TELEVISION LOCAL CONTENTS; CONDUIT FOR CULTURAL LEARNING IN NIGERIA?

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Abstract
The character of the mass media is such that it is expected to bring about positive influence in the lives of its audience through contents that lend credence amongst other things to the preservation of the culture and intrinsic values of the society.

When television broadcasting was established in Nigeria in 1959, one of the paramount objectives was that the medium be utilized to propagate cultural learning of the ideologies and elements of the numerous ethnic tribes spread across the nation; in order to facilitate the transmission of her cultural heritage from one generation to the next, as well as promote her culture internationally.

With the deregulation of the broadcast industry in 1992, broadcast contents on the television have constantly raised concern especially in the area of its contribution to the realization of the cultural vision for which broadcasting was established in the first place. There seem to be a flood of foreign content over local/indigenous content as a result of the commercial nature of industry.

It is based on this problem that study sought to comparatively evaluate the cultural relevance of contents on government and privately owned television in Nigeria, using the Nigerian Television Authority (NTA 2) and Silverbird Television (STV) Lagos as case study. Through content analysis quantitative research design, a sample size of two hundred programmes was selected from the 2012 programme schedule of both stations.

Results show that while 70% of the contents on NTA are of cultural significance and promote cultural learning; only 43% of the contents on STV were of cultural relevance.

Key words: Culture, Cultural learning, Deregulation, local content, Foreign content, Government owned television, Private owned television

Background to the Study

Preserving the cultural ethics and ethos of a country contributes a great deal to its growth and national development. Little wonder Cruz-Saco (2008 p.7) states that sustainable development cannot occur without the integration of the social, economic, political and cultural spheres of life. According to Macbride et al (1981) in Bo (2010 p.1), the media is a “cultural instruments which supply the cultural fare and shape the cultural experience of many people in the modern world”.

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This reveals the inevitably-symbolic relationship which exists between the media and the cultural development of every given society.

Following the deregulation of broadcasting in Nigeria in 1992 allowing for private ownership of both radio and television stations, the National Broadcasting 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 Broadcasting Code. One of the most important areas of the code for which broadcast organizations must comply is the area of what programming (broadcast contents) should be. 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:
- a. Seek, identify, preserve and promote Nigeria’s diverse cultures;
- b. Select, critically, the positive aspects of foreign cultures for the purpose of enriching the Nigerian culture;
- c. Develop and promote the application of indigenous aesthetic values;
- d. Promote the development of a high level of intellectual and artistic creativity.
- e. Foster generally acceptable moral, ennobling and spiritual values.


The essence for these cultural objectives was and still is to ensure that broadcasting in Nigeria be a conduit for cultural learning; through which the mass society are constantly reminded of their cultural heritage. In order to ensure the realization of these objectives, television and radio programmes must be local content centered. 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 and community life of the Nigerian people through broadcasting (Nigerian Broadcasting Code, 2002 p.53).

The need for the media to contribute its quota to harness culture development through local content 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 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 (Ayakoroma, 2011 p.1).

This study therefore sought to evaluate the cultural relevance of the local contents of two Nigerian television stations: the Nigerian Television Authority (NTA 2) and Silverbird Television (STV) Lagos. These stations were purposively selected to enable a comparative evaluation of the cultural relevance of local content on government owned television (NTA 2) and private owned television (STV).
Statement of the Problem
Local content broadcast in Nigeria is meant to be a conduit 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 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.

Objectives of the Study
The specific objectives of this study are to determine:
1. Determine the percentage of local to foreign content on NTA 2 Channel 5 and STV Lagos.
2. Identify the NBC cultural objective(s) projected through local content on NTA 2 and STV Lagos.
3. Identify the areas of cultural learning promoted through local content on NTA 2 and STV Lagos.

Research Questions
1. What is the percentage of local to foreign content of NTA 2 and STV Lagos?
2. To what extent do local content on NTA 2 and STV Lagos project NBC’s cultural objectives?
3. What areas of cultural learning are promoted through local content on NTA 2 and STV Lagos?

Theoretical Framework
This study was anchored on the Development Media, and the Cultural Imperialism theories of mass communications. Denis McQuail in 1987 propounded the development media theory as one of the six normative theories of the press. He opined that media efforts should be such that would bring about national development through a partnership relationship between government and the media, whereby the information dissemination function of the mass media contributes to the realization of the development goals of its government.
Likewise, Baran and Davis (2012 p.149) states that:

Until a nation is well established and its economic development well under way, media must be supportive rather than critical of government…journalist must not pick apart government efforts to promote development but, rather, assist government in implementing its policies.
The partnership in the relationship between the government and the media to foster development demands that television broadcasting identify and promote the various cultures in Nigeria especially through local contents that the peculiar components of each ethnic group. With focus on the behavior of the press in countries that are conventionally classified as “developing countries” such as Nigeria, one of the basic assumptions of the theory as stated by McQuail (1987) in Folarin (1998 p.31) says that “media should give priority in their content to the national culture and language (s)”.

Therefore, television contents in Nigeria should be focused on promoting the cultural learning of the elements of the culture of its diverse ethnicity in order to enlighten its audience (majority of who are youths) about their cultural heritage. According to Falola (2001), the culture and customs of the Nigerian people could be said to reflect the adaptation to their environment, as well as the impact and influence of the external world on the people, dating back to the pre-colonial era. However, culture is not merely a return to the past but embodies the attitude of people to the development of their traditional values in the face of modern technology (Ayakoroma, 2011).

Cultural Imperialism Theory on the other hand addresses western dominance of the media of developing countries. 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” (Spring 2000 Theory Workbook).

The theory describes the nature of the media as such that promotes a one-way; top-down transmission system from a dominant country to a dominated country. According to Wilson in Wilson (2010 p.106), “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.

Over the years, the concept of cultural imperialism has been revisited by various scholars. According to Fleming (2004), the dominance of the media by foreign culture can lead to a process of “cultural mix” – a blend of both local and foreign culture, resulting from consistent exposure to foreign culture. This could lead to the development of a homogenous society whereby the weaker culture conforms to the dominant cultural ideas that are likely to undermine indigenous culture. Cultural imperialism has placed developing countries (such as Nigeria) in a position of risk as foreign (western) contents constitute cultural frames of reference to viewers who begin to nurse a degrading notion of their indigenous culture. There is also the issue of what Kinzt (2007) refer to as a deliberate design of local content to reflect “western formula models” through a hybridization of indigenous values and foreign values. Often times, there is a contradiction in the mix of these cultural values, which contradicts the indigenous culture of the viewers.

**Literature Review**

Culture is a social inheritance that 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’, which are passed on to future generations (Sowell in Samovar, Porter and McDaniel, 2010 p.24).

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 the next through every means possible. Kluckhohn in Daramola (2005 p.54) defines culture as “a social legacy that an individual acquires from his group”, 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 environment, giving order and meaning to their social, political, economic, aesthetic and religious 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). They are:

1. **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. 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 parts of culture must be well integrated in order to function adequately.

2. **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. Nigeria is a multiethnic 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, (Rakov, 1990). These ethnic groups are made up of diverse groups of people with distinct and peculiar cultures.

3. **Culture is shared.** The process of sharing culture is likened to the act of making the activity of an individual intelligible/meaningful to other members of the society. According to Charon in Samovar and Porter (2004 p.41), the process of sharing culture among different societies and generation 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 in interaction by people before dead.
4. **Culture is based on symbols** – a symbol is anything that carries a particular meaning recognized by people who share culture. According to Ferraro in Samovar et al (2010 p.37), 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.

5. **Culture is transmitted from one generation to the next** – American Philosopher Thoreau once wrote “All the past is here”, (Samovar and Porter, 2004 p.41). 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.

6. **Culture is learned** – 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. According to Thompson in Samovar et al (2010 p.34), 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. Therefore, the ability of the television as a channel of the mass media to facilitate the realization of this characteristic is of focus in this study.

**Areas of Cultural Learning**

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

According to Thompson in Samovar et al (2010 p.34), the functions of the mass media (far beyond information and entertainment) includes presenting views, events and cultural life through images and stories that inevitably contribute to a sense of identity as well as shape beliefs and values. This function is a means of sharing and fostering cultural learning. Therefore if broadcasting in Nigeria is to bring about cultural learning, and fulfill the NBC cultural objectives, its contents must be seen to propagate the various elements of culture which are: language, customs and traditions, norms and values, festivities, rites and rituals, dressing, music and food. These cultural elements are constants as they do not change over time. However, the level of practice and transmission of these elements from one generation to the next is highly influenced by the society especially the mass media.

1. **Language** – this is the primary distinguishing element of any culture. In the words of Anthropologist Kluckhohn: “human culture without language is unthinkable” (Samovar and Porter, 2004 p.41). It is the tool for the communication and interaction of ideas, thoughts and feelings among individuals who share a common meaning. It is the native
dialect otherwise referred to as the mother tongue which is spoken by people of the same tribe. These symbols are the elements which distinguish one culture from the other.

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

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

4. **Festival.** These are traditional feasts or ceremonies which are held at specific times of the year. For example, the Yoruba hold a twenty-day Shango festival each year to honor their god of thunder. Many Igbo consider it bad luck to eat yams from the new harvest until after the annual Yam Festival, a harvest celebration held in honor of the Igbo earth goddess Ani.

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

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

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

8. **Food.** Every tribe has its unique traditional cuisine. While some play a central role in the rituals of virtually all ethnic groups in Nigeria, there are certain cuisines that must be served at special cultural ceremonies/festivals.

**An Overview of Television Local Content Broadcast in Nigeria**

Television is the principal medium for obtaining visual entertainment and information which are presented through various programme genres such as: News, Sports, Documentary, Interviews, Drama, Music, etcetera. It establishes a direct relationship which presents particular sets, values and attitudes to its mass audience. Fiske (1987 p.37), defines television as a popular cultural medium, with programmes that are disseminated to a mass audience from numerous subcultures; who have a wide variety of social relations, socio-cultural experience, and discourse.
Television contents represent real life and fictional worlds to its viewers. Its visual and aural nature affords its viewer the opportunity to participate as they watch and afterwards, as they are able to perceive, interpret, and accept or reject images as real or imaginary. However, beyond this, television contents as likened by O’Donnell (2007 p.145), are strategies through which a society’s cultural values, norms, practices, fads, interest, and trends are developed.

Television broadcasting in Africa began in Nigeria, as a major step toward the modernization of the traditional system of communication and the development of the continent. In 1959, the Western Nigeria Television (WNTV) was established by late Chief Obafemi Awolowo (then Premier of the region). It was the first the first television (Lasode,1994 p.52). At the time, the aim of broadcasting was to: provide adequate services in education, agriculture, politics and cultural development.

The earliest forms of contents on Nigerian television were: Drama, Variety Shows, Public Affairs Programmes, and News Bulletins, most of which were broadcast in the local language of the people. However, government use of the medium as a tool for propaganda, the lack of press freedom, and the high cost of producing local content constituted major detriments to the growth and development of the television broadcast industry and its contribution to cultural learning.

It was not until 1992 that government monopoly of television ownership was brought to a halt when General Ibrahim Babangida signed the National Broadcasting Decree 38 into law. This established and empowered the NBC. The need to deregulate the industry was much more than to merely put an end to the exclusive monopoly and strict control of media by government, who utilized the media as a tool for the disseminating of information to suit its interest.

The deregulation of broadcasting in Nigeria also set in motion genuine competition for supremacy and survival of the fittest syndrome among old as well as new operators in the field. It also brought hope for rapid development of the industry through: modernization and accessibility to a wide reach of information for both media professionals and the public which would not have been made possible was the government still in total control of the media (Media Rights Monitor, 1997).

Television has become a potent weapon of cultural colonialism in Africa as seen in locally produced movies, which often times project Western influence on African societies to the detriment of indigenous cultural expressions (Sado, 2007). There is also the issue of what Kinzt (2007) refer to as a deliberate design of local content to reflect “western formula models” through a hybridization of indigenous values and foreign values. Often times, there is a contradiction in the mix of these cultural values, which contradicts Nigerian culture. Programmes such as Big Brother Africa, where young people are expected to live together in a house for three months and often times the viewing audience can see their nudity, is grossly offensive in Nigerian culture.

The broadcast of local content through the television media, serves as a re-enforcement of the mother tongue especially for the youth. There is a shift in the attitude and use of the mother tongue by the younger generation as compared to the older generation who are proficient in communicating in their mother tongue, (Ihemere (2006) in Chioma (2011). Studies have shown that to a large extent, these cultural objectives are not adequately reflected through local content. Adegoju (2011 p.1), in his study on “Strengthening African Language Pedagogy via the NTA”,

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explored the potential of the NTA as a tool for enhancing mother tongue literacy in Nigeria. He states that “the teaching of local languages by TV, incorporating both formal and informal education engenders comprehensive language teaching essential for revitalizing indigenous languages”.

Likewise, Obono and Madu (2010 p.90), in a content analysis of the programme content of three major television stations in Nigeria; Nigerian Television Authority (NTA), African Independent Television (AIT) and Silverbird Television (STV) concludes that “more indigenous content to be integrated into the media…the media should not therefore be a channel of cultural alienation but enhancers of traditional values”. Therefore the communication policy of Nigeria should not only specify the percentage of local content but also stipulate the percentage of the local content which should promote cultural development.

For one, attaining cultural development in Nigeria through television broadcasting seems to be a far-fetched task. The focus of television content (especially on privately owned stations) today is clearly to broadcast programmes that will attract the young viewers and advertisers. As a result, stations source for highly entertaining programmes (mostly foreign) to meet this aim. There is also the issue of what Kinzt (2007) refer to as a deliberate design of local content to reflect “western formula models” through a hybridization of indigenous values and foreign values. Often times, there is a contradiction in the mix of these cultural values, which contradicts Nigerian culture. Programmes such as Big Brother Africa, where young people are expected to live together in a house for three months and often times the viewing audience can see their nudity, is grossly offensive in Nigerian indigenous culture.

**Methodology**

The content analysis quantitative research design was used in this study. According to Berelson (1952) in Hansen (2005 p.8), “Content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication”. It is a research design which is applied to studies where the occurrence of specified characteristic or dimensions of textual materials are counted in order to analyze: message, images, and the representation of such texts and their wider social significance.

The study was limited to one year content analysis of the programme content of NTA 2 Channel 5, and STV Lagos. A total number of 261 programmes were counted (excluding commercials/promo and repeat broadcasts) from the 2012 programme schedule of NTA 2 Channel 5 and STV Lagos; 147 programmes on NTA 2 Channel 5 and 114 programmes on STV.

A sample size of two hundred programmes was randomly selected; a hundred programmes each from NTA 2 and STV respectively. The programme synopsis of all 200 programmes were analyzed using coding sheets and coding manual. The Statistical Package for Social Sciences (SPSS) was used to analyze data and the interpretation presented in simple percentage and frequency tables.
Presentation of Data and Discussion of Findings

RQ 1: What is the percentage of local to foreign content broadcast on NTA 2 and STV Lagos?

**TABLE 1: Content Classification**

<table>
<thead>
<tr>
<th>Content</th>
<th>NTA 2 Channel 5</th>
<th>STV</th>
<th>Cumulative Frequency</th>
<th>Cumulative Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percentage</td>
<td>Frequency</td>
<td>Percentage</td>
</tr>
<tr>
<td>Local</td>
<td>88</td>
<td>84%</td>
<td>54</td>
<td>54%</td>
</tr>
<tr>
<td>Foreign</td>
<td>12</td>
<td>12%</td>
<td>46</td>
<td>46%</td>
</tr>
<tr>
<td>Total nos.</td>
<td>100</td>
<td>100%</td>
<td>100</td>
<td>100%</td>
</tr>
</tbody>
</table>

Analysis

The table above shows that there were 88(88%) local contents on NTA 2 and 54(54%) on STV, 12(12%) foreign content on NTA 2 and 46(46%) on STV. Cumulatively, out of a sample size of 200 programmes, 142(71%) are local content, while 58(29%) are foreign content.

RQ 2: What percentage of local content on NTA 2 and STV project NBC cultural objectives?

**TABLE 2: Local content representation of NBC Cultural Objectives**

<table>
<thead>
<tr>
<th>List of objectives</th>
<th>NTA 2 Channel 5</th>
<th>STV</th>
<th>Cumulative Frequency</th>
<th>Cumulative Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percentage</td>
<td>Frequency</td>
<td>Percentage</td>
</tr>
<tr>
<td>Obj A</td>
<td>26</td>
<td>29.6%</td>
<td>7</td>
<td>13%</td>
</tr>
<tr>
<td>Obj B</td>
<td>11</td>
<td>12.5%</td>
<td>5</td>
<td>9.3%</td>
</tr>
<tr>
<td>Obj C</td>
<td>15</td>
<td>17.1%</td>
<td>10</td>
<td>18.5%</td>
</tr>
<tr>
<td>Obj D</td>
<td>20</td>
<td>22.7%</td>
<td>16</td>
<td>29.6%</td>
</tr>
<tr>
<td>Obj E</td>
<td>11</td>
<td>12.5%</td>
<td>14</td>
<td>25.9%</td>
</tr>
<tr>
<td>Total nos.</td>
<td>83</td>
<td>94.4%</td>
<td>52</td>
<td>96.3%</td>
</tr>
</tbody>
</table>

Analysis

The table above shows the percentage of local content which propagate the cultural objectives as stipulated by the NBC. 26(29.6%) of 84 local content on NTA 2 and 7(13%) of 54 local content on STV seek, identify, preserve and promote Nigeria’s diverse cultures, 11(12.5%) local content on NTA 2 and 5(9.3%) on STV selects positive aspects of foreign cultures to enrich the Nigerian culture, 15(17.1%) local content on NTA 2 and 10(18.5%) on STV develop and promote the application of indigenous aesthetic values, 20(22.7%) local content on NTA 2 and 16(29.6%) local content on STV promote the development of a high level of intellectual and artistic creativity, and 11(12.5%) local content on NTA 2 and 14(25.9%) on STV foster generally acceptable moral, ennobling and spiritual values.

Cumulatively, 135(73.3%) out of 142 local contents broadcast on both NTA 2 and STV in the year 2012 projected NBC cultural objectives.

RQ 3: What areas of cultural learning are promoted through local content on NTA 2 and STV Lagos?
TABLE 3: Local content area of cultural learning

<table>
<thead>
<tr>
<th>Cultural elements</th>
<th>NTA 2 Channel 5</th>
<th>STV</th>
<th>Cumulative Frequency</th>
<th>Cumulative Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percentage</td>
<td>Frequency</td>
<td>Percentage</td>
</tr>
<tr>
<td>Customs &amp; tradition</td>
<td>13</td>
<td>14.8%</td>
<td>3</td>
<td>5.6%</td>
</tr>
<tr>
<td>Language</td>
<td>8</td>
<td>9.1%</td>
<td>4</td>
<td>7.4%</td>
</tr>
<tr>
<td>Norms &amp; values</td>
<td>22</td>
<td>25%</td>
<td>20</td>
<td>37%</td>
</tr>
<tr>
<td>Festivals</td>
<td>9</td>
<td>10.2%</td>
<td>5</td>
<td>9.3%</td>
</tr>
<tr>
<td>Rites &amp; rituals</td>
<td>1</td>
<td>1.1%</td>
<td>2</td>
<td>3.7%</td>
</tr>
<tr>
<td>Dressing</td>
<td>10</td>
<td>11.4%</td>
<td>5</td>
<td>9.3%</td>
</tr>
<tr>
<td>Music</td>
<td>6</td>
<td>6.8%</td>
<td>3</td>
<td>5.6%</td>
</tr>
<tr>
<td>Food</td>
<td>1</td>
<td>1.1%</td>
<td>1</td>
<td>1.9%</td>
</tr>
<tr>
<td>Total</td>
<td>70</td>
<td>79.5%</td>
<td>43</td>
<td>79.8%</td>
</tr>
</tbody>
</table>

### Analysis

The table above shows that 13 (14.8%) of the 84 local content on NTA 2 and 3 (5.6%) of the 54 local content on STV promote customs and traditions, 8 (9.1%) local content on NTA 2 and 4 (7.4%) on STV promote language, 22 (25%) local content on NTA 2 and 20 (37%) on STV promote norms and values, 9 (10.2%) local content on NTA 2 and 5 (9.3%) on STV promote festivals, 1 (1.1%) local content on NTA 2 and 2 (3.7%) on STV promote rites and rituals, 10 (11.4%) local content on NTA 2 and 5 (9.3%) local content on STV promote dressing, 6 (6.8%) local content on NTA 2 and 3 (5.6%) on STV promote music, and 1 (1.1%) local content on NTA 2 and 1 (1.9%) on STV promote food.

Therefore, 83 (79.5%) of the 88 local content on NTA 2 and 43 (79.8%) of the 54 local content on STV promote elements of indigenous Nigerian culture. However, 18 (20.5%) of local content on NTA 2 and 10 (18.5%) of local content on STV promote more than one element of indigenous Nigerian culture. Cumulatively, 113 (79.7%) out of 142 local contents broadcast on both NTA 2 and STV in the year 2012 promote indigenous Nigerian culture.

### Discussion of Findings

The analysis reveals that NTA 2 broadcasted more local than foreign content in 2012; with 88% local to 12% foreign content, while STV had 54% local to 46% foreign content. Therefore, the results show that television programming on NTA 2 in 2012 display a higher level of compliance to NBC broadcast standard of 70% local content, while television programming on STV in 2012 showed a 16% flout of the NBC local content programming standard.

There are local contents which do not project any of the five NBC cultural objectives. For example 83 (94.4%) of 88 local content on NTA 2 project NBC cultural objectives, while 52 (96.3%) of the 54 local content on STV project NBC cultural objectives. However, 22 (25%) local content on
NTA 2 project more than one NBC cultural objective, while 11(20.4%) local content on STV which project NBC cultural learning have more than one NBC cultural objective.

Another notable fact from this analysis is that most local content on NTA 2 projected objective A of NBC cultural objective (seek, identify, preserve and promote Nigeria’s diverse cultures, as seen on programmes. On the other hand, most local content on STV projected objective D (Promote the development of a high level of intellectual and artistic creativity).

Most local contents (25%) on NTA 2 promote cultural learning of the norms and values of Nigerian culture. Based on Table 2, NBC cultural objectives A (seek, identify, preserve and promote Nigeria’s diverse culture) is projected most in the local content on NTA 2 and this shows a significant connection to the promotion of the cultural learning of norms and value. On the other hand, most local content (37%) on STV also promote cultural learning of norms and values. This show a contradiction with the analysis on Table 2, which shows that most local content on STV project NBC objective D (promote the development of a high level of intellectual and artistic creativity). One would readily think that the area of cultural learning promoted would be either: dressing, music, or food, rather the addition of local contents which promote cultural learning of these three elements is only 16.8% of local content programmes on STV.

Conclusion

Based on the findings of this study, it is evident 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. 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. 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.

Recommendations

Television local content can become a better conduit for cultural learning when the following is done:

1. If there was ever a time for the NBC to adopt a working strategy for the regulation obvious that there need to ensure the implementation of the Code. A regular evaluation of local content should be done and stations who do not meet up to the standard should be sanctioned.

2. It is true that unlike government owned television which is funded by the government; private television has to raise funds to survive. However, this is no excuse for the broadcast of content that are contradictory to Nigerian indigenous culture. Well packaged local content 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 programme and the number of viewers it attracts. Therefore, local contents can equally be used to raise funds.

3. Private television owners in Nigeria should collectively set a standard for its broadcast content guided by the NBC Code. This is in order to correct the impression that they do not promote Nigerian culture.

4. As much as it is possible, hybrid content whereby local content are seen to propagate foreign culture on television should be discouraged. Such programmes should only be broadcast if it project positive aspects of foreign culture for the purpose of enriching the Nigerian culture and economy.

5. One of the sole factors militating against the relevant promotion of cultural learning on private owned television is the fact that television stations do not generate all of its content due to the high cost of producing and packaging programmes. However, management should ensure that as much as possible, every local content broadcast promotes cultural learning of at least one element of the Nigerian culture.

Reference


