

# ASSESSMENT OF NTA UZAIRUE BROADCAST MESSAGES FOR THE PROMOTION OF CULTURAL HERITAGE IN EDO NORTH SENATORIAL DISTRICT, NIGERIA

Odion Victor Acha,\* Andrew Asan Ate,\*

\*Department of Mass Communication, Edo State University, Uzairue, Edo State.

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## Abstract

This study, Assessment of NTA Uzairue broadcast messages in the promotion of cultural heritage in Edo North senatorial district Nigeria is a study of how community broadcasting helps in promoting the culture of the people of Edo North using NTA Uzairue viewers. The study focused on the six local government areas in Edo North which are Akoko Edo, Etsako Central, Etsako East, Etsako West, Owan East and Owan West local government areas. The study is anchored on the cultural imperialism and the cultural theory of the mass media. The mixed method was adopted using survey and in-depth interview as the instrument for data collection. Questionnaire was used to elicit responses from 400 respondents of different categories in the six local government areas in the senatorial district which are the focal points of the study while six staff of the station were also interviewed. The study found out that majority of Edo North people are exposed to NTA Uzairue and its programmes with viewership across the six local government areas in the senatorial district. The study also found out that the effects of NTA Uzairue as a community station in the promotion of cultural heritage of Edo North senatorial district is very high, the study found out that NTA Uzairue gives priority to cultural programmes. It was also found out that the inability of viewers to access the station on terrestrial platform and social media as well as inadequate power supply by electricity distribution company and language barrier are some of the challenges faced by the viewers who would have loved to be glued to the station. The study recommends that to improve the preservation and promotion of Edo North rich culture there should be more financing and support for community television stations as well as ensure that language barriers are addressed.

**Keywords:** Assessment, Broadcast Messages, Promotion, Cultural Heritage, Senatorial District

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## Introduction

Community broadcasting is directed at the residents of a certain area or community. It aims to promote the ideals of the community in which it is located rather than generating money. It supports the cultural values of the rural population and acts as an informational channel for them. (Ejiofor 2018). A

community broadcast media's primary goal is to improve the community in which it operates by presenting its diverse values. It promotes a people's cultural heritage while offering entertainment, education, and information. Since the public believes that anything that comes from the media is real, community broadcasting is also a highly effective

instrument for persuasion in the community and has the power to drastically alter society. (Ejiofor 2018) Broadcast media plays a crucial role in promoting cultural heritage because of its ability to persuade and add to culture Udene (2018). One may argue that the media controls the whole globe, particularly in light of the recent technological trend that has all but replaced human labor. The proliferation of mass media in recent times has led to the natural integration of knowledge into human existence. Nonetheless, everyone should be conscious of how community broadcasting affects the development of their own personalities as well as the environments in which they live, rather than merely accepting it.

The majority of the world's poorest people reside in the rural areas and are disproportionately reliant on the natural resources that the nation has to offer. By stepping up their cultural endeavors, rural residents who have completely embraced communal life also make efforts to preserve and uphold traditional values (Akpoveta 2012). The society, media and culture are interconnected in a triangular relationship. The media inform the society of the recent happenings including culture, therefore various programmes including cultural heritage are transmitted on television, radio and social media as they help create and protect the culture of the people. Programmes on television and radio can influence cultural activities of a people and also a particular culture can in turn influence broadcast activities in a particular society. Therefore culture and media interrelate and cannot be separated from each other as a result of the influence they have on each other. Experts allude to this development:

Culture involves the lifestyle of individuals; culture is the all-out lifestyle of a people. Culture can be characterized as the personality through which a specific identity of individuals is distinguished. Culture is a social heritage of man. It represents group's expectations. Man cannot create it bereft of group's influence. Therefore, it has not its individual connotation. Culture is necessary for our existence. Without culture we cannot be known. Each society regardless of how socialized or unseemly has its totality and lifestyle. This example or lifestyle is carried on starting with one age then onto the next. It is normally transmitted onto the youthful ones through different conduits of communication one of which is the electronic media which

comprise the radio, TV and web (Chinweobi-Onuoha, Ngene, Akata, and Ezenwa, 2019 p.16)

One of the main functions of the mass media as identified by Laswell (1984) is the transmission of cultural heritage as it focuses on value, and social norms from members of the society to their descendants. Anaeto (2007), interprets this function as the media's ability to transfer knowledge, values, norms and language of the society from one generation to another. The way of life of a people such as dressing, mode of eating, manner of speaking are preserved by the media, people's way of life in terms of dressing can also be preserved by the mass media. The same thing is applicable to certain cultural festivals which can be preserved for the sake of posterity by the mass media. (Ate, 2008).

Ate (2008) contends that culture can be divided into two, material and non-material culture. This indicates that culture affects every way of life of the people whether through inheritance or through consumption of other non-inherited traits. Cultural orientation is central to development and this development is brought about by the influence of the media. It is important to note that even individual education and interaction have cultural dimension. Our local mass media is continuously influencing and westernizing the Edo North culture and its manifestations; this may be because some news stories and broadcasting programmes have a bias towards Eurocentric materials. According to Simon and Ndoma (2016), a people's culture becomes contaminated when they are consistently exposed to explicit TV shows and films as well as images in newspapers, magazines, and online publications. They reasoned that, generally speaking, it was deemed abomination for an Igbo lady to appear in pants. These days, ladies don't simply wear pants; they look amazing while exposing the most vulnerable areas of their bodies. They claim that among the frequent locations where this regrettable, uncivilized display of impropriety is often perfected are our higher education institutions (Simon and Ndoma 2016).

There seem to be the imposition of foreign values, faith and psychology on our way of life through the mass media which have influenced the indigenous societies. Most Nigerians', particularly the young people not interested in their natural legacy has led to the sudden death of culture. Western culture mimicry has become the order of the day. For a hotshot, most Nigerian elitists and guardians currently resort to teaching their youngsters and wards English, the official/media language, leaving them with no social way of life. Furthermore, Simon and Ndoma (2016) argue that culture and the media are interrelated

concepts. Similarly, Ajala (1991) cited in Simon and Ndoma (2016) opines that the mass media urge individuals to accomplish the aims or objectives of the general public. These objectives are advanced by the media, which helps to encourage the desires of people and networks of communities to accomplish such objectives.

The media play important role in the society as the broadcast media such as television and radio are types of media that have impacted in the society with so many activities which could be seen and heard. Scholars confirm this position with emphasis on western influences:

Media ought to subsequently be utilized to situate the citizens in a manner they would see the significance of their way of life and furthermore help advance it. In the past, indigenous cultural programmes hardly exist in broadcast stations. This is to show how cultures are being treated and appreciated. People did not value their culture rather they want to emulate the westerners. An average man cannot confidently speak his language (Simon and Ndoma, 2016 pg.17)

The media showcase the various cultures in Nigeria and as one of the functions of the media, but the media do not just focus on the culture alone but also ensure that it is transmitted to other parts of the world for foreigners to be part and understand the cultural activities and heritage of people different from theirs. According to Nnadiukukwu and Anih (2020), the role of mass media especially television has been heightened beyond the role of informing, educating and entertaining the public. Indeed, television in particular has become a powerful tool in raising awareness as well as shaping public opinion. It has the capacity of enriching our culture by branding it for external consumption as well as for greater internal appreciation and utility. This study evaluates the potency of community broadcast messages for promotion of cultural heritage in Edo North beaming a searchlight on NTA Uzairue.

### **Statement of the Problem**

Television as a medium for education, enlightenment and entertainment has created content that promote cultural activities, educational activities, and health activities. As a means of transmitting cultural heritage the media especially television through its audio visual nature has impacted on the culture of most communities in Nigeria. Media is widely taken as a tool to promote and create awareness and help people positive behavioral changes in the society.

It has been often credited for development of society. Nonetheless, role of media has been a subject of considerable speculations. There are views that media play absolute dominant role in development and promotion of culture (Umobuarie, Olley & Agboh 2021).

However, despite television's capacity to promote cultural activities, there are still complaints of not actually promoting the cultural heritage of the people as expected as many believe that the broadcast media is promoting popular culture which some see as responsible for the wearing away of the cultural values of the Edo North people, while others believe that the media has not given enough attention to the cultural heritage of the people through its daily programme schedule. Therefore, there is need to evaluate and assess the patterns in which broadcast media such as NTA Uzairue presents its programmes that reflect the Edo North culture and traditional heritage. Therefore the study set out to assess community broadcast messages of the Nigerian Television Authority Uzairue in promoting the culture of the Edo North people of Edo State, Nigeria.

### **Objectives of the Study**

The broad objective of this study is to assess NTA Uzairue broadcast messages in promoting cultural heritage of Edo North Senatorial District. The specific objectives are to:

1. Ascertain the level of exposure of NTA Uzairue programmes to viewers
2. Find out whether NTA Uzairue accord priority to cultural programmes.
3. Find out how NTA Uzairue determine cultural programmes to the viewers
4. Ascertain whether the cultural programme of NTA Uzairue enrich the heritage of Edo North people.
5. Evaluate the challenges faced by viewers when consuming the broadcast media messages on cultural heritage of Edo North people.

### **Research Questions**

1. What is the level of exposure of Edo North viewers to NTA Uzairue cultural programmes?
2. To what extent does NTA Uzairue accord priority to cultural heritage programmes of Edo North people?
3. How does NTA Uzairue determine her cultural programmes to promote the cultural heritage

of Edo North people?

4. To what extent does NTA Uzairue cultural programmes enrich the cultural heritage of Edo North People?
5. What are the challenges faced by viewers when consuming NTA Uzairue's broadcast messages on the cultural heritage programmes Edo North people?

## **Conceptual clarification**

### **Overview of Culture**

Human communities are formed in large part by the intricate and multidimensional concept of culture. It encompasses many different elements, including language, the arts, social norms, and morals. It also encompasses customs, beliefs, and behaviors. People use their culture to shape who they are and how they interact with people in their communities. It provides a framework for understanding the world, forming opinions, and directing actions. Through the acquisition of common meanings, knowledge, and behaviors through culture, people learn how to navigate their social contexts. It is necessary for creating a feeling of community, establishing social cohesion, and cultivating a sense of shared identity. Every human society has distinctive customs that make it unique. Thus, the everyday communication styles, values, and material realities of such a society have been shaped by the cultural orientation that has been passed down from generation to generation. According to Russell (2008), "man has merit additional to those, which have made union the most numerous of large mammals" It is possible to refer to all of these characteristics—which are uniquely human—as cultural. Put differently, cultural norms shape how people behave and establish the roles and minimum standards of behavior that members of a community are expected to uphold.

Ezeh (2017) defines culture as everything of a person's actions, thoughts, and judgments about what is good and bad. It also covers the way people think, feel, learn, and instruct. He goes on to say that culture is what sets humans apart from other living things and that it cannot be merely defined as a way of existence because animals also have methods of being. Because of this, humans are not allowed to engage in some public behaviors that animals engage in, such as open sexual interactions or the extermination of members of their own species for food. This implies that culture makes humans social beings able to connect to one another, respect the viewpoints of others, and be

respected in return.

Igbafe (2013) defines culture as the integrated pattern of human knowledge, beliefs, customs, taboos, codes, institutions, tools, and works of art, rituals, ceremonies, and other related components. He makes the argument that culture evolves in large part because of man's capacity for learning and transmitting knowledge to future generations. According to Bellington's (2018) definition, culture is the complex system made up of the habits and abilities that an individual acquires over their lifetime as a part of a community. Mustapha (2020), citing MacBride (1980), asserts that culture is the sum of human additions to the natural world. According to Nwodu (2017), it is a historically inherited pattern of symbolic meaning that individuals utilize to share, transmit, and develop their life experiences and outlook. The assertion made by Nwodu (2017) that all of a people's common customs, ideas, worldviews, and language constructions are included in their cultural values should not be surprising. According to him, a people's culture has a unique way of fostering harmony and a sense of community among its members.

In this case, it is important to keep in mind that a people's worldview, moral code, and distinctive behavioral patterns are shaped by their culture. Ukala (2012) asserts that culture includes perceptions, interpretations, and understandings of life and its phenomena in addition to actions and methods of doing them. He continues by saying that there are several ways to build both the concrete and intangible aspects of culture. He claims that the definition of "material culture" is the appearance of palpable, tactile artifacts as a result of human labor. Architectural components, tools, fine and practical arts, crafts, artifacts, household goods, apparel, and costumes are just a few of the products he enthroned. He makes the point that non-tactile goods, including greetings, curses, hospitality, hostility, observances, conventions, beliefs, vocations, science, and technology—among them, climatic, household, and festival performances—are other ways in which a people's ideology manifests itself. Ukala (2012) also makes a distinction between the two. He contends that material culture is predicated on the physical manifestation of an idea, but nonmaterial culture draws inspiration from an individual's mental, emotional, and spiritual disposition. In his conclusion, he claims that this helps in shaping and molding material items for them to eventually grow and perhaps even become new elements of our material culture. Nigeria's 1988 Cultural Policy, according to Ukala, is one policy document that captures the idea.

The paper conceptualizes culture as:

The entirety of a people's developed

way of life, which sets them apart from their neighbors, is an endeavor to satisfy the demands of surviving within their social, political, economic, artistic, and religious conventions and organizational structures. (Ukala, 2012, Page 34)

Okoye opines that the (2019). The culture of Africa is optimistic and humanistic. It is our sense of unity and fraternity, the soundness and effectiveness of our moral principles and historical statecraft, and our unwavering hospitality. This submission's central idea is that every culture is unique, with its own mythology, history, values, and quirks that set it apart from others. Africans, for example, have unique cultural values that have persisted through the ages. Culture is the vast array of human experiences, opinions, traditions, and creative expressions that mold our identities and civilizations. It consists of the material and spiritual elements that comprise our legacy. Tangible cultural heritage is defined as tangible objects, structures, and environments that serve as physical reminders of a culture's past (Chukwu and Ogunboyowa 2022). These tangible elements provide a tangible link to tradition, history, and workmanship. They serve as powerful reminders of the achievements, creativity, and ingenuity of past generations.

Among other works of art, tangible cultural heritages include architectural works or buildings, defensive walls and ditches, crafts, tools, ivories, cowries, paintings, textiles, pestles, mortars, iron furnaces, knives, foods, wooden objects, tombs and graves, temples, dresses, pottery and potsherd, pavements, monuments, and books. Chukwu and Ogunboyowa (2022) state. Morals, traditional maxims, proverbs, stories told by moonlight (known as akukoifo/egwuonwa among the Igbo of eastern Nigeria), adages, lullabies, poems, riddles, incantations, values, unity and oneness, praise songs like oriki, recitations of African traditional religious practices like the Ifa verses among the Yoruba of western Nigeria, and other elements of communities' cultural heritages are examples of intangible cultural aspects of culture. As Ogundele (2014) puts it, culture "both has a physical and non-physical character".

Many individuals in the community become accustomed to greeting their elders with bows, genuflects, and kneeling as a result of seeing plays, dramas, movies, and other forms of performing arts. People's lives show the importance of culture in both developed and developing countries. Because people are bound by their common cultural identity, culture serves as a uniting factor. Thomas Hoffman contends that a strong sense of cultural identification enhances the probability of harmonious cooperation amongst

individuals from different cultural backgrounds. People use cultural artifacts to try to adjust to challenges and surroundings. The importance of cultural legacies to all countries, especially emerging ones like Nigeria, cannot be overstated. This is because of its significance for commerce, tourism, history, aesthetics, education, and research. In terms of history, education, recreation, and economy, heritages represent the richness of extinct and contemporary societies that have been preserved and transmitted from one generation to the next.

### **Broadcast Messages**

The intended audience is connected to broadcast messages, which promotes easy public communication. The purpose of these communications is to raise public awareness of particular goods, concepts, or broadcasts. The act of broadcasting is the distribution of produced material to a sizable audience through the use of two parties or telecommunications technology. According to Marshal McLuhan in Adefarati (2010), broadcasting is a type of mass communication in which messages are sent to a sizable and dispersed audience. According to McLuhan, broadcasting is a medium that centralizes information and broadens our senses. On the other hand, broadcasting, according to Harold Lasswell, mentioned in Umobuarie et al. (2021), is a mass communication technique that entails the delivery of messages to a sizable and distributed audience. According to communication theorist Wilbur Schramm, broadcasting entails the dissemination of messages to a large and varied audience from a centralized source. (Umobuarie et al, 2021).

According to Moemeka (2016), broadcast media messages are sent faster than print media and intended for both literate and illiterate audiences. However, they vanish as soon as they are sent. Broadcast messages can be sent via radio, television, the internet, or any other communication media. Any broadcast message that is delivered is absorbed by the intended audiences, who then give it the necessary interpretation based on their comprehension of the message. Public, private, and community broadcasting are all possible, which is why this research is focused on community broadcasting.

### **Community Broadcasting**

In the realm of communication and media, community broadcasting is a novel and significant concept. It is an example of a grassroots, decentralized approach to media creation and distribution that gives local people the power to tell their own stories and be

heard. The concept of community broadcasting may be summed up as a group of independent, nonprofit media organizations that are overseen and managed by the communities they cover. They act as the "third pillar" to other forms of broadcasting and are a vital part of a vibrant, pluralistic media industry. The first step in creating and preserving a legislative framework that promotes the growth and operation of a sustainable community broadcasting industry is defining the term "community broadcasting" precisely. In contrast to commercial and public broadcasting techniques, community broadcasting emphasizes community participation, diversity, and participatory content generation (Adefarati, 2010). Encouraging inclusion and social cohesiveness while attending to neighborhood needs and interests is the primary goal. The meaning of "community broadcasting" varies depending on the context, breadth, and place of one's experience. Whatever perspective one takes, one thing is certain: community broadcasting is a kind of media ownership and operation where a station like this is owned and operated by the local population. The fact that community broadcasting is produced, disseminated, and received by the public on their terms is one of its characteristics. Democracy is "broadcasting of the people, by the people, and for the people," as former US President Abraham Lincoln put it. Ekwe and Umeh (2009) linked this tactic to that definition. Here, the community members make all of the decisions regarding the programs, including how they are funded and run. According to Ejiofor (2018), one of the main principles of community broadcasting is that the organization is owned and operated by the community it serves. Decision-making authority and control are delegated to community members, guaranteeing that the data is relevant to local concerns and interests. In contrast to Ejiofor's viewpoint, Ibrahim and Laba (2021) noted that ownership and administration of community broadcasting varied from country to country or state to state. In the United States of America, community broadcast stations are established and managed by the community via collaborative efforts; this does not exclude occasional government participation. There, eighty-five percent of the staff are volunteers. A comparable situation may be seen in Thailand, a country with 3,000 community radio stations. Sweden is in the same boat.

Being a community-owned and -operated non-profit organization, it must address the needs of the community it serves by fostering its development within progressive perspectives in favor of social change and democratizing communication through community engagement initiatives tailored to each particular social setting. Estrada (2011) Whether it is broadcast on television or radio, community radio must

be based on public ownership, have a non-profit mission, and be completely different from government or commercial radio stations. Community radio ownership has to be centered on the neighborhood, recognize local organizations, and—above all value diversity.

### **Nigerian Television Authority**

By decree 24 of General Olusegun Obasanjo's 1977 military administration, all of the nation's stations came under the federal government's jurisdiction and were renamed Nigeria Television Authority NTA. This led to the creation of the Nigerian Television Authority. The following stations came together to form NTA: Nigeria Broadcasting Corporation Lagos, North West TV Sokoto, Kano State Television Kano, Rivers State Television, Benue-Plateau Television, Eastern Nigeria Television Enugu, Western Nigeria Television Ibadan, and Mid-Western Television Benin (Omobuarie et al. 2016). The following is how the Nigerian Television Authority operates:

- I. Serving as a point of contact between the federal government and the zonal operation
- ii. Running a form that allows stations to share money
- iii. Encourages the preservation of Nigeria's cultural legacy;
- iv. Plans and oversees the operations of the whole television network;
- v. Ensures the smooth operation and upkeep of standards; vi. Supplies material for affiliate stations
- vi. Plans, supplies, and offers financial support in order to broadcast educational events and entertain the audience
- vii. Designates the program to be aired
- viii. Guarantees Nigeria's unity and oneness as a one, indivisible nation
- ix. Creates production facilities
- x. And makes certain that information reaches the local level (Nigerian Television Authority Handbook, 2019).

There are currently 101 NTA stations in Nigeria, with three community stations situated in each of the 109 senatorial districts, all with the goal of reaching the grassroots. This was done in an effort to make sure that the NTA program reached the communities and grassroots, as the NTA leadership, led by Ben Murray-Bruce, created community stations in 2002 along with network stations to reach out to zones. NTA Lagos,

NTA Portharcourt, NTA Benin, NTA Ibadan, NTA Enugu, NTA Markurdi, NTA Sokoto, NTA Kaduna, NTA Maduguri, and NTA Jos are the NTA network centers, also known as zonal centers. A zonal director oversees each network center. The Nigerian Television Authority Handbook 2019 states that these network centers also function as the state NTA stations, with community stations operating in the other two senatorial districts of the state.

The subject of this piece is NTA Uzairue, one of the NTA community stations.

### **Nigerian Television Authority Uzairue**

On December 8th, 2009, NTA Uzairue was established and put into operation by Dora Akunyili, the then-minister of information. The station is situated in Jattu, a village in Edo North, Nigeria's Uzairue Etsako West Local Government Area, among the highlands. Since its founding, the station has been required to provide material for the network center, with a focus on cultural events, and to support the numerous community activities within its purview. It also acts as a channel that gives viewers in Edo North access to the NTA's network services in Abuja. In addition to obtaining and disseminating news, NTA Uzairue is expected to make sure that the cultural activities of the people of Edo North are represented in the program's content (Nigerian Television Authority Handbook, 2019). The stations' responsibility is to make sure that their programming adheres to the NBC requirement of having 70% local content. A significant portion of the broadcast is devoted to cultural events, aside from news coverage and sponsored programming. With the motto "You can't beat the reach," NTA prides itself on being the largest television network in Africa. Its mission is to provide excellent television services worldwide and project the true African perspective. Programs from NTA's community stations are sent to the network centers as contributions to the Authority, who in turn use the various programs in the network service (Nigerian Television Authority handbook 2019).

### **Edo North Senatorial District, Location and Cultural Heritage**

The Edo North senatorial district was established politically in 1991 by the military government in order to represent local interests in the National Assembly's upper house. The Afemai people of Edo state, who live in the northern region of the state, go by that name (Ayeni 2020). The Edo North Senatorial District is made up of six local government areas: Owan East and Owan West, Etsako Central, Etsako East, Etsako West, and Akoko-Edo. With Auchi serving as the administrative headquarters, the total population of

Edo North is 1412100 (National Bureau of Statistics, 2023). The National Bureau of Statistics 2023 provides the following breakdown of the population prediction for the six local government areas of Edo North: Akoko-Edo local government - 386,400; Etsako Central - 139,200; Etsako East - 217,700; Etsako West - 294,000; Owan East - 228,500; and Owan West - 146,300. The majority of the population works as farmers and dealers, dealing in various farm products. The three main religions practiced by the populace are Islam, Christianity, and traditional beliefs.

The heads of the several clans that make up Edo North are determined by the clan gazette. Auchi, Uzairue, South-ibie, Jagbe, Aviele, and Awain are among the clans in Afemai land in the Etsako West local government area; Uwanno, Weppa, okpekpe, Okpella, and Three Ivie are in Etsako East; Avianwu, Ekperi, and South Uneme are in Etsako Central; Iuleha, Sobe, Ora, and Ozalla clans in Owan West; and Emai, warrake, Ivbiaro, Otuo, Ihievebe, Uokhai, and Erai clans are in Owan East. Many clans are gathered under the national recognition of the Akoko-Edo local government districts since some are not supported by historical formation. The principal names of the countries in the local government are Igarra, Okpameri, Egbigeri, and Uneme. There are several cultural legacies in Edo North that have previously been promoted by the media. Although they engage in various cultural activities, the people are similar.

The age group system, which dates back to pre-colonial Afemai country, is a shared cultural legacy among the people who are today known as the Edo North people. An all-encompassing socio-cultural institution, the age grade system in Afemai goes back 350 years and is found in various traditional communities in Africa and other parts of the world. Osiki et al. (2016) remarks thus:

The socio-cultural inventiveness of people in their pursuit of cultural preservation, self-aggrandizement, amusement, leisure, social stratification, leadership development, and socio-cultural and political advancement may have given rise to institutions. Age-grade systems were important in several traditional African groups' sociocultural and political realms, helping to set one society apart from another (Osiki et al, 2016, pg.11)

The cultural legacy of the North of Edo plays a similar significance to that of other African nations, which is why there are several traditional festivals dedicated to maintaining the traditions. The age-grade system differs from community to community, but the goal remains the same since initiates are tasked with maintaining order, safeguarding the safety of people and property, clearing roads, and burying the deceased

in the community.

**Theoretical Framework.**

**Cultural Theory of Mass Communication**

The fundamental premise that underlies all facets of cultural theory, according to Baran, is that in the cultural theory of mass communication;

Our experience and reality are social constructions that are always in motion. Rather than being sent, delivered, or otherwise conveyed, they actively digest the information, rearrange it, and save just that which is necessary to meet culturally established demands.

This suggests that television and other mass media are a means of sharing, preserving, mending, and transforming culture in each given circumstance. Baran tries to shed further light on this by stating that audiences and media negotiate "meaning" and even "effects" through their interactions within the culture. This indicates that regardless of a society's size, population, or location, the mass media is an instrument that aids in the promotion and maintenance of that society's culture. It also represents the idea that mass media plays an important role in both preserving and advancing a people's unique culture. Our idea applies to our study since it is impossible to undervalue the importance that television plays in promoting cultural heritage all throughout the world, but particularly in Edo North, Nigeria. Cultivation analysis, a branch of cultural theory made popular by Gerbner et al, provides compelling evidence of the ability of television stations to both cultivate and stabilize social patterns through their programming and imagery.

The idea explains everything required to vigorously revive Nigeria's cultural legacy as well as how to use the mass media, particularly Nigerian Television Authority, to develop and popularize the legacy. Since television is a major socialization tool for our kids and young adults, mass media, in particular, can support and preserve our native culture while fostering long-term social and economic growth. To ensure our survival as a people, it is crucial that cultural identities and traditional history are presented in an improved manner today, packaged for consumption even outside the borders of the state.

**Methodology**

This study employed a mixed method of data collection which are the survey research design using questionnaire and interview as instruments method. The Taro Yamane method was used to get the sample size of 400 out of the entire population of 1,412,100 projected populations for Edo North by the National Bureau of Statistics in 2023. The sample was

distributed accordingly in the six local Government Area using percentage of the number of residents per local Government. Six staff of Nta Uzairue were also interviewed about the station's programmes.

**Data Analysis/Discussion of Finding**

The quantitative aspect of the data analysis was interpreted with the use of The 23 edition of the Statistical Package for Social Sciences (SPSS) to evaluate the field data, and tables were created to show the findings while the qualitative aspect was thematically analysed. A total of 400 questionnaires were distributed to the respondents across the six Local Government Areas in the Senatorial District.

**Data Analysis and Discussion**

**Table 1:** What is the level of Exposure to NTA Uzairue?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very High	253	63.3	63.3	63.3
	High	79	19.8	19.8	83.0
	Low	29	7.3	7.3	90.3
	Very low	39	9.8	9.8	100.0
	Total	400	100.0	100.0	

**Source:** Fieldwork by the researcher, 2024

The table above shows that the level of exposure of residents of Edo North to NTA Uzairue is very high 253 respondents.

**Table 2:** How will you assess the level to which NTA Uzairue accord priority to cultural promotional programme in your area?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very High	165	41.3	41.3	41.3
	High	145	36.3	36.3	77.5
	Can't Say	30	7.5	7.5	85.0
	Very Low	51	12.8	12.8	97.8
	Low	9	2.3	2.3	100.0
	Total	400	100.0	100.0	

**Source:** Fieldwork by the researcher, 2024

The above shows that NTA Uzairue accord priority to cultural programmes.

**Table 3:** To what extent does NTA Uzairue cultural programme enrich the cultural heritage of Edo North people

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	To a very large extent	210	52.5	52.5	52.5
	To a large extent	88	22.0	22.0	74.5
	Can't Say	102	25.5	25.5	100.0
	Total	400	100.0	100.0	

**Source:** Fieldwork by the researcher, 2024

From the above table it would be seen that NTA's cultural programmes enrich the culture of Edo North people 74.5 percent of respondents which is 298 of the sample size put together are saying it enrich the culture to very large extent and to a large extent.

Table 4: Do you think there is any challenge facing the promotion of cultural heritage programmes on NTA Uzairue?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Yes	322	80.5	80.5	80.5
No	59	14.8	14.8	95.3
Can't Say	19	4.8	4.8	100.0
Total	400	100.0	100.0	

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Source: Fieldwork by the researcher, 2024

From the above analysis 322 respondents can say in the affirmative that there are challenges facing why some people do not watch NTA Uzairue

### Qualitative Data Analysis

The Data analysed in this section was obtained from in-depth interview of six staff of the station of study NTA Uzairue to answer the Research question 3 and also give credence to the data gathered from across the senatorial district.

#### Theme 1: background position and experience of participant

The participants are mostly educated in their various specializations. They are staff of NTA Uzairue and possess the understanding of the programmes of the station the six participants were selected from the six departments in the station.

**Participant 1:** The head of programmes department, male Christian and married.

**Participant 2:** The head of finance department who is a male Christian and married.

**Participant3:** The head of marketing department, male Christian and married.

**Participant4:** The head of engineering department, male Christian and married.

**Participant 5:** A principal reporter who is married with children, Christian by religion.

**Participant 6:** A female who is the head of administration, married with children, Christian by religion.

#### Theme 2: How does the station determine her cultural programme

Majority of the participants are aware of how the programmes department determines the cultural programmes of the station except participants 2 and 4

who said they don't know how the programmes are determined because they are not part of the department where such issues are discussed.

#### Theme 3: When does the station air her cultural programmes

All the participants in the interview agreed that the cultural programmes are aired daily and each on weekly bases depending on the programme schedule which is prepared quarterly in line with the network schedule from the NTA Headquarters Abuja. They agreed that the programmes are aired between 5.pm and 6:30 pm and also 7: 30 pm in some cases. They also agreed that some festivals and cultural programmes which are mini documentaries are used as fillers by the technical directors on duty. Apart from participant 2 other participants agreed that the cultural programmes are aired regularly.

#### Theme 4: Feedback from the audience about the cultural programmes of the station

The whole participants agreed that there is always feedback from the audience who commend the programmes while others also call attention to their communities' cultural programmes to be used in the station as a way of carrying them along.

#### Theme 5: Impact of the cultural programme on the audience

All the participants agreed that the cultural programmes of NTA Uzairue impact in the culture of Edo North through the creation of cultural awareness and sensitization as many communities invite the station to showcase their cultural festivals, age group, cultural dances and major occupations. Cultural programmes from the interviews are some of the major selling programmes in the station as a result of its high patronage.

#### Theme 6: The cultural programmes of the station

The cultural programmes of the station that are impactful in the station are Afemai magazine programme, Afemai Heritage, Our Dances, Age Group celebration, Masquerade shows, as agreed by all participants except participant number 4 who added local Weaving, Blacksmithing of Uneme people and local drama which others say are no longer on air.

### Discussion of Findings

The quantitative aspect of the research the data presented in the document provides valuable insights into the socio-demographic characteristics of the respondents. The distribution of respondents by age indicates that the majority of participants fall within the age range of 30-40 years, accounting for (32.5%) of

the total respondents. This is followed by the age groups of 41-50 years (27.8%) and 20-30 years (16.5%). It is worth noting that respondents aged 61 and above had the lowest frequency of response at (11.3%). In terms of gender distribution, the data shows that there were more male respondents (57.8%) compared to female respondents (42.3%). Regarding marital status, the majority of respondents were married (60.5%), followed by single individuals (21.8%). Divorced individuals accounted for (5.8%) of the respondents, while widowers constituted (12%) of the sample. These findings suggest that married individuals were more likely to participate in the survey.

In terms of educational qualifications, respondents with a Higher National Diploma (HND) had the highest representation, accounting for (23.3%) of the total sample. This was followed by those with a Senior Secondary Certificate Examination (SSCE) at (21.8%), and respondents with an Ordinary National Diploma (OND) or National Certificate of Education (NCE) at (21%). Respondents with a First School Leaving Certificate (FSLC) made up (11%) of the sample, while those with a Master's degree (MA/MSc) constituted only (3.3%). A small percentage (0.8%) had other educational qualifications not specified. The occupation distribution revealed that civil servants or government employees had the highest representation, accounting for (42.8%) of the respondents. Unemployed individuals constituted (22.8%) of the sample, while self-employed individuals made up (21.8%). Retirees accounted for (12.8%) of the respondents.

The distribution by sex shows that more male were reached with 231 responses of (57.8%) while females stand at 169 with (42.2). This indicates that more male were given the questionnaire to fill.

Result of the data collected shows that (83.3%) agreed to have access to NTA Uzairue which shows a high access to the station by the residents of Edo North Senatorial District whose opinions were sampled for the research. On the level of exposure to NTA Uzairue, 50% of the respondents are very highly exposed to the station with 25% highly exposed to the station which indicates that about 75% of the respondents are exposed to the station in one way or the other.

The level to which NTA Uzairue accords priority to the promotion of cultural programmes in Edo North can be seen as high as 41.3% of the respondents replied very high to the questionnaire while 36.3% replied high, a cumulative of 77.6% of the total respondents saying that NTA Uzairue accords priority to the promotion of cultural heritage of Edo North people.

The programmes department is solely responsible for the determination of cultural programmes which are sourced from cultural festivals, age group initiation, dances, masquerade dances, archaeological sites, and other aspects as decided by the department and also

through suggestion. This answers the research question three of how the NTA Uzairue determines her cultural programmes.

To answer the research question 4, the findings from the survey show that NTA Uzairue cultural programmes enrich the cultural heritage of Edo North people with a cumulative of 298 respondents accounting for 74.5% of the total respondents. Despite the effects of the station in promoting the cultural heritage of Edo North people from the survey, 80% of the respondents believe that there are challenges facing the station which are making it difficult for others to access the station. They believe that poor power supply by the electricity Distribution Companies, language barrier because there are some programmes in local dialects that others may not understand, its existence only on startimes, lack of interest and not being on terrestrial platform are some of the challenges facing the station in promoting the cultural heritage of the Edo North people. In the qualitative aspect of the research which entails the use of in-depth interview to elicit responses from six staff of NTA Uzairue, they affirmed that the station promotes the cultural heritage of Edo North people.

### **Conclusion/Recommendations**

It is clear from the statistics that the survey included a wide variety of respondents in terms of age, gender, marital status, level of education, and employment. For additional research and decision-making, the findings offer insightful information about the respondents' socio-demographic traits. The results are consistent with the goals of the investigation and with the theoretical framework that was used. The cultural theory of mass media served as the foundation for the investigation. This idea addresses how the media interacts with society and how its influence shapes a particular society. Community broadcasts prioritize diversity and inclusion and can reflect the distinct cultural expressions, customs, and beliefs of a particular community. It also provides a platform for marginalized populations and underrepresented voices to be heard. Television is one of the mass media's tools for sharing, preserving, mending, and transforming culture in any given civilization.

The study supported the conclusions of the several literatures that were examined throughout the project, which stated that community broadcasting is essential for maintaining and advancing cultural legacy as well as for fostering social cohesion, cultural variety, and intercultural conversation. Since NTA Uzairue complies with the National Broadcasting Commission (NBC) Act as amended in 2020, which mandates that all indigenous stations in Nigeria broadcast 75% local content to promote Nigeria's cultural heritage, the

respondents' responses clearly articulated the mass media's cultural theory.

The following recommendations are made:

1. More studies should be carried out to investigate the causes of the greater representation of particular demographic categories, such as the disproportionate number of married people and government employees. This can assist in identifying underlying causes and offer a more thorough comprehension of the results.
2. Appropriate stakeholders should factor into consideration the gender disparity in the sample and make sure that initiatives are taken to promote higher female involvement in surveys and research going forward. That treatments, policies, and programs are pertinent and adaptable to shifting demographics.
3. To improve the preservation and promotion of Edo North's rich legacy, there should be more financing and support for community television stations, especially in rural regions, and cooperation with cultural institutions.
4. The energy Distribution Companies' consistent provision of public energy would significantly boost television station viewership.
5. To encourage more people to participate in the station's cultural programming, programmes from the various dialects should always be subtitled into English to prevent language barrier.

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