fall within the 21–25 age bracket. This is followed by 30% aged 15–20. This concentration on younger age groups suggests that youths who are active media consumers are well represented.

Table 3: Educational Qualification of Respondents

Response	Frequency	Percentage (%)
Secondary School	20	20%
ND/NCE	40	40%
HND/BSc	35	35%
Others	5	5%
Total	100	100%

The highest educational attainment among respondents is ND/NCE (40%), followed closely by HND/BSc (35%). This indicates a relatively educated audience, which is important since such individuals are likely to engage more critically with foreign television content.

Table 4: Occupation of Respondents

Response	Frequency	Percentage (%)
Student	60	60%
Employed	20	20%
Self-employed	10	10%
Unemployed	10	10%
Total	100	100%

Source: Field Survey, 2025

A majority of respondents (60%) are students. This reflects the youthful focus of the study and indicates that findings will strongly reflect the views of active youth demographics who engage frequently with media.

SECTION B: Foreign Program Consumption and Its Impact

Table 6: Frequency of Watching Foreign TV Programs

Option	Frequency	Percentage
Daily	40	40%
Weekly	25	25%
Occasionally	30	30%
Never	5	5%
Total	100	100%

Source: Field Survey, 2025

The data reveals that a majority (40%) of respondents watch foreign programs daily, and 25% watch weekly. This high rate of viewership suggests consistent exposure to foreign content, which could result in significant cultural influence. Occasional viewers (30%) also form a notable segment, while only 5% never watch. The regularity with which foreign programs are consumed implies a persistent presence of foreign culture in the daily lives of Nigerians, especially students and young adults, possibly contributing to changes in values, behavior, and identity.

Table 7: Type of Foreign Programs Watched

Program Type	Frequency	Percentage
Drama Series	35	35%
Reality Shows	25	25%
News/Documentary	20	20%
Cartoons	20	20%
Total	100	100%

Source: Field Survey, 2025

Drama series are the most popular among respondents (35%), followed by reality shows (25%), with news/documentaries and cartoons equally at 20%. The preference for drama and reality shows indicates that entertainment content is a major driver of cultural influence. These genres often portray foreign lifestyles, relationships, and societal norms, which may impact local

viewers’ fashion, speech, and social expectations. The lower viewership for educational content like documentaries suggests that the cultural influence is more likely occurring through entertainment rather than informational programming.

Table 8: Reason for Preferring Foreign Programs

Reason	Frequency	Percentage
Better production quality	35	35%
More entertaining	30	30%
More educational	25	25%
I don't prefer foreign	10	10%
Total	100	100%

Source: Field Survey, 2025

Programs from the USA dominate (50%), followed by the UK (20%), Korea (15%), and others (15%). This shows American culture has the strongest media influence on the audience, likely due to the global dominance of Hollywood and streaming services like Netflix. The influence from Korea may be attributed to the rise of K-pop and K-dramas. Such strong exposure to these foreign cultures could affect language, dressing, gender roles, and other social norms among viewers, potentially reshaping their cultural identity in favor of Western and Asian models.

Table 9: Country Whose Programs Are Watched Most

Country	Frequency	Percentage
USA	50	50%
UK	20	20%
Korea	15	15%
Others	15	15%
Total	100	100%

Source: Field Survey, 2025

Responses are split, with 30% believing foreign programs portray Nigerian culture as inferior, 30% saying they have no influence, 25% feeling it enhances appreciation, and 15% unsure. This indicates a complex reaction among viewers. While some resist cultural erosion and still value local heritage, a significant portion may adopt foreign standards as superior. The data underscores the dual nature of media influence — it can either promote cultural pride or undermine it, depending on content and individual interpretation.

Table 10: Influence on Perception of Nigerian Culture

Option	Frequency	Percentage
Portrays as inferior	30	30%
Makes me appreciate it more	25	25%
No influence	30	30%
Unsure	15	15%
Total	100	100%

Source: Field Survey, 2025

Responses are split, with 30% believing foreign programs portray Nigerian culture as inferior, 30% saying they have no influence, 25% feeling it enhances appreciation, and 15% unsure. This indicates a complex reaction among viewers. While some resist cultural erosion and still value local heritage, a significant portion may adopt foreign standards as superior. The data underscores the dual nature of media influence — it can either promote cultural pride or undermine it, depending on content and individual interpretation.

SECTION C: Influence on Language, Fashion, and Social Behavior

Table 11: Adoption of Foreign Accent

Option	Frequency	Percentage
Yes, always	15	15%
Sometimes	35	35%
Rarely	30	30%
Never	20	20%

Total	100	100%
--------------	------------	-------------

Source: Field Survey, 2025

The data shows that 35% of respondents sometimes adopt foreign accents, and 30% do so rarely, while 25% never do, and 10% do it always. This suggests that foreign programs have a moderate influence on how people speak, especially among the youth who are more impressionable and often seek to imitate what they consume in media. The occasional and rare adoption of foreign accents indicates that while not all individuals consciously mimic accents, media does play a role in shaping communication patterns and self-expression.

Table 12: Language Used in Casual Conversations

Language	Frequency	Percentage
English	40	40%
Pidgin English	20	20%
Indigenous Language	15	15%
Mixed	25	25%
Total	100	100%

Source: Field Survey, 2025

English is the most used language in casual conversations (40%), followed by mixed language usage (30%), Pidgin English (20%), and indigenous languages (10%). This pattern suggests that exposure to foreign media — often in English — reinforces the dominance of English over native dialects. The diminishing use of indigenous languages could lead to long-term cultural loss and disconnection from ancestral roots. Mixed language use reflects a transitional identity, showing that while Nigerian youth retain some local elements, foreign media consumption is reshaping how they communicate.

Table 13: Decrease in Use of Indigenous Language

Response	Frequency	Percentage
Yes	35	35%

No	30	30%
A little	25	25%
Don't speak indigenous	10	10%
Total	100	100%

Source: Field Survey, 2025

A notable 35% of respondents admitted that their use of indigenous languages has decreased due to foreign media exposure, while 30% said it decreased only a little. 25% claimed no decrease, and 10% never spoke indigenous languages. This suggests that the influence of foreign programs extends to everyday language habits, leading to gradual marginalization of native tongues. If this trend continues, it may have severe implications on language preservation and cultural identity, especially in multilingual societies where indigenous languages are vital to heritage and tradition.

Table 14: Preferred Fashion Style

Style	Frequency	Percentage
Western	40	40%
Traditional	20	20%
Mix of both	30	30%
Sportswear	10	10%
Total	100	100%

Source: Field Survey, 2025

Western fashion (jeans, t-shirts) is preferred by 40% of respondents, while 30% opt for a mix of both Western and traditional Nigerian attire. Only 20% strictly prefer traditional clothing, and 10% go for sportswear. The preference for Western fashion suggests that foreign programs are shaping tastes and influencing what is considered stylish or modern. This westernization of fashion can dilute cultural attire and symbols, particularly among younger generations. However, the popularity of mixed styles reflects an ongoing cultural blend, where modernity is harmonized with tradition.

Table 15: Use of Foreign Slang

Frequency of Use	Frequency	Percentage
Very often	30	30%
Occasionally	35	35%
Seldom	20	20%
Never	15	15%
Total	100	100%

Source: Field Survey, 2025

A majority of respondents (35%) use foreign slang occasionally, 30% do so very often, 20% seldom, and only 15% never. This clearly shows the linguistic impact of foreign programs on everyday language. Frequent use of slang picked up from foreign media reflects deep cultural penetration and influence, especially among students and social media users. While this may appear trendy or cosmopolitan, it often comes at the expense of local expressions and traditional forms of speech, which may gradually lose relevance among the youth.

SECTION D: Audience Perception of Cultural Shifts

Table 16: Foreign Media Changing Nigerian Culture

Response	Frequency	Percentage
Strongly Agree	35	35%
Agree	30	30%
Neutral	15	15%
Disagree	10	10%
Strongly Disagree	10	10%
Total	100	100%

Source: Field Survey, 2025

A strong majority of respondents agree (45%) or strongly agree (25%) that foreign media is significantly changing Nigerian culture, totaling 70%. Only 10% disagree, and 20% remain

neutral. This overwhelming consensus reflects a growing awareness that consistent exposure to foreign content is altering values, behavior, and cultural preferences. Respondents acknowledge that change is underway, influenced by what they watch. While not inherently negative, this trend prompts concern about cultural preservation and the role of local media in safeguarding indigenous traditions from foreign dominance.

Table 17: Cultural Shift Beneficial for Modernization

Response	Frequency	Percentage
Strongly Agree	30	30%
Agree	35	35%
Neutral	20	20%
Disagree	10	10%
Strongly Disagree	5	5%
Total	100	100%

Source: Field Survey, 2025

The responses are mixed: 30% agree and 25% strongly agree that Nigerian broadcasters should limit foreign content, while 25% are neutral and 20% disagree. This split shows that while many believe there’s a need to protect local culture, others still value the accessibility and diversity of foreign programming. The neutral segment suggests uncertainty or ambivalence among respondents, possibly due to the perceived benefits of foreign media. This raises questions about regulation and the need to strike a balance between openness and cultural integrity.

Table 18: Nigerian Broadcasters Should Limit Foreign Content

Response	Frequency	Percentage
Strongly Agree	40	40%
Agree	30	30%
Neutral	15	15%
Disagree	10	10%
Strongly Disagree	5	5%

Total	100	100%
--------------	------------	-------------

Source: Field Survey, 2025

A majority (40% agree, 30% strongly agree) support prioritizing local programs over foreign ones. Only 10% disagree, and 20% are neutral. This reflects a general consensus that local content should be enhanced and promoted to preserve Nigerian culture. Respondents recognize that media is a powerful tool in shaping identity, and if indigenous culture is to survive, it must be reflected and celebrated in media. This sentiment could be a call for policy reforms, improved funding, and creative development in the local broadcasting industry.

Table 19: Promote Local Programs More Than Foreign

Response	Frequency	Percentage
Strongly Agree	45	45%
Agree	30	30%
Neutral	10	10%
Disagree	10	10%
Strongly Disagree	5	5%
Total	100	100%

Source: Field Survey, 2025

A majority (40% agree, 30% strongly agree) support prioritizing local programs over foreign ones. Only 10% disagree, and 20% are neutral. This reflects a general consensus that local content should be enhanced and promoted to preserve Nigerian culture. Respondents recognize that media is a powerful tool in shaping identity, and if indigenous culture is to survive, it must be reflected and celebrated in media. This sentiment could be a call for policy reforms, improved funding, and creative development in the local broadcasting industry.

Table 20: Foreign Programs Contribute to Youth Development

Response	Frequency	Percentage
Strongly Agree	25	25%

Agree	40	40%
Neutral	20	20%
Disagree	10	10%
Strongly Disagree	5	5%
Total	100	100%

Source: Field Survey, 2025

Here, 35% agree and 20% strongly agree that foreign programs contribute positively to youth development, especially through educational, motivational, or skill-based content. However, 20% remain neutral, and 25% either disagree or strongly disagree. This indicates that while foreign content is appreciated for its potential benefits, there's also skepticism about its moral or cultural impact. The divide highlights a need for selective exposure — encouraging youth to consume quality, purposeful content while avoiding material that may conflict with local values or lead to cultural erosion.

4.2 ANALYSIS OF RESEARCH QUESTIONS

Research Question 1: To what extent do Nigerian audiences consume foreign television programs, and how does this affect their cultural identity?

The findings show that foreign television programs are widely consumed among Nigerian youths, with 40% of respondents watching them daily and another 25% on a weekly basis. This demonstrates a high level of consistent exposure to foreign content. Drama series (35%) and reality shows (25%) are the most preferred, pointing to the popularity of entertainment genres that often carry strong cultural messaging, including foreign lifestyles, value systems, and social interactions. The high preference for U.S. programs (50%), followed by those from the UK (20%) and Korea (15%), underscores the dominance of Western and Asian cultures in the media consumption habits of Nigerian audiences.

This consumption pattern reflects in how respondents perceive their own culture. A significant portion (30%) believes that foreign programs portray Nigerian culture as inferior, while another 25% acknowledge that such exposure increases appreciation of local culture. However, 30% feel these programs have no influence, and 15% are unsure, indicating a divided perception

of cultural identity. Overall, the data suggest that while foreign content offers entertainment and education, it simultaneously poses a threat to cultural preservation by influencing identity and potentially diminishing national cultural pride. The data reveals a high rate of consumption of foreign television content among Nigerian youths. A significant 40% of respondents watch foreign programs daily, with an additional 25% tuning in weekly. This suggests that foreign television content is deeply embedded in their media habits. The dominant consumption of entertainment-based genres such as drama series (35%) and reality shows (25%) further emphasizes the immersive nature of this exposure. Viewers reported that their preferences are influenced primarily by factors such as better production quality (35%) and higher entertainment value (30%), which are typically associated with foreign content. Programs from the USA were most frequently watched (50%), followed by those from the UK and Korea. This heavy consumption of Western and Asian content has contributed to a shift in cultural identity, with 30% of respondents admitting that such content portrays Nigerian culture as inferior.

Research Question 2. How do foreign programs influence language use, fashion trends, and social behaviors among Nigerian audiences?

Foreign television programs have a noticeable influence on language, fashion, and social behavior among Nigerian youth. In terms of language, 35% of respondents stated they sometimes adopt foreign accents, and 30% said they rarely do, indicating moderate mimicry of speech patterns encountered in foreign media. The dominance of English (40%) and mixed language use (25%) in casual conversation — with a decreasing reliance on indigenous languages — reflects the linguistic shift caused by media influence. About 35% admitted that their use of indigenous language has declined, and 10% do not speak indigenous languages at all, highlighting the threat of language attrition. In fashion, 40% of respondents preferred Western clothing, and 30% favored a mix of traditional and Western styles. This suggests a strong leaning toward Western fashion trends, likely influenced by foreign television's portrayal of modernity and status. Social behaviors are also affected through the use of foreign slang, with 30% using such slang very often and 35% occasionally. These patterns demonstrate a broader cultural assimilation into foreign norms and behaviors, showing how media content not only entertains but also shapes identity, expressions, and lifestyle choices among Nigerian youths.

Research question 3. What are the audience perceptions regarding the cultural shifts caused by foreign programs in Nigerian broadcasting?

Audience perceptions reveal a mixed but largely concerned outlook toward the cultural shifts induced by foreign media. While 70% of respondents either strongly agreed or agreed that foreign media is changing Nigerian culture, only a small proportion (20%) expressed disagreement. This indicates a general recognition of the media's transformative power. Interestingly, the shift is not viewed entirely negatively. About 65% of respondents believe this cultural change is beneficial for modernization, suggesting that some see value in global integration and exposure. Nevertheless, 70% also believe that Nigerian broadcasters should limit foreign content, reflecting a desire to protect local values and cultural heritage. Additionally, 75% strongly agreed or agreed that local programs should be promoted more than foreign ones. These views highlight a concern for cultural preservation and suggest that audiences want a balanced media diet that supports modernization without eroding indigenous identity. On a more optimistic note, 65% of respondents acknowledge that foreign content can contribute positively to youth development, especially when it includes educational or skill-enhancing material. Overall, while there is appreciation for the benefits of foreign content, there is also strong advocacy for safeguarding Nigerian culture through strategic regulation and investment in local programming.

4.3 DISCUSSION OF FINDINGS

The data presented and analyzed in this study provide deep insights into the patterns of foreign television consumption among Nigerian youths and its cultural implications. The findings show that foreign television programs enjoy significant patronage among Nigerian audiences, particularly the youth. With 40% watching these programs daily and 25% weekly, the influence of foreign media on viewers' lifestyles and thought patterns is unsurprisingly strong. The dominance of content from the USA (50%) reveals the far-reaching power of Western media, often characterized by high production values and appealing storytelling. This exposure potentially introduces audiences to values, norms, and aesthetics that differ significantly from indigenous ones.

A crucial finding relates to the perception of Nigerian culture as portrayed by foreign media. While 30% of respondents believe foreign programs portray local culture as inferior, 25% say it

increases appreciation, and another 30% perceive no influence. This split suggests a complex interplay between admiration for foreign standards and an underlying concern about cultural erosion. It reflects the dual role of media in both informing and subtly transforming worldviews. For many youths, foreign media not only entertains but also provides alternative models for living, which may either complement or compete with local traditions.

Language is another domain of cultural shift. The data show a decline in the use of indigenous languages, with only 15% using them in daily conversation and 35% admitting that foreign media has led to reduced usage. Instead, English and a mix of languages dominate casual interactions. The occasional and frequent use of foreign slang further affirms that language is being reshaped by media exposure. These linguistic changes reflect a gradual shift in cultural identity, especially among students who are more likely to adopt trends from foreign programs.

Fashion choices among respondents also reflect the influence of foreign content. A majority prefer Western styles (40%), and 30% combine both traditional and Western attire. This pattern indicates a steady westernization of cultural tastes and preferences. While the mixed fashion choice shows some retention of local identity, the growing appeal of foreign styles points to a transformation in what is considered modern or desirable among Nigerian youth.

The respondents' perception of cultural shifts caused by foreign television programs is particularly telling. A large percentage (65%) agree that foreign media is changing Nigerian culture, while 25% remain neutral. This acknowledgment points to an increased awareness of media's role in shaping culture and identity. Interestingly, many respondents (70%) also support the idea that local media should promote indigenous content and even limit foreign programming. This shows a collective yearning to preserve Nigerian cultural heritage and resist complete cultural domination by foreign content. Despite this, the data also indicate that foreign programs are not seen entirely as harmful. A combined 65% agree that such content contributes to youth development, especially through exposure to educational and skill-enhancing content. This dual perception—foreign content as both a cultural threat and an educational tool—captures the nuanced reality of globalization and media consumption in Nigeria.

CHAPTER FIVE

5.0 SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 SUMMARY

This study set out to assess the cultural influence of foreign television programs on Nigerian youth, with particular focus on aspects such as language, fashion, social behavior, and cultural perception. Using a structured questionnaire distributed among 100 respondents, primarily students and young adults, the research revealed that foreign television content is widely consumed in Nigeria, with a significant portion of the audience watching such programs daily or weekly. Popular genres include drama series and reality shows, which often project foreign lifestyles, values, and behaviors. The findings showed that while foreign programs are appreciated for their high production quality, entertainment, and educational content, they also contribute to the adoption of foreign accents, increased use of foreign slang, and a growing preference for Western fashion among Nigerian youths. Furthermore, a noticeable decline in the use of indigenous languages was observed, which has implications for cultural preservation. Audience responses also revealed mixed feelings about the influence of foreign programs: while some acknowledged positive contributions such as modernization and youth development, many expressed concern over cultural erosion and the inferior portrayal of Nigerian values.

Furthermore, the research highlighted a growing awareness among Nigerian youths about the dual nature of media globalization. While foreign programs are seen as sources of knowledge, inspiration, and modern exposure, many respondents also recognize the risk of losing their indigenous identity if local content is not adequately supported. The study therefore serves as a valuable diagnostic of the current cultural climate, offering insight into how media preferences and consumption patterns are gradually reshaping Nigerian cultural expression. These findings are timely and critical for informing media policy, education, and content creation in Nigeria.

5.2 Conclusion

In conclusion, the study demonstrates that foreign television programs exert a significant influence on the cultural identity of Nigerian youths. This influence is most evident in language

patterns, dressing habits, and evolving social behaviors. The popularity of foreign content, especially from Western countries like the United States and the United Kingdom, has introduced new cultural norms that often conflict with traditional Nigerian values. While some respondents recognize the educational and progressive potential of these programs, there is a prevailing concern about their role in diminishing the relevance of indigenous culture. The study also found that the preference for foreign programs stems largely from their perceived quality and entertainment value, rather than a rejection of Nigerian content. However, this preference risks marginalizing local media and cultural expressions. The research concludes that the cultural shifts brought on by foreign media are both inevitable and impactful, and thus call for strategic responses that both embrace global media benefits and safeguard local cultural heritage.

Despite these challenges, the study recognizes the potential for cultural coexistence and creative fusion. Rather than framing foreign media as purely detrimental, it should be seen as a catalyst for cultural evolution — one that can coexist with indigenous values if guided by conscious media policies and a strong sense of cultural pride. With appropriate interventions from broadcasters, educators, and policymakers, foreign content can be curated to support rather than displace Nigerian cultural identity. The responsibility now lies in leveraging the benefits of globalization without allowing local heritage to be overshadowed or forgotten.

5.3 Recommendations

1.Promotion of Indigenous Content: Nigerian broadcasters should intensify efforts to produce and promote high-quality local programs that reflect the country's diverse cultural heritage. Government incentives, funding, and training for content creators can help raise the production standards of local media to compete effectively with foreign offerings.

2.Strengthen Regulatory Frameworks: The National Broadcasting Commission (NBC) should reinforce content regulations that ensure a healthy balance between foreign and local programming. Implementation of content quotas and stricter enforcement mechanisms will help protect local culture from being overshadowed.

3.Cultural Education and Media Literacy: Educational institutions should incorporate cultural education and media literacy into their curricula to help youths critically engage with

foreign media. Understanding cultural representation and media influence will enable viewers to enjoy foreign content without losing sight of their own cultural identity.

4.Encourage Bilingual Media Content: To mitigate the erosion of indigenous languages, media producers should be encouraged to create content in local languages or offer bilingual programming. This will help sustain linguistic diversity and cultural identity.

5.Support for Local Fashion and Language Movements: Stakeholders in fashion and language preservation should collaborate with media outlets to popularize Nigerian fashion and languages through music videos, films, and television programs. Cultural pride must be fostered through visible and relatable representation in the media.

6.Strategic Use of Foreign Content: Rather than banning foreign programs, broadcasters should curate foreign content that aligns with local values and promotes positive development. Educational and inspirational programs can be prioritized over those that encourage cultural dissonance or moral ambiguity.

REFERENCES

- Adedeji, A., & Alabi, T. (2020). *Media influence on language use among Nigerian youth*. Lagos Journal of Humanities and Social Sciences, 12(3), 45–58.
- Adedayo, S. (2020). *Content regulation and cultural preservation in Nigeria: A critical review of NBC guidelines*. Nigerian Journal of Media Studies, 8(2), 33–47.
- Adebayo, R. (2012). *The impact of foreign media on Nigerian cultural values*. African Media Review, 20(1), 1–15.
- Adebayo, S., & Olamide, T. (2021). *Western media and youth behavior in Nigeria: A cultural analysis*. International Journal of African Studies, 9(1), 78–91.
- Adebisi, M. (2020). *Foreign media influence on youth fashion trends in Nigeria*. Journal of Fashion and Cultural Studies, 5(1), 22–34.
- Adeyemi, K., & Sulaimon, A. (2022). *Nollywood and cultural globalization: A Nigerian perspective*. Global Media and Communication Review, 14(2), 65–82.
- Adamu, I., & Musa, Y. (2019). *The impact of global television networks on local television consumption in Nigeria*. Journal of Media and Communication Research, 11(1), 50–62.
- Ajayi, L. A. (2021). *Media globalization and the hybridization of Nigerian television content*. African Communication Research, 14(1), 89–105.
- Ajayi, M., & Shittu, T. (2021). *Indigenous media content and cultural preservation in Nigeria*. Media and Society Journal, 5(2), 90–108.
- Akinleye, T. (2020). *Reality television and cultural adaptation in Nigeria: The Big Brother phenomenon*. Contemporary Media Studies, 9(2), 120–135.
- Akinwunmi, O. (2018). *The role of the National Broadcasting Commission in regulating media content in Nigeria*. Nigerian Journal of Broadcasting, 7(1), 25–38.
- Afolabi, B. (2018). *Language shift and the survival of indigenous languages in Nigeria*. Linguistic Research Review, 10(2), 77–92.

- Akintoye, F. (2020). *Social media platforms and the consumption of foreign media content among Nigerian youths*. *Journal of New Media and Mass Communication*, 6(3), 40–54.
- Durojaiye, S. (2020). *Content regulation in the Nigerian broadcasting industry: An assessment of its effectiveness*. *West African Journal of Communication*, 7(2), 58–71.
- Ekanem, E., & Adegbola, T. (2021). *The rise of streaming platforms and their impact on traditional media in Nigeria*. *Journal of African Media Studies*, 13(1), 100–116.
- Herman, E. S., & McChesney, R. W. (2011). *Global media: The new missionaries of global capitalism*. Bloomsbury Academic.
- Johnson, T. (2014). *Cultural identity and the impact of foreign media in Nigeria*. *African Cultural Studies*, 8(2), 43–57.
- Larkin, B. (2020). *Signal and noise: Media, infrastructure, and urban culture in Nigeria*. Duke University Press.
- McLuhan, M. (2017). *Understanding media: The extensions of man*. Gingko Press.
- Ogunleye, F., & Durojaiye, B. (2021). *Global content strategies and local broadcasting in Nigeria*. *Journal of African Television Studies*, 3(1), 65–79.
- Ogunleye, T., & Ige, O. (2022). *Local content and cultural identity in the Nigerian broadcasting industry*. *Journal of Media Policy and Practice*, 15(1), 75–91.
- Ogunyemi, B. (2020). *Media globalization and its impact on Nigerian youth culture*. *Journal of Globalization and Development*, 9(2), 123–140.
- Ogunyemi, F., & Fajemisin, A. (2022). *Changing norms: Foreign media and social behavior in Nigeria*. *Contemporary African Social Studies*, 10(2), 45–60.
- Ojo, J. (2015). *Youth engagement with foreign media and the reshaping of Nigerian cultural norms*. *African Journal of Youth Studies*, 5(1), 55–72.
- Ojo, T., & Yusuff, S. (2017). *Fashion globalization: The influence of foreign media on Nigerian dress culture*. *Global Fashion and Cultural Studies Journal*, 4(1), 30–46.
- Olajide, S., & Thomas, A. (2019). *Challenges of local content promotion in Nigerian television broadcasting*. *Journal of African Media and Communication Studies*, 12(2), 70–88.

- Olugbenga, M., & Olumide, K. (2021). *Digital media usage and foreign content consumption among Nigerian youths*. Nigerian Journal of Communication, 17(1), 88–102.
- Oladipo, T. (2019). *Broadcasting cultural heritage: The role of Nigerian television networks*. Nigerian Journal of Cultural Studies, 6(2), 95–110.
- Oluwadamilola, J. (2021). *Cultural storytelling and nation-building through local media in Nigeria*. Africa Media Review, 17(1), 35–50.
- Oluwadare, A. (2017). *The influence of Western media on family structures in Nigeria*. Journal of Sociology and Media Studies, 9(2), 22–38.
- Omotoso, A., & Longe, B. (2021). *Regulating foreign streaming platforms in Nigeria: Opportunities and challenges*. West African Journal of Media Law, 8(2), 33–48.
- Osunlana, A., & Adeola, T. (2020). *Mobile media and global content consumption among Nigerian millennials*. Journal of Media and Communication Studies, 11(1), 44–60.
- Pieterse, J. N. (2019). *Globalization and culture: Global mélange* (3rd ed.). Rowman & Littlefield.
- Salami, S., & Adegoke, O. (2021). *Indigenous language broadcasting and cultural preservation in Nigeria*. Nigerian Journal of Language and Communication Studies, 8(2), 80–97.
- Salau, L., & Johnson, K. (2021). *The effectiveness of NBC regulations in an era of digital media platforms*. International Journal of African Broadcasting, 9(1), 55–71.
- Sani, I. (2022). *The impact of foreign television programs on language patterns among Nigerian youth*. Journal of Media Impact Studies, 7(1), 50–65.
- Shittu, R., & Olanrewaju, D. (2019). *Language use and the erosion of indigenous languages in Nigeria: A media perspective*. Journal of Linguistics and Media Research, 4(2), 75–88.
- Thompson, J. B. (2013). *Media and modernity: A social theory of the media*. Stanford University Press.
- Uche, L. (2022). *The role of national media in promoting cultural diversity in Nigeria*. Journal of African Cultural Policy, 10(1), 25–40.
- Adamu, A., & Musa, M. (2019). *Satellite television and foreign program consumption among Nigerian youth*. Journal of Communication and Media Research, 11(1), 32–45.

- Adebayo, L. (2012). *Media globalization and cultural identity in Africa: An analysis of the Nigerian experience*. *African Research Review*, 6(1), 82–91. <https://doi.org/10.4314/afrrrev.v6i1.7>
- Akinleye, L. (2020). *Reality television and the negotiation of cultural identity in Nigeria*. *International Journal of Media Studies*, 5(2), 45–59.
- Ajayi, T. (2021). *Glocalization of media content in Africa: The Nigerian experience*. *Journal of African Media Studies*, 13(2), 245–260. https://doi.org/10.1386/jams_00044_1
- Ayodele, K., & Adebayo, S. (2016). *Foreign media influence and youth culture in Nigeria: A study of university students in Lagos*. *Journal of African Studies and Development*, 8(2), 11–19. <https://doi.org/10.5897/JASD2015.0358>
- Ekanem, I., & Adegbola, T. (2021). *Streaming platforms and shifting audience behavior in Nigeria*. *Media and Communication Review*, 9(1), 102–115.
- Herman, E. S., & McChesney, R. W. (2011). *Global media: The new missionaries of global capitalism*. Bloomsbury Publishing.
- Johnson, O. (2014). *Cultural assimilation and foreign media influence in Nigeria: A sociological perspective*. *Journal of Social Science Research*, 5(1), 21–30.
- Larkin, B. (2020). *Signal and noise: Media, infrastructure, and urban culture in Nigeria*. Duke University Press.
- McLuhan, M. (2017). *Understanding media: The extensions of man* (Critical edition). Gingko Press.
- Ogunleye, F., & Durojaiye, A. (2021). *Content localization and the survival of indigenous television programming in Nigeria*. *Journal of Broadcasting & Electronic Media*, 65(3), 450–465. <https://doi.org/10.1080/08838151.2021.1931886>
- Ogunyemi, B. (2020). *Foreign television influence and indigenous media consumption patterns in Nigeria*. *African Media Studies*, 16(1), 98–115.
- Ojo, M. (2015). *Media exposure and cultural orientation among Nigerian youths*. *Communication Studies*, 3(2), 67–82.
- Olayinka, A., & Okwu, U. (2021). *Global media, cultural change, and youth identity in Nigeria*. *Journal of Global Communication*, 14(2), 88–101.

- Olugbenga, S., & Olumide, F. (2021). *Youth engagement with foreign media content: Implications for cultural identity in Nigeria*. *Media and Youth Studies Journal*, 7(3), 35–50.
- Oluwadare, A. (2017). *Family structures and the impact of foreign television programs in Nigerian homes*. *Journal of African Cultural Studies*, 29(2), 156–168.
<https://doi.org/10.1080/13696815.2017.1274623>
- Osunlana, O., & Adeola, T. (2020). *Netflix and the transformation of viewing habits among Nigerian audiences*. *Journal of Digital Media & Policy*, 11(3), 331–347.
https://doi.org/10.1386/jdmp_00028_1
- Pieterse, J. N. (2019). *Globalization and culture: Global mélange* (3rd ed.). Rowman & Littlefield.
- Thompson, J. B. (2013). *Media and modernity: A social theory of the media*. Stanford University Press.

KWARA STATE POLYTECHNIC, ILORIN
DEPARTMENT OF MASS COMMUNICATION

QUESTIONNAIRE DESIGN

ASSESSMENT OF CULTURAL INFLUENCE ON FOREIGN PROGRAMME IN BROADCASTING.

Dear respondent,

This questionnaire is designed to raise relevant information on the “**Assessment of Cultural Influence on Foreign Programme in Broadcasting**”). It is purely for academic purpose and all responses will be treated with absolute confidentiality as allowed under the law and the questionnaire will be destroyed as soon as we have finished using them. Your participation in this exercise is voluntary and you have the right to withhold any information that you may not be comfortable with.

Thank you.

Yours faithfully,

INSTRUCTION:

Please tick [] on the blank space provided for the appropriate response to the questions.

SECTION A: DEMOGRAPHICS DETAILS OF RESPONDENTS

1. Sex: Male [], Female [].
2. Age: 18-25 [], 26-35 [], 36-45 [], 45-60 [], 60 – above [].
3. Marital Status: Married [], Single [], Divorced [].
4. Occupation: Civil Servant [], Enterprise Staff [], Self Employed [], Student [], Others [].
5. NATIONALITY: NIGERIAN [], NON NIGERIAN []

SECTION B: Foreign Program Consumption and Its Impact On Cultural Identity

6. How often do you watch foreign TV programs? A. Daily B. Weekly C. Occasionally
D. Never

7. What type of foreign programs do you watch the most? A. Drama series B. Reality shows C. News/documentaries D. Cartoons

8. Why do you prefer foreign programs over local ones? A. Better production quality B. More entertaining C. More educational D. I don't prefer foreign programs

9. Which country's programs do you watch the most? A. USA B. UK C. Korea D. Others

10. How do foreign programs influence your perception of Nigerian culture? A. They portray it as inferior B. They make me appreciate it more C. No influence D. I'm unsure

SECTION C: Influence on Language, Fashion, and Social Behavior

11. Have you ever adopted a foreign accent after watching TV? A. Yes, always B. Sometimes C. Rarely D. Never

12. Which language do you mostly use in casual conversations? A. English B. Pidgin English C. Indigenous language D. Mixed

13. Has your use of indigenous language decreased because of foreign media exposure? A. Yes B. No C. A little D. I don't speak indigenous languages

14. What fashion style do you prefer? A. Western (e.g., jeans, t-shirts) B. Traditional Nigerian C. A mix of both D. Sportswear

15. Have you ever used slang or phrases from foreign shows? A. Very often B. Occasionally C. Seldom D. Never

SECTION D: Audience Perceptions of Cultural Shifts

Please tick [] on the blank space provided for the appropriate response to the questions.

Please tick as appropriate (SA- Strongly Agree A- Agree N- Neutral D- Disagree SD- Strongly Disagree)

S/N	STATEMENTS	SA	A	N	D	SD
16	I believe foreign media is significantly changing Nigerian culture.					

17	I think the cultural shift caused by foreign content is beneficial for modernization.					
18	Nigerian broadcasters should limit the airing of foreign content.					
19	Local programs should be promoted more than foreign content on Nigerian					
20	Foreign programs contribute positively to youth development in Nigeria.					