LOCAL CONTENT PROGRAMMES ON TELEVISION AND YOUTHS CULTURAL EDUCATION: A STUDY OF NTA MAKURDI AND AIT, ABUJA

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ABSTRACT

This paper “Local Content Programmes on Television and Nigerian Youths Cultural Educational: A Study of NTA Makurdi and AIT, Abuja” x rays how television as a channel of transmission of cultural heritage from one generation to another fairs in this role. It is the trust of the paper through exploration of literature, that culture is central to every society. Through culture, a people return their unique identity, ways of life couched in values that bind them and lead them to attaining societal goals. Whereas too much exposure to foreign content could lead to the erosion of their culture and their youths could imbibe anti-social traits. As a guide, the paper anchors on the developmental media theory and the cultural imperialism theory. The paper base on draw conclusions from findings conclude that television in Nigeria, especially private owned channels still lag behind in local content programming, need to incorporate more local content with cultural relevance in their programming to enhance youths cultural education, among other recommendations from empirical review.

INTRODUCTION

Preserving the cultural ethics and ethos of a country contributes a great deal to its growth and national development. (Cruz-Saco, 2008) states that sustainable development cannot occur without the integration of the social, economic, political and cultural spheres of life. Macbride, etal in (Bo 2010 p.1), the media is a “cultural instrument which supply the cultural fare and shape the cultural experience of many people in the modern world”. This reveals the inevitably-symbolic relationship which exists between the media and the cultural development of every given society including it’s’ youths.

Following the deregulation of broadcasting in Nigeria in 1992 allowing for private ownership of radio and television stations, the national broadcasting commission (NBC) Decree 38 was signed into law. This established and empowered a National Broadcasting Commission (NBC) to regulate the broadcast industry; through issuance of broadcast licenses to qualified
private broadcast media, regulating broadcast operations, and ensuring compliance to the stipulation of the Nigeria Broadcast Code. One of the most important areas of the code for which broadcast organizations must comply is the area of programming (broadcast contents). The NBC Code clearly states that broadcasting in Nigeria should be a conscious effort towards the realization of the cultural objectives for which the industry was established to fulfill in section 1.5.2 of its Code which reads thus:

Broadcasting shall. Among others:

i. Seek, identify, preserve and promote Nigeria’s diverse cultures;
ii. Select, critically, the positive aspects of foreign cultures for the purpose of enriching the Nigerian culture;
iii. Develop and promote the application of indigenous aesthetic value;
iv. Promote the development of a high level of intellectual and artistic creativity.
v. Foster generally acceptable moral, ennobling and spiritual values.

The essence for these cultural objectives is to ensure that broadcasting in Nigeria continue to enhance cultural learning and growth through which the mass society is constantly reminded of their cultural heritage. In order to ensure the realization of these cultural objectives, television and radio programmes must be local content centred. Daily broadcast should constitute at least 70% local content which are programmes produced by: a broadcast licensee or individual with the intention to promote the development and sustenance of the diverse cultures, moral community life of the Nigerian people through broadcasting, states (Nigerian NBC Code, 2002 p53).

(Ayakoroma, 2011) states that there is every need for the broadcast media to contribute its quota to harness cultural development through local content as motivated the National Institute for Cultural Orientation (NICO); one of the few organizations facilitating interaction between the media and the cultural sector in Nigeria to initiate a quarterly Media Workshops for Arts Writers and Editors in Nigeria. The idea resulted from the need of the country to address its political, social, and cultural issues through television contents. And this forms background to the foundational quest of this paper; attempting to reconcile this constitutional cultural transmission mandate for the broadcast media, and in this context television, in specific, how it
fairs in its cultural transmission role to youths in Nigeria through culturally relevant programmes.

**CLARIFICATION OF CONCEPTS**

- **Programmes:** (Sambe, 2003) defines programmes as messages which a broadcast medium offers to the society to justify the reason for its existence. Such messages must be broadcast on radio or television and are creatively and freely crafted not only to satisfy some taste but also to influence people. (Onabajo, 2000) equally reiterate that programmes are materials created to meet certain specific objectives and transmitted to some predetermined target audience by broadcast stations.

- **Programming:** Programming on the other hand is defined by (Nwanwenne, 1995 p.11) as the task of choosing programmes and scheduling them in meaningful order and evaluating their degree of success or failure. It entails searching and selecting materials for a predetermined target audience and market. The mass communication duo states that the process involves the process of searching and selecting materials for a predetermined target audience amid evaluating their degree of success or failure. This aligns with (Chester, et al. 1978 p.49) who looks at programming as the determination of what programmes to put on the air and at what points in the programme schedule.

- **Culture:** the characteristics of a particular group of people, defined by everything, including language, religion, cuisine, social habits, music and arts. It is the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in course of generations through individual and group striving passed on through communication. (Mcquil, 2005 p.553) affirms that culture could be looked at as symbolic artifacts produced by media industries, but it also has a wider reference to customs, practices and meanings associated with the mass communication process (production and reception). It is sometimes use to refer to the wider framework of beliefs, ideology, and so on. Of society (the “superstructure”) that provide the context of media operation.

- **Cultural Imperialism:** is the practice of promoting a more powerful culture over a least known or desirable culture. Allegorically, it is a situation where the cultural products of the first world “invade” the third world and conquer local culture. (McQuail, 2005 p.552)
equally view cultural imperialism as a general expression for the tendency of global media industry exporters (especially from the USA) to dominate the media consumption in other smaller and poorer countries and in so doing impose their own cultural and other values of audiences elsewhere. Explicitly or implicitly, it is assumed that cultural imperialism leads to dependence, loss of autonomy and a decline in national or local cultures.

STATEMENT OF THE PROBLEM

Local content broadcast in Nigeria is meant to be a means through which the mass society experience culture; enhancing cultural learning by promoting and sustaining the moral and community life of the Nigerian people. Despite the stipulation of the NBC Code, television broadcasting in Nigeria (especially private owned) continue to be criticized over the foreign nature of its programming contents, while its local content feature a high level of hybridization—an infusion of western and Nigerian culture which do not necessarily compliment the culture of its viewers, rather exposes them to mores and values contradictory to their culture. This raises major concern over the cultural mores and values that would be transmitted to the next generation of Nigerian youths who constitute the majority of television viewers, and are at risk of losing the basic crust of their culture.

This paper investigates allegations and criticisms levied against the Nigeria TV broadcast content today, that television stations transmit content that is more foreign than local so darting the core role of the mass media as central media of cultural transmission, indeed youth’s cultural education.

OBJECTIVES OF THE PAPER

The core objectives of this paper are to:

1) Determine the level of incorporation of local content programmes on NTA Makurdi and AIT, Abuja programmes transmission.
2) Ascertain the compliant level of NTA, Makurdi and AIT with NBC’s local content programming cardinal objectives.
3) Identify the areas of cultural learning programmes as promoted on NTA, Makurdi and AIT, Abuja.

RESEARCH QUESTIONS

1) What percentage is local verse foreign programmes content on NTA, Makurdi and AIT, Abuja?
2) To what extend does the NTA and AIT uphold the NBC culturally relevant local programming content objectives?
3) What areas relevant to cultural education are projected through local content programmes transmission on NTA, Makurdi and AIT, Abuja?

THEORITICAL FRAMEWORK

Theories are like compass helping to give us sense of direction. In academic parlance, they are guiding tools and help us understand complex phenomenon or put them in context. This paper is anchored on the Development Media, and Cultural Imperialism theory of mass communication, both to serve as guide.

DEVELOPMENT MEDIA THEORY

( Folarin ,1998) explains that the developmental media theory seeks to explain the normative behavior of the press in countries that are conventionally classified together as “developing countries” or “third world countries”. Denis Mcquil in 1987 propounded the development media theory as one of the six normative theories of the press. (Mcquil, 1987 p.121) sums up the major tenets of the development media theories as follows:

- Media must accept and carry out positive development tasks in line with nationally established policy.
- Freedom of the media should be open to economic priorities and the developmental needs of the society.
- Media should give priority in their content to the national culture and language(s).
- Media should give priority in news and information to links with other developing countries which are close geographically, culturally or politically.
- Journalists and other media workers have responsibilities as well as freedoms in their information gathering and dissemination tasks.

- In the interest of development ends the state has a right to intervene in or restrict media operation; and devices of censorship, subsidy and direct control can be justified.

**Weaknesses of Development Media Theory of the Press**

- Most scholars criticize the developmental media theory as been couched in “confrontational” terms with journalists (including broadcasters) rather than government at the receiving end.

- Also to media scholars like Folarin among others, decry that some of the theories tenets are vaguely weaved in blanket terms. (Folarin, 1998 p.32) states that the first principle of the theory could be reframed so as to take cognizance of the media’s traditional policies of goals. The same approach he advocates for the second principle.

- Similarly, the theory is criticized for failing to take cognizance of inner trampling on cultures. (Kunezick, 1988.p.49) maintains that “Mcquil failed to see the problem of internal colonialism, i.e. the smashing of local and/or regional, cultures and languages”.

**Strength and Relevance of Development Media Theory to this Paper**

Mcquil with his theory is hailed for his penetrating insight, especially into what appears to be the common line of thinking among progressive leaders of developing countries. The theory is validity is especially judged to have subsumed within its tenets the needed approach of the media in the “third” world nations to advance cultural and national development objectives that would enhance the development of developing nations. This been strength beyond the theory’s weakness.

This theory ‘s relevance finds expression in this paper giving that partnership in the relationship between the government and the media to foster development demands that television broadcasting identify and promote for her youths the various cultures in Nigeria especially through local contents that the peculiar components of each ethnic group. With focus on the behavior of the pressing countries that are conventionally classified as “developing countries” such as Nigeria, one of the basic assumptions of the theory as stated by McQuil in (Folarin, 1998 p.31.), maintain that “media should give priority in their content to the national culture and language(s)”. Therefore, television contents in Nigeria should be focused on
promoting the cultural learning of the elements of the culture of its diverse ethnicity in order to enlighten its audience (majority of who are youths) about their cultural heritage. (Falola, 2001) holds that the culture and customs of the Nigerian people could be said to reflect the adaptation to their environment, as well as the impact and influence of the external world on the people dating back to the pre-colonial era. (Ayakoroma, 2011) readily concurs that, culture is however not merely a return to the past but embodies the attitude of people to the development of traditional values in the face of modern technology.

**Cultural Imperialism Theory**

Cultural Imperialism Theory on the other hand addresses western dominance of the media developing countries. (Spring, 2000) holds that in 1973 Herb Schiller proposed the initial use of the term “cultural imperialism” in a bid to effectively describe how multinational corporations, especially the media of developed countries dominate developing countries in his work on “Communication and Cultural Domination”. (Wilson, 2010 p.106) write that “cultural imperialism is the practice of promoting, distinguishing, separating, or artificially injecting the culture of one society into another…” It refers to either a “forced acculturation of a subject population” or the voluntary embrace of a foreign culture by individuals of their volition.

**Key constructs of cultural imperialism theory**

- The media play a key role in creating culture.
- Third world consumers of foreign media products will be influenced by the values inherent in that content, the values of an alien and predominantly capitalist system.
- Also ways of interpreting information or content about culture is created by transnational media organizations.

**Strength and weaknesses of the cultural imperialism theory**

- Cultural imperialism theory falls under the macroscopic taxonomy of mass media theories according to (Baran, 2000) groupings of theories. Hence the theory is hailed by scholars in that it attempts to offer a systematic explanation of media’s role in the exchange of information between countries and their (i.e., the media) subsequent impact on the indigenous cultures of those countries.
– (Liviston, 2000) avers that the theory provides insight into while some cultures of some third world societies for example, reflect western cultures.

– Also giving its broad scope, cultural imperialism has created a platform for that has generated a lot of academic discourse. The theory has not only found expression in the field of communication but also in other areas such as international relations, anthropology, education, sciences, history, literature, and sports.

– The cultural imperialism theory is also rated to have garnered applicability especially at the time which it was proposed, the 1970s.

    On the other hand critics of the theory aver that:

    ~ That the theory lacks explanatory power and needs to be advanced beyond the level of pure description.

    ~ (Ogan, 1988) argue that the economic component of media imperialism may be expressed in statistics, but the cultural component is much more difficult of measure.

    ~ To (Liebes & Katz, 1990) maintain that the theory does not hold true in all situations of the phenomenon that it attempts to explain

    ~ The theory is criticized for failing to acknowledge audience ability to process information and interpret messages differently based on their individual background.

Whatever the criticisms hold against cultural imperialism theory as does for all other theories, the relevance of this theory to this work is synonymous with it key strength of providing insight into an understanding of why western culture dominates most cultures of the developing nations. And this obviously explains why television programmes in most developing countries could be couched in foreign content at the expanse of the cultural knowledge needs of their youths. Without a faithful transfer of culture to youths, a people’s culture risk extinction.

**REVIEW OF LITERATURE**

**WHAT CULTURE ENTAILS**

Sowell in (Samovar, Porter and McDaniel, 2010 p.24) hold that culture is a social inheritance which consists of ideas which were conceived long before we were born to bring about order, and create a process of natural adaptation to one’s environment. It is a frame which mirrors the hard-learned knowledge and experience of generations past. Culture is an expression
of who we are. It exists to bring about order within any given society, make life easier for people, as well as create a process of natural adaptation to one’s surrounding. Therefore it is important that it is transmitted from one generation to next through every means possible. Kluckhohn in (Daramola, 2005 p.54) defines culture as “a social legacy that an individual acquires from groups, which comprises of: values; beliefs, customs, religion, technology and the role people play in a society, language ideas, ideals, emotional and behavioural patterns. The cultural policy of Nigeria in (Anyakoroma, 2011 p.1), also defines culture as the totality of the way of life evolved by the people in an attempt to meet the challenge of living in their norms and modes of organization thus distinguishing a people from their neighbors”. In essence, culture is the core of all human existence. We all adopt a culture which may be indigenous to us or otherwise, at every stage of our lives.

CHARACTERISTICS OF CULTURE

There are six characteristics of culture as identified by (Samovar et al, 2010 p.26). These encompasses:

I. Culture is an integrated system. Culture is like an integrated part of the whole just like the human body. It is the interconnection of these various parts to one another that make up culture. It is the interconnection of these various parts to one another that make up culture. These cultural parts consist of people, their history, language, symbols, customs and traditions, dressing, food, norms and values belief, etcetera. According to (Samovar and Porter, 2004), the various part of culture must be well integrated in order to function adequately.

II. Culture is diverse. There is not one society in the world with one ethnic group. For example, there are two hundred and fifty (250) ethnic groups in Nigeria with numerous cultural backgrounds. The diversity in culture calls for a high level of sensitivity and respect amongst people who though exist within the same geographical location, hold values and beliefs which differ one from another.

(Rakov, 1990) writes that Nigeria is a multi-ethnic nation with over two hundred and fifty ethnic groups. The country accounts for over half of West Africa’s population with about two hundred and fifty ethnic tribes such as: Hausa, Yoruba, and Igbo (the three largest and most
dominant ethnic groups), and smaller groups such as: Fulani, Ijaw, Kanuri, Ibibio, and Tiv. These ethnic groups are made up of diverse groups of people with distinct and peculiar cultures.

III. Culture is shared. The process of sharing culture is likened to the act of making the activity of and individual intelligible/meaningful to other members of the society. Charon in (Samover and Porter, 2004 p.41) reiterates that the process of sharing culture among different societies and generations can be seen as a “social inheritance”: As a social inheritance, it consists of ideas that may have developed long before we were born. Our society, for example, has a history reaching beyond any individual’s life, the ideas developed over time are taught to each generation and “truth” is anchored on interaction by people before dead.

IV. Culture is based on symbols. A symbol is anything that carries a particular meaning recognized by people who share culture. Ferraro in (Samovar et al, 2010 p.37) readily concurs that the relationship between culture and symbols is that symbols “tie together people who otherwise might not be part of a unified group”. These cultural symbols include: gestures, dressing, objects, flags, religion etcetera.

V. Culture is transmitted from one generation to the next. (Samovar and Porter, 2004 p.41) recall that American Philosopher Thoreau once wrote “All the past is here”. This saying is applicable to culture, in that, for culture to be preserved, all its crucial messages and elements must be passed on, making the past the present and paving the way for the future.

VI. Culture is learnt. The process of learning culture is known as “Enculturation”- the total activity of learning one’s culture through interaction observation and imitation. The enculturation of one’s culture is facilitated through: proverbs, folktales, legends, and myths, arts, and the mass media. Thompson in (Samovar et al 2010 p.34) holds that the functions of the mass media (far beyond information and entertainment), includes presenting views, events and cultural life through images and stories that inevitably contribute to a sense of identity as well as shape beliefs and values. The ability of television and radio as powerful channels of the mass media to facilitate the realization of these objectives constitutes the trust of this paper.
CORE AREAS OF CULTURAL EDUCATION

The centrality and significance of culture cannot be over emphasized. (Samovar and Porter, 2004) holds that culture is a part of our being; facilitating its transmission from the womb through the various stages of development of an individual, by providing meaning to events, objects, thereby making the world a less mysterious and frightening place.

Thompson in (Samovar et al, 2010 p.34) aver that the functions of the mass media (far beyond information and entertainment) includes presenting views, events and cultural life through images and stories that inevitably contribute to a sense of identity as well as shape beliefs and values. This function is a means of sharing and fostering cultural objectives, its contents must be seen to propagate the various elements of culture which are: Language, customs and traditional, norms and values, festivities, rites and rituals, dressing, music and food. These cultural elements are constants as they do not change over time. However, the level of practice and transmission of these elements from one generation to the next is highly influenced by the society especially the mass media, and more so by television as the most powerful and impactful broadcast medium because of its ability to transmit cultural content to the younger generation through relevant programmes that are garnished with culturally relevant content in both sound and picture formats simultaneously.

TELEVISION PROGRAMMING IN NIGERIA AND CULTURAL DEPENDENCY

At the very beginning of the Nigerian broadcasting systems, ownership was share between the governments and all foreign companies that constructed and assumed the early management of the systems. (Uche, 1989 p.76) remarked that the consequence of foreign ownership and construction for broadcasting systems was that these foreign owners defined the concept of broadcasting and media management in Nigeria. He reinstate that this was primarily based upon the operative norms in their home countries, which became their cultural referents in their programme preference and priorities.

Proponents of cultural imperialism have argued that the dominant nations have deliberate policies of invading or flooding the cultural space of the peripheries. They contend that the “central” nations go to the extent of introducing legislations to write off the costs of companies
importing programmes to dependent nations as long as the companies’ programmes for overseas markets promote the best cultural ideals of their societies.

(Guback, 1984) gave a confession about these transactions and (Uche, 1989 p.77) quoted him copiously:

*In 1948, the (USA) federal government establishes the Informational Media Guaranty programme to encourage export of printed matter and theatrical films to soft currency areas from which companies had difficulty repatriating their revenues. The government agreed to buy with dollars certain foreign currencies, earned by U.S. media companies, provided the materials exported reflected the best elements of American life.*

(Uche, 1989) further expatiate more detail into Guback’s account:

*American export of media materials ... as well as the resulting cultural dominant and dependency relations that frequently exist must be constructed as an economic and political manifestation of a monopolistic market-dominated media system. Because the United States is a powerful country, it exerts influence ...over the cultural life of other nations. The U.S motion pictures account for only 6 or 7 percent of all feature films made annual in the world, but they occupy about half of world screen time and probably represent close to behalf of world box office receipts. US television programmes are shown in just about every country, and our news agencies dominate global news flow. Of the world’s three largest music and phonograph record operations, two are America and they probably control almost a fifth of the world market for recorded music.*

Guback’s account is actually reflected in the television programming in Nigeria. A leading UNESCO study of the 1970s showed that Nigeria imported about two-thirds of her national television programmes from abroad. (Salawu, 2005 p.57) The situation has not changed completely today. The private television stations are not helping matters. Some of the stations are more American than the American. Even when the programmes are locally produced, the formats and contents would be largely foreign. The FM radio stations- either government or privately owned- are classically foreign. On such stations, you listen to a lot of funny imitation American accents, from news readers of programme presents. Most of the music played in these stations is typically foreign. Uche in (Salawu, 2005 p.57) further observes that there is
... a total rejection of the Nigerian musicians and an overwhelming preference for foreign music by the Nigerian youth. It thus seems that the music format of the Radio Nigeria Two, RN2, influences the music preference of the youth. This is significant because about 60% of the audience of Radio Nigeria Two (AM-FM Stereo) consist of those whose ages range from 15 to 25. We talk of cultural imperialism and the endangering of the local culture, we should as well be equally concern with and be talking about the structure, programme priorities, and orientation of the local electronic media establishment in addition to cultural policies for the developing nations in particular, maintains the mass media scholar.

The bottom line avers (Salawu, 2005) is that despite the deliberate policy of the United States and the other western nations to project and graft their own cultures of cultures of the poor nations, the destiny of the developing nations lies in their own hands. They have to take a decision either to be submerged in the flurry of cultures of the foreign but more advantaged nations, or to stand resolute, appreciate and live the realities of their own cultures.

Yet we cannot not roundup this review without taking into cognizance Barnouw’s position in (Baran, 2012 p.442) whose position is that, regardless of the particular concept guiding media systems in other countries, those countries produce and distribute content, in other words, programming. In most respects television programming throughout the world looks and sounds much like that found in the United States. There are two main reasons for this situation: (1) The United States is a world leader in international distribution of broadcast fare, and (2) very early in the life of television, American producers flooded the world with their programming at very low prices. Foreign operators of emerging television systems were delighted to have access to this low-cost content, because they typically could not afford to produce their own high-quality domestic material. For American producers, however, this strategy served the dual purpose of building markets for their programming and ensuring that foreign audiences would develop tastes and expectations similar to those in the United States, further encouraging future sale of programmes originally produced for American audience. Hence discussing the concept of cultural imperialism, issues pertaining programmes production cost may worth not just been whisked away or swept under the carpet.
REVIEW OF EMPIRICAL RESEARCHES

In this section the paper takes a look at the findings, conclusions and recommendations of other relevant field researches that relate to the trust of this paper—“Local Content Programmes on Television and Youths Cultural Education: A Study of NTA, Makurdi and AIT, Abuja”.

I. “Television Local Contents; Conduit for Cultural Learning in Nigeria”

Chioma, Patricia E of Department of Mass Communication, Babcock University Ilishan-Remo, Ogun State in 2013, carried out a related study titled: “Television Local Contents; Conduit for Cultural Learning in Nigeria”. The core objectives of this study was to ascertain the level (percentage) of local to foreign programmes broadcast of NTA 2 and STV Lagos and to establish the NBC cultural objectives oriented programmes projected on both channels.

**Findings of the Study:** The study found base on analysis of the collected and collated data that NTA 2 broadcast more local than foreign content in 2012; 88% local to 12% foreign content, while STV had 54% local to 46% foreign content. And in line with the second objective, the results showed that television programming on NTA 2 in 2012 displayed a high level of compliance with NBC broadcast standard of 70% local content, while television programming on STV in 2012 showed a 16% flout of the NBC local content programming standard.

Relating these findings to the theoretical frame shows that the findings serve to reinforce both theories. Finding about NTA 2 shows that the broadcast of culturally relevant programmes and in line with the NBC code serve to reinforce the cardinal principles of the “Development Media Theory” theory that Nigeria broadcast media should reflect largely national culture and language in their programming content. While the finding about the programming content of STA which is a private owned medium on the other hand serve to reinforce the presumptions of the “Cultural Imperialism Theory” chiefly that the culture of the developed nations turn to dominate the cultures of the
developing countries, i.e. through the export and import of foreign programmes content to and by the developing nations thereby affirming and strengthening both theories.

**Conclusions of the study:** Base on the findings the study concluded that “as far as cultural learning through television local content in Nigeria is concerned, government owned television is doing a good job of 94.4% cultural content of its 88% local content”. The study held that, unfortunately, private owned television which are the most watched by Nigerian youths do not only fall 16% below NBC local content standard due to the fact that some programmes that would have qualified as local content either do not promote any element of indigenous Nigerian culture.

That the imperialism of the private owned media by foreign content is therefore a major hindering factor to the use of television local content as conduit for cultural learning in Nigeria and as such must be immediately tackled, the study decried.

Like the findings, the conclusion drawn from this study serves to affirm, reinforce and strengthen the both theories that anchor this paper. The conclusion on one part holds that while the public owned broadcast medium in Nigeria, NTA 2 promote culturally relevant programming content by incorporating larger local programmes and as such promoting cultural learning among youths and in line with the core tenets of the development media theory that broadcast programming should reflect the cultures of the nations, language and foster national growth. The private owned medium STV, on the other hand reflects and incorporates more foreign content in her programming as such defeating the stipulations of development media theory on one hand but serving to reinforce the assumptions of the cultural imperialism theory on the other which contends that the programming content from the west dominate that of the south as such leading to cultural domination of the subservient states, invariably cultural imperialism.

**Recommendations base on the conclusion of the study**

Base on the conclusions drawn from the finding of the research effort, the study recommended that:
• NBC should adopt working strategy for the regulation and implementation of her cultural broadcast objectives.

• That even though private owned television do not enjoy the partial funding from government unlike government media and they have to struggle and survive independently, that is no enough excuse for the broadcast of content that do not serve to reinforce the Nigerian culture. That moreover well packaged local content programmes with adequate cultural relevance such as “Super Story” drama series have proven that advertisers are not particular about the content of the programme in which they place their adverts rather look out for the popularity of such programmes and the number of viewers it attracts. Therefore, local contents can equally be used to raise funds.

• The study equally recommended that private television owners in Nigeria should collectively set a standard for its broadcast content guided by the NBC Code. This in order to correct the impression that they do not promote Nigerian culture.

• That hybrid of local with foreign programmes should only be encourage if such effort serve the purpose of projecting positive aspects of foreign culture for the purpose of enriching the Nigerian economy.

• And that even though local programmes production is more costly, it would not pay off for the culture of Nigeria if the production of local content is written off

II. “Television programmes and cultural proximity: A panacea for violence in a multi-cultural society”

In 2012, Ihechu Paschal Innocent of Abia state university carried out another related study titled: “Television Programmes and Cultural Proximity: A Panacea for Violence in a Multi-cultural society”. The core objectives o this study was to establish television programmes ability to create cultural proximity between content and behavior of viewers. Also the study aimed to ascertain whether cultural proximity can prevent violence in the society.

Findings: The findings of the study showed that culturally relevant programmes created and transmitted via television can help viewers identify with cultural values that eschew violence. That finding equally reflects that where lifestyles, mode of dressing, local
language, and morality massages are embedded in the symbols (programmes) the viewers can easily identify with them even in real life. Also, findings showed that if television has the power to infuse violent traits in viewers, it can also infuse violence free traits.

**Conclusions drawn from findings of the study:** The study therefore concluded that since the ways of life of a people depict their culture, the cultural traits, the synergistic fusion of cultural traits and television programmes would help inculcate desired cultural traits in young television viewers. Also the findings point to a conclusion that for any television production to be treated to enhance cultural proximity the programme forms have to be culture based. And this could only be made possible by treating the set, customs and language with cultural expectations of the viewer’s. And also it would further enhance the appreciation of the programmes while at the same time projecting and sustaining cultural values of the people including avoidance of violence.

**Recommendations of the study base on derived conclusions:** Base on the conclusion the study recommended that:

- Every television producer should put cultural considerations as paramount in decision making relating to programmes content.
- Also the study recommended that the National Broadcasting commission (NBC) should fulfill the social and cultural objectives of broadcasting in Nigeria by making the local stations produce programmes that are devoid of alien cultural traits because they have the capability of encouraging conflict or unhealthy social interaction, violence, collapse of values among others.

**Relating the findings of this study to the theoretical framework of the study**

Ihechu Paschal’s, 2012 also serve to reinforce both theories anchoring this paper. Along with the assumptions of the “Developmental Media theory”, if culturally relevant content is created and transmitted via television it would serve to reinforce the cultures of developing nations as such checking antisocial or violent activities that may be borrowed from other cultures, and other indices that could hinder peaceful co-existence and invariably development of developing nations. Without peaceful core existence there
would be know development. Most foreign content beamed through foreign programmes turn to glorify violence, drug abuse, and other acts tagged immoral by developing nations cultures, hence the advocating that developing nations should create and transmit content that is relevant to their developmental need has proven valid even in this study hence reinforcing the theory. Relevant aspects from foreign cultures however can be incorporated in local programmes that could add value to the developmental needs of developing nations.

Not leaving behind the cultural imperialism theory, the study equally shows that where broadcast programmes are devoid of local content that the viewers appreciate then less. But more importantly they turn to borrow the traits of foreign cultures that may run against their own cultural traits hence turning to be dysfunctional. The validity of the cultural imperialism theory as applicable to this study is that television broadcast programmes producers must be cautious of the foreign content they transmit, always weighing the suitability of such content to the audience in context. Young people are adventurous and can easily experiment what the viewer on television, the acts that hold for western cultures may not hold same for the cultures of developing nations.

CONCLUSION AND RECOMMENDATION

Base on the reviewed studies to reconcile with other literature on the virile role of television in ensuring cultural transmission, invariably cultural education the paper concludes that public owned television via programming content are doing better in terms of cultural transmission, invariably youths cultural education. But the private television channels have become culturally imperialized in programming content that showcase the foreign culture of mostly western nations at the expense of that of developing nations.

Hence it is the recommendation of this paper that cultural traits cannot afford to be sacrificed at the expense of foreign values that may be dysfunctional to youths hence broadcast stations as a matter of imperative, public and private, must uphold the NBC cultural programming objectives. Also as one of the empirical studies recommends, where local programmes are well and creatively crafted them can win the patronage of advertisers
and guarantee sponsorship as in the case of “Super Story drama” series which commands wide viewership. So the issue of cost of producing local programmes should not be over blown, rather care should be taken to creatively craft and transmit local programmes that would guarantee sponsorship, patronage of advertisers and educate the Nigerian youths on their culture and mores rather than imperial traits.

REFERENCE


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