

## MASS MEDIA AND CULTURAL RE-ORIENTATION IN NIGERIA: PROSPECTS AND CHALLENGES

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### Abstract

*This study examined the positive correlation between the mass media and cultural preservation and re-orientation in Nigeria. The study maintained that the mass media are parts and parcels of the people's culture and that culture is learned and transmitted through the mass media. This paper adopted the qualitative research method and reviewed the available literature in the field of media and cultural studies. The mass media are reputed to play a crucial role in cultural mediation and the culture industry is made up of the mass media industry. This work posits that culture constitutes the whole life of a people which includes their customs, habits, beliefs, religions and crafts, language, technology and dance among others. The mass media are the custodians of culture and they also enhance the transmission of cultural and social heritage from one generation to the other. The prospect of the mass media in facilitating cultural re-orientation lies in their power to frame and set agenda for the people based on their programmes and programming geared towards mental re-adjustment and positive thinking towards growth and betterment of the country. This paper noted that the major challenge facing the mass media in attempting cultural re-orientation is the diverse ethnic and multi-cultural nature of Nigeria. The study recommended that the mass media should hype the truth, transparency, patriotism and altruistic leadership as a panacea to any impediment against the entrenchment of acceptable cultural values in Nigeria.*

**Keywords:** Mass Media, Culture and Cultural-Orientation

### Introduction

There is a positive correlation between the mass media and culture in any society. The mass media serve as the purveyor and custodian of culture and are parts of the cultural instruments, which have the functions of informing, educating, entertaining and persuading the people within and across different cultures. The mass media are indisputably the vehicle for cultural dissemination. Bassey, (2021) observes that

contemporary culture and society are permeated by the mass media to the extent that the media may no longer be conceived as being separate from cultural and social institutions. Quoting MacBride Report, Akarika (2018) observes that the mass media are major carriers of culture through their ability to influence attitudes, motivate and foster the spread of behaviour patterns, which can bring about social integration. In our contemporary world, the mass media

supply the cultural relics and artefacts and also shape cultural experiences of millions of people across the world. For many people, the mass media are the principal means of access to culture and all forms of creative expression. As Bassey (2021: 57) puts it, “the information role of the mass media primarily hinges on their ability to provide the latest news to members of the public to keep them abreast of current happenings in the society.”

According to Ngonso *et al.* (2023a), in every human society, the mass media which are channels of communication, occupy a special place because of the special roles they play. The mass media organs of radio, television, films, newspapers, magazines, books and of late, the internet and the new media, are channels where behaviours and cultural values and beliefs are transmitted and promoted among people within and across cultural divides. The mass media industry plays crucial role in cultural mediation and the culture industry is made up of the mass media industry.

### **Justification for the study**

The mass media are saddled with the responsibility of transmitting the cultural heritage of a people. Transmission of cultural heritage presupposes the dissemination of information about the values, preferences and orientation of the society. The mass media can permeate the society, become intertwined with, and influence other fields or social institutions, such as democracy, politics, economy and health. This is a phenomenon called *mediatisation*. According to Bassey (2021: 56), “*mediatisation refers to the influence that the media exert on a variety of phenomena in the society.*”

Over the years, Nigeria as a country has been plagued with the malaise of indiscipline, corruption, nepotism, ethnicity, social and cultural discrimination, *marginalisation* of minority groups, fraud, hatred, suspicion, trust deficit, religious bigotry, embezzlement and squandering of national resources by the privileged groups. Lately, the country has witnessed an unprecedented spate of violent crimes such as ritual killings, kidnapping, banditry

and ethnic wars among communities that hitherto lived peaceably over the years. The country is in dire need of a culture of discipline, patriotic citizenship and altruistic leadership.

Against the backdrop of cultural norms and cultivation theories, the mass media can cultivate and create a sense of what is real and legitimate by their influence on our perceptions of what is right and acceptable in our culture. Given this premise, this paper examined the prospect and the challenges of the mass media in the attainment of cultural re-orientation in Nigeria.

### **An overview of culture**

Culture is generally seen as the ways of life of a people. It involves the physical environments, tools, artefacts, values and belief systems. Isa (2005) asserts that culture means the ways of life of a people in everything including dances, folk music, folklore, history, arts and crafts. It also includes commerce and industry, laws and customs, medical theory and practices, games, celebrations, ruling ideas, mythologies, proverbs, philosophy, modes of production, social relation and even religion. The import of this elaborate definition of culture is that no meaningful discussion on a set of people can be complete without a reflection of their culture. According to the author, culture gives identity to a people especially its aspects of life and it is a dynamic process of growth. Asemah (2011) explains that culture is the learned behaviour of members of a given social group. The author further notes that culture is a term used by social scientists to refer to a system of symbols by which meaning can be understood, shared and expressed among people. Culture encompasses the philosophy and ideologies of a particular people within a social milieu. It is the whole life of a people which includes their customs, habits, beliefs, religions and crafts, language, technology and dance among others. It also comprises the rules and regulations that govern the behaviours of people of a given society. Culture is society-based and every society is known by its culture. Hasan (2013) posits that

culture is a complex whole that includes knowledge, belief, art, morals, laws, customs and any other capacities and habits acquired by man as a member of the society. Hence, culture is synonymous with learned behaviour, social heritage, super organic and design of living.

McQuail (2010) notes that culture is something collective and shared with others and as such there is no person without individual culture. Other characteristics of culture, according to McQuail, are that culture has some symbolic form of expression; it has some pattern, order or regularity and some evaluative dimensions. Asemah (2011) identified some characteristics of culture to include:

- (i) Culture is a societal creation meaning that each society has its peculiar culture with different symbolic interpretations; this explains why each society has its peculiar beliefs, norms, customs and social institutions.
- (ii) Culture is transmissible from one generation to the other for organised social life to continue. Since culture is transmissible, each community evolves its peculiar process of socialisation from the family level to the community.
- (iii) Culture is learned in the sense that the process of cultural transmission is organised within social institutions like the family, schools, age groups and places of worship.
- (iv) Cultural values are shared and enforceable within the society that evolves the culture. This explains why cultural norms are binding on members of a given society who share the same values. In some communities in Cross River State in Nigeria that celebrate the new yam festival yearly, no member of such communities will eat the new yam before the festival.
- (v) Culture is dynamic implying that no culture is static. Culture emerges as the need arises, flourishes and becomes

institutionalised when seen as indispensable for societal well-being, and declines in importance when its functional relevance is in doubt.

Baran (2013) posits that culture serves a purpose by helping us to categorise and classify our experiences; assisting us to define our world and our place in it. "Culture is the world made meaningful; it is socially constructed and maintained through communication,"(Baran, 2013: 14). Since culture is dynamic, it is often transmitted from one generation to the other through communication. Culture and the mass media of communication are intrinsically related. This view supports the assertion by Udoudo and Basse (2011: 42) on the importance of communication as being a survival ingredient for every human being such that "nations or communities depend on it for harmonious co-existence with one another."

### **Theoretical Framework**

The relationship between the mass media and culture is underscored by the fact that the mass media are parts of culture and culture is learned and transmitted through the mass media. Hence, this subject under consideration relies on the Cultural Norms Theory and the Cultivation Theory as the most appropriate theoretical framework. The cultural norms theory postulates that the mass media through selective presentation and emphasis on selected themes create the impression among their audience that such themes were parts of the structure or clearly defined cultural norms of society. This theory can be attributed to the writings of H. M. Innis (1950, 1951) and Marshal McLuhan (1962). The basic assumptions of this theory are that all societies operate on some form of cultural norms and that the mass media are the custodians of culture capable of transmitting the social heritage from one generation to the other.

According to McQuail (2010), a new mass culture has emerged and made possible by mass communication and the emerging communication technology has many implications for the way we may come to know our social world and our place in it. Ogbuoshi (2020) explains that culture here

refers to attitudes and patterns of behaviour in a given group while norm stands for attitudes and behaviours that are considered normal, typical or average within that group. He asserts that all societies have cultural norms and these norms foster reliable guides for daily living and contribute to the health and well-being of the group. He posits that cultural norms are the shared, sanctioned and integrated systems of beliefs and practices that characterise a cultural group, stressing that cultural norms make prescriptions for correct moral behavior. Folarin (2000) explains that under the cultural norms theory, members of the public exposed to the mass media tend to pattern their behaviour in agreement with a media presentation. The protagonists of this theory believe that the mass media through their programmes can bring about cultural revival or entrenchment of a desired culture. The theory postulates that there is a strong relationship between exposure to the mass media and the beliefs and attitudes that people hold towards realities in the world. It is against this backdrop that this theory becomes relevant to this study.

Cultivation theory on the other hand posits that the perceptions of reality by media audiences are always more consistent with media portrayals than with actuality. According to Anaeto et al. (2008), the cultivation theory was propounded by George Gerbner, L. Gross, M. Morgan and N. Signorielli in 1976. Its major assumptions are that heavy television viewers will cultivate the perception of reality portrayed by the television; people predicate their judgments about and their actions in the world on the cultivated reality provided by television; the television is a medium of conservative socialization meant to stabilize social patterns because it is a medium of socialisation and acculturation; the medium is the 'central cultural arm' of society and it is the only medium in history with which people can interact. It is axiomatic that many people have never personally experienced what they know or think they know but such experience had only come through exposure to the mass media.

Asemah (2011) explains that the mass media industry cultivates attitudes and values, which are

already present in the culture. The mass media tend to maintain and propagate certain values among members of a given culture. The two theories of cultural norms and cultivation are relevant in cultural re-orientation because the mass media through selective presentations and framing of programmes can shape and affect people's attitudes and values in a given cultural milieu.

### **Methodology**

This paper adopted the qualitative research method, making use of personal observation, reviewing the available literature in the field of media and cultural studies. It relied on secondary data sources from the library and the internet and also reviewed the theoretical basis upon which the mass media can influence culture and people's perception with a view to achieving cultural re-orientation.

### **The Mass Media and Cultural Mediation**

It has been established in this paper that the mass media are parts and parcels of culture and that culture is learned and transmitted through the mass media. Commenting on the interdependence of the mass media and culture, McQuail (2010) asserts that the mass media institution is part of the structure of society, and its technological infrastructure is part of the economic and power base, while the ideas, images and information disseminated by the media are an important aspect of our culture. He posits that the media as cultural industries respond to the demand from society for information and entertainment and, at the same time, stimulate innovation and contribute to a changing social- cultural climate, which sets off new demands for communication. Asemah (2011) asserts that the mass media are channels of information dissemination used to promote cultural and artistic products to preserve the past heritage of the people. Empirical studies on mass media advocacy by Akpan and Effiong, (2021) had affirmed that mass media can shape, mould, stimulate and awaken people's consciousness in the development of culture. Akpan and Bassey (2018: 41) posit that the "basic functions of the

mass media in any society involve provision of information and education.”

Ngonso et al. (2023b) note that society today is built on activities, each of which is shared with members of society through the mass media. Hasan (2013) posits that the mass media industry educates people about better living and the preservation of the traditions of society. She explains that the mass media promote culture by providing opportunities for the presentation of different cultures, beliefs and customs from different countries of the world. People come to know one another, understand and appreciate other’s way of life through the mass media. According to Hasan (2013: 100), “the news media are the most important channels for the propagation of culture, ideas and opinions. Most opinion formation takes place when people sit and watch news and debates on television.”

Sambe (2008) posits that through the presentation of news and coverage of cultural festivals, traditional dances, exhibition of local arts and crafts, folklore and vernacular discussion on radio and television, the mass media have played the crucial role of enforcing and transmitting of culture. The author further asserts that the mass media can define, analyse and interpret issues that manifest in news presentations, features, editorials and documentaries. Hasan (2013) opines that all practices of culture are rejigged and enforced on society by the mass media. “All its contents, be it political or business, soap operas or reality shows, news and opinion are a frank portrayal of our culture. Hence, the mass media help in building perceptions about, maintaining and reinforcing a reality called culture” (Hasan, 2013: 138). Commenting on the mass media’s function of transmitting cultural heritage from one generation to another, Hasan explains that the mass media help to unify society by providing at least some common base of norms, values, collective experience and at the same time help individuals to know the current base. In his exposition of the surveillance function of the mass media, Basse (2016) notes that the mass media monitor the behavior of people, objects or processes within systems to ensure conformity to

expected or desired norms in trusted systems for security or social control. The mass media tell the people the expected common elements of society; the mass media provide audience members with the values, opinions and the rules that society judges to be proper and just.

Baran and Davis (2012) quote two prominent members of Frankfurt School from University of Frankfurt (Theodor Adorno and Max Horkheimer) who considered the mass media as a culture industry. It is reported that Adorno and his colleague, who worked together in the 1930s at the Frankfurt School, were influenced by their experience with radio, hence they tagged mass media especially broadcasting as a culture industry in which art had been transformed from expression into a mass-produced product with exchange value. Baran (2013) describes the mass media as cultural storytellers and whose stories help to define realities, shape the thinking of people, their feelings and their actions. The author also sees mass communication as a cultural forum where debate and discussion about culture take place. Griffin (2000) describes the television set as a key member of the household with virtually unlimited access to every person in the family, emphasizing that television dominates the environment of symbols, telling most of the stories, most of the time. In his explanation of the mass media’s role of mediation in our daily contact with reality, McQuail (2010) notes that the mass media do not monopolise the flow of information we receive, nor do they intervene in all our wider social relations but their presence is inevitably very pervasive. The author asserts that mediation can have different shades of meaning ranging from the provision of neutral information, through negotiation, to attempts at manipulation and control. He posits that mediation roles can be perceived as follows:

- (i) As a window on events and experience, which extends our vision, enabling us to see for ourselves what is going on, without interference from others;
- (ii) As a mirror of events in society and the world, implying a faithful reflection, although the angle and direction of the

- mirror are decided by others, and we are less free to see what we want;
- (iii) As a filter or gatekeeper, acting to select parts of the experience for special attention and closing off other views and voices, whether deliberately or not;
  - (iv) As a signpost, guide or interpreter, pointing the way and making sense of what is otherwise puzzling or fragmentary;
  - (v) As a forum or platform for the presentation of information and ideas to an audience often with possibilities for response and feedback;
  - (vi) As a disseminator who passes on and makes information not available to all;
  - (vii) As an interlocutor or informed partner in conversation who responds to questions in a quasi-interactive way (McQuail, 2010: 83).

Wilson (1997) opines that communication is a tool of culture and that culture cannot grow without communication. He explains that culture and communication enjoy symbiotic relationship, adding that communication is culture because it is a manifestation of the cultural norms of the society. From the foregoing, it is obvious that the mass media have the capabilities to articulate, interpret and create or popularise the society's culture. Ngonso *et al.* (2023a) assert, "the basic social values of society, including the rule of law, human rights, freedom, wealth creation, liberty, and equality, among others are expected to be promoted by the media." Culture and the mass media are inseparable. The mass media are veritable channels through which cultural issues thrive. Thus, the mass media mediatise culture.

### **How Nigerian Media Have Fared in Promoting Culture**

The Nigerian media industry has come a long way from the struggle against colonial rule, independence, and military rule to the present democratic dispensation. It is on record that the driving force behind the press during the colonial era was the quest for Nigeria's Independence, hence the mass media were nationalistic in

approach. Allimi (2005) observes that the mass media started in Nigeria as cultural organs used as opposition press to fight the colonialists. "The introduction of radio of broadcasting tentatively in 1932 and more formally in 1957 had a solid foundation as a cultural medium for disseminating information, education and entertainment (Allimi, 2005: 50). He said that radio was required at the time to give adequate expression to the culture of the diverse people of the Federation. It is on record that the most important contribution that radio broadcasting made to nation-building in Nigeria was the popularization of Nigerian languages. Radio also projected the music and culture of Nigeria to the international community.

The establishment of the first-ever television station in Nigeria – the Western Nigeria Television (WNTV) - also gave verve to cultural promotion in Nigeria. According to Allimi, himself a former Director-General of the Voice of Nigeria (VON), the advent of WNTV was by itself a cultural statement. He noted that television became a cultural market for songs, dances and plays, creating famous characters like the "Village Headmaster." On the side of print media, the *Iwelorhin* was established in 1859, "Eko" in 1922 and the Hausa language Newspaper, GaskiyaTafiKwabo in 1937. All these came with some cultural values beneficial to the growth of Nigeria in terms of education, morals and self-esteem. Another apt example is the establishment of *Tangsi FM Radio* in Akwa Ibom State by TAF Media Groups, a private radio station where all programmes are aired through the prevalent vernacular of the State.

James *et al.* (2019) observe that for decades in Nigeria, television has been a functional channel of information, education and entertainment as well as cultural promotion. Television, with its programmes, has made a tremendous impact on the populace appealing to the rich and the poor as well as the literate and the illiterate. Until recently, most television stations in were owned either by the Federal or State Governments and as such they could not flout the provisions of the broadcasting code. The National Broadcasting Commission (NBC) made

provisions in the Nigeria Broadcasting Code mandating broadcast media organisations to develop programmes with local contents to promote the indigenous culture of the people. James *et al.* (2019) note that Section 3 subsection 3.12.1 of the Code had enjoined broadcast stations "... to promote and sustain Nigeria's diverse culture, norms, folklores and community life... promote Nigerian content and encourage the projection of Nigeria n life within and outside."

In consonance with the NBC Code, Joe and Udoudo (2018) note that in recent times, media organisations in Nigeria have collaborated with local communities, governments and corporate bodies in seeking ways of showcasing Nigerian culture for global participation. The authors mention the Calabar Carnival as one of the foremost cultural festivals promoted by NTA International and other television stations in the country. Calabar Carnival is the creation of Cross River State of Nigeria with the sole aim of promoting culture and boosting tourism in the state. In the month of December every year, the city of Calabar, the Cross River State capital, hosts hundreds of local and international cultural troupes alongside the five indigenous carnival bands, performing traditional dances, carnival beauty pageant, city walk against HIV/AIDS, Boat Regattas, Ekpe Masquerade and others. The popularity of Calabar Carnival within and outside Nigeria is made possible by the mass media.

Other cultural programmes that enjoy the support of NTA are "African Pot" - a documentary that explores the rich cuisines, culture and tourists sites in different parts of Nigeria; "AiguoBasinmwin" - a drama set in Benin City, the Edo State capital, to highlight the conflict between tradition and Christianity in the colonial era; "Flying High" - a programme that draws attention to different aspects of the National life, history and culture of Nigeria in order to inculcate the feeling of pride in Nigerians anywhere in the world. Others include the Abuja carnival, the National Festival of Arts and Culture (NAFEST), the Argungu Fishing Festival, the traditional Durbar from Kano, the boat regattas from Rivers, Bayelsa and other

coastal states. Explaining the essence of the indigenous programmes on television, James *et al.* (2019) assert that *AkpasaMmi*, an indigenous programme on NTA Uyo was conceived to give the Ibibio audience a sense of belonging, promote their cultural heritage and enable them have access to television.

In spite of the laudable attempts by the mass media to promote Nigerian culture as enumerated above, there are pockets of complaints against the media in Nigeria. Allimi (2005) alleges that the mass media have succeeded to impose alien values, alien faith and alien psychology on Nigerian culture. "On radio and television and in the press, both privately owned and public owned we are devoting space and airtime to foreign 'non-creative works' which to me is a curious misapplication of valuable communication resource (Allimi, 2005: 53). The author also complained of the crazy consumption of musical works from foreign artistes and equally condemned movies produced and directed by Nigerians that tend to celebrate violence and immorality, which corrupt our values and cultural norms. According to him, the foundation of Nigeria's traditional values is hard work and honesty. Ukpe and Akarika (2019) express concern that most movies shown on television and cable network channels in Nigeria tend to promote prostitution, nudity in the name of fashion and other crimes. The authors lament that the current Nigerian society is one where our youths now see vices as a way of life and Nigeria's movie industry popularly known as Nollywood must share part of the blame. The consequences of exposure to some movies by our youths include: increased rate of cultism, indecent dressing, get-rich-quick syndrome, militancy and hostage-taking, robbery, assassination, ritual killings, drugs and human trafficking, fraud, greed, prostitution, rape, examination malpractices, non-adherence to moral principles and teachings, disrespect for elders and laws of the land. "Moral values are fast disappearing, the old order of hard work as the key to success is fast giving way to the new order, which encourages the get-rich-quick syndrome by all means. Our youths are now made

to believe that wealth has become an end in itself," (Ukpe and Akarika, 2019: 7).

Regardless of the above shortcomings, the mass media in Nigeria can be re-modelled through their programmes towards inculcating sound moral values in the lives of the young ones and even unpatriotic adults to address the anomalies in our society. There is a high prospect for the use of the mass media for cultural re-orientation in Nigeria. According to Nkeme, Okorie and Ekanem, (2021), the information communication technology plays a leading role disseminating cultural re-orientation across the globe to help showcase our culture and tradition. The mass media as the custodian of culture with irresistible appeal across all strata of society can create popular culture shared by every Nigerian based on the country's indigenous music, cuisines, dressing and fashion, arts and crafts, sports, work ethics, family values, respect for elders and constituted authority, community life, love and patriotism. To attain cultural re-orientation, Isa (2005) suggests that we need to make our culture maintain its identity, limit our quantity and quality of borrowing, maintain, conserve and preserve our various languages and bring up children in the same pattern irrespective of European influence.

The mass media can frame and set agenda for the people based on their programmes and programming geared towards mental re-adjustment and positive thinking towards growth and betterment of the country. Wilson (1997) explains that cultural re-orientation does not mean abandonment of our culture but a creative mental adjustment to positive thinking and action towards the renewal and strengthening of the nation within the larger corporate enterprise called Africa. The author supports the view that the mass media hold a high prospect for cultural re-orientation when he states that cultural re-orientation requires appropriate structures for disseminating the knowledge by which we desire all citizens to be imbued.

### **The Challenges**

According to Udoudo (2012), Nigeria is a multi-ethno-cultural society with over 400 tribal and

ethnic groups which all have their unique cultural identities. It is indisputable that no single culture can suffice as an all-encompassing national culture in Nigeria. The minority cultural groups like the Ibibio, Annang, Bini, Ijaws, Tivs and others often expressed fear of being subsumed each time the culture of the three larger ethnic groups of Hausa, Yoruba and Igbo are being displayed on the national and international media respectively. Ethnic rivalry, suspicion, nepotism and lack of fairness and accountability in governance have been the bane of acceptable and saleable Nigerian culture.

Another challenge is the low level of patriotism among Nigerians. In Nigeria, most citizens especially those in public offices use the opportunity to amass wealth to the detriment of public institutions and infrastructure. They tend to alienate themselves from the populace and this has worsened the citizens' sense of patriotism over the years. Anyaegbunam (2005) sees a Nigerian as hard-working, one who is responsive to village or town union meetings, gives gifts to his traditional ruler or pastor, launches a copy of a book for one million naira but fails to pay his tax if his annual income is N20 million. He notes that a citizen with the right culture and attitude towards Nigeria would not go into government to loot, plunder and inflict limitless hardship on the rest of the citizens.

The third challenge is cultural imperialism. Cultural imperialism is simply the imposition of western culture on developing countries. This is made possible through the mass media using sophisticated information technologies from the developed economies. Ekeanyanwu and Edewor (2009) posit that cultural imperialism is the subtle manipulation of the mass media of developing societies by the developed western capitalist nations who utilise advanced and well-developed mass media to control the behaviours, lifestyles, morals and values of the less developed societies. Cultural imperialism is exploitative both in political and economic terms. Through their advanced technology, the western countries tend to dominate international communication and thus influence social behaviours in the developing countries. Asemah (2011) observes that many



Africans have abandoned their native way of dressing, worship in churches and even prefer foreign food to their native cuisines. "For example, the Ibos are known for 'Akpu', the Yorubas are known for 'Amala' and pounded yam and the Igaras are known for 'Uka'. We have our traditional African food, but we discover today that most people in the third world countries are no longer interested in their local food" (Asemah, 2011:117-118; Julius and Okorie, 2016). The scenario painted above repeats itself even in the ways Africans talk and relate with one another within their social and cultural milieu. Thus, our culture is being gradually supplanted by foreign culture through exposure to the mass media. Anaeto *et al.* (2008) assert that western nations dominate the media around the world, which in turn has a powerful effect on third world cultures by imposing on them western values and thereby destroying their native cultures.

Closely linked to cultural imperialism is the concept of media imperialism. Media imperialism plays out when the western media organisations being large conglomerates with their sophisticated equipment bombard the developing countries with news from developed countries only to talk about Africa when it comes to disaster and poverty. This implies a uni-directional flow of information from the developed countries to the developing countries with their western produced contents overwhelming the media of the least developed nations. McQuail (2010) notes that global media which are western media promote relations of dependency rather than economic growth; the imbalance in the flow of mass media content undermines cultural autonomy or holds back its development; the unequal relationship in the flow of news increases the relative global power of large and wealthy news-producing countries and hinder the growth of an appropriate national identity and self-image; global media flows give rise to a state of cultural homogenization or synchronization, leading to a dominant form of culture that has no specific connection with real experience for most people. The grave consequence of media imperialism has been the relegation and in most cases complete extinction of indigenous culture.

## Conclusion

It has been established in this write-up that the mass media and culture are inseparable. There is a positive association between the mass media and culture because the mass media are parts of culture and culture is transmitted from one generation to the other through the mass media. The mass media are culture industries whose products reflect the different cultures in society. It is therefore inferred that the mass media, given their capacity to mediate culture, are active and indispensable vehicles in cultural re-orientation in Nigeria.

## Recommendations

From the above review of the progress made by the mass media in the promotion of culture in Nigeria and the attendant challenges, the following recommendations are made for effective cultural re-orientation in Nigeria.

- i. Transparent and altruistic governance: Leadership and governance in Nigeria have been a major challenge to the unity of the country. Given its multiethnic status, there has been lots of suspicion, disagreement and outright rejection of some cultural policies like the adoption of the three major languages of Hausa, Igbo and Yoruba in Secondary Schools nationwide. The government should act transparently through genuine engagement and interaction with the grassroots to know their choice of the local language or languages that they want promoted within their geo-political zones since it may not be possible to convince an Ibibio man in Akwa Ibom State to adopt Igbo or Yoruba or Hausa as his official local language.
- ii. Strengthening of media regulatory agencies: Regulatory bodies like the National Broadcasting Commission (NBC) and the Ministry of Information, Culture and Tourism should engage patriotic professionals that would design policies and programmes geared towards promoting indigenous culture in Nigeria.

- The NBC code directing Broadcast Stations to devote 60 per cent of airtime to indigenous, cultural festivals and local programmes that add value to our socio-economic lives should be increased to 75 or 80 per cent. The broadcast stations should be monitored by NBC to ensure strict compliance.
- iii. Exchange of cultural programmes among media houses: Media houses in Nigeria should be encouraged to exchange cultural programmes just like the Nigerian Television Authority (NTA) used to exchange or link up with network centres when programmes on some cultural festivals are on air. Private stations should be given incentives to exchange and air programmes on cultural lives and festivals of Nigerian communities.
  - iv. Attitudinal and value re-orientation: The institutions like the National Orientation Agency (NOA) and National Institute for Cultural Orientation should be rejigged to carry out aggressive campaigns on the need for citizens to embrace the virtuous cultural values inherent in Nigerian culture such as respect for communal life, decency, love and kindness, respect for elders and hard work.
  - v. Upgrade of communication equipment: The Federal Ministries of Communications, Science and Technology and the Ministry of Information and Culture should collaborate to upgrade the communication facilities in Nigeria so that media organizations, here can compete with the western media to curtail media imperialism.
  - vi. Cultural protectionism: This involves deliberate policy from Nigerian government designed to defend indigenous culture from being corrupted and eroded away by foreign elements. It could include other measures enumerated above or outright censorship and ban on foreign programmes and films that are antithetical to our cultural values.

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