

An Examination of Indigenous Media Use and Promotion in Lagos State-Owned Broadcasting Stations' Programmes

Adesanya, Ahmed, Lawal, Oluwatobiloba & Johnson, Shakirat

ABSTRACT

The media is a potent tool used to influence thoughts, construct ideologies, and enforce social order within society. From time immemorial, indigenous media has served as a valuable mechanism for the promotion of culture and social development. Despite the cultural, social, and historical significance of indigenous media, there is insufficient representation and utilization of these powerful and useful forms of media in broadcast stations. In recent times, the Lagos State Government has actively pursued the promotion and preservation of indigenous language, media, and culture. This study, therefore, seeks to assess the use and promotion of indigenous media in Lagos State-owned broadcast stations - Lagos Television and Radio Lagos 107.5 FM, with the aim of determining whether these organizations are fulfilling their responsibility of projecting the culture of the people within their social reality. Six programmes—Òwùrò la wà, Ìrì òwùrò, Mo gbéjò mi dé, Èpé la wà, Kí ti gbé, and Ó séléńkẹ́jò, were purposively selected from the broadcast stations for analysis to achieve the objectives of this research. The study adopts McQuail's development communication theory as its theoretical framework and employs content analysis as its research methodology. The findings reveal that ten major categories of indigenous media - idiophones (37.5%), membranophones (44.2%), aerophones (30%), symbolography (34.2%), signals (43.3%), objectifics (36.7%), colour schemes (24.2%) music (57.5%), extra-mundane communication (10%), and symbolic displays (12.5%)—are featured in the programming of the broadcast stations. However, two significant categories - extra-mundane communication and symbolic displays, are underwhelmingly projected. The study concludes that deliberate actions and consistent efforts should be devoted to the propagation of indigenous media in the programming of the broadcast stations, particularly in the case of the rarely promoted but culturally significant media.

Keywords: broadcast stations, culture, development communication, indigenous media

INTRODUCTION

Communication is a deliberate process that enables shared understanding or common ground of knowledge between two concerned parties. Communication and human existence are intertwined, as it is the basis and foundation for human interaction, social integration, and the survival of society. Therefore, man without communication is unimaginable.

Ugboajah (1985:1) explains that “to be is to communicate; without communication, man is no different from the lower animals. Our ability to carry symbols around with us, interpret them, and relate them makes us distinct from the lower animals. Without communication, humans would cease to exist as social creatures because communication is a social affair.” The significance of communication to the continued existence of humans has propelled them to find and develop channels of communication tailored to suit their needs. In ancient times, humans leveraged indigenous and traditional media to share knowledge, enforce social norms, and transmit cultural beliefs from one generation to another. However, the emergence of technological innovations and their advancement account for the rise of foreign (modern) channels of communication prevalent in the media industry today.

The dominance of foreign media, imbued with elements of cultural imperialism, has systematically undermined the use of indigenous media, which plays a critical role in shaping the cultural orientation of the people. Ugboajah (1972) observes that, despite the socio-cultural importance of indigenous communication, the advent of civilization has resulted in the abandonment of these traditional communication methods. Similarly, Uche (1988) advocates for government investment in media ownership to safeguard national interests, cultural identity, and heritage, including the preservation of indigenous media. Salawu (2005) notes that, although Africa borrows media technology from industrialized nations, it does not have to borrow the content, as the continent has the liberty to decide the messages conveyed through foreign channels. Adesanya (2021) further argues that attention must be given to the incorporation of indigenous media into foreign media to address the dwindling fortunes of indigenous media and to preserve and sustain the cultural orientation of the people.

Scholarly interventions to resolve this imbalance have led to notable actions by authorities. Sambe (2005) and, more recently, Ngonso (2022) report that the National Broadcasting Commission, the supervising agency for broadcasting in Nigeria, mandated a content ratio of 70% local programming to 30% other programming for all broadcast stations in Nigeria to promote indigenous culture and language. Additionally, the Lagos State Government, through the Yoruba Language Preservation and Promotion Law of 2018, has demonstrated significant interest in promoting indigenous culture and media by approving the use of the Yoruba language for official purposes across governmental parastatals and agencies.

Indigenous media refers to traditional communication systems rooted in the philosophy, customs, and beliefs of a given people, specific group, or ethnic entity, used for the exchange of information prior to the adoption of foreign media due to acculturation, colonization, and civilization. Kargbo (2022) describes indigenous media as communication forms transmitted across generations, existing before the advent of contemporary mass media. These media are inseparable from the culture of the people, relying on indigenous symbols, values, and institutions that effectively communicate information. They encompass elements such as language, beliefs, myths, and customs (Wefwafwa, 2014). Kalu, Okidi, Chidi-Kalu, and Unagha (2020) emphasize that indigenous

media are produced and consumed by grassroots members of society, while Aondowase, Ackar, and Nkoyo (2023) describe them as ancestral and deeply ingrained in culture.

Wilson (1997) characterizes indigenous media as a dynamic, multimedia, multi-channel system that is authoritative, credible, definitive, time-honored, transactional, customary, and ubiquitous, as well as integrative, low-cost, non-alienating, adaptable, and popular. These unique attributes of indigenous media have endeared them to rural people because of the confidence and trust they have in their content and custodians. This statement suggests that indigenous media remain appealing and efficient to rural inhabitants, even in the wake of the prevalence of modern channels of communication. Ugande (2010) extends this by highlighting their cultural richness, encompassing mythology, oral literature, music, dance, rituals, and artifacts, which are integral to the people's existence. The author acknowledges the cultural nuances in the composition of indigenous media, revealing the aspects of culture from which indigenous media are developed.

Furthermore, Wilson (1987) identifies ten forms of traditional media in Nigeria. These include idiophones, membranophones, aerophones, symbology, signals, signs, objectifications, colour schemes, music, extra-mundane communication, and symbolic displays. These forms of indigenous media are briefly highlighted below:

- **Idiophones:** These are self-sounding media that produce sound without an intermediary medium. The sound emanates directly from the fabric of the instrument, e.g., gong, bell, etc.
- **Membranophones:** These are media that produce sound through the vibration of membranes. They are essentially sound-producing instruments (drums) made from skin and leather.
- **Aerophones:** These are media that produce sound as a result of the vibration of a column of air channeled into the pipe of the instrument, e.g., flute, trumpet.
- **Symbology:** This refers to symbolic writing or graphical representation conveying a message or meaning.
- **Signals:** These are physical embodiments or representations of a message. They include fire, gunshots, and drumbeats. They are used to relay specific information.
- **Objectifications:** These are media presented in concrete forms, holding significance either for a specific society or universally, with their traditional, context-specific meanings, e.g., kola nuts and cowries.
- **Colour schemes:** This refers to the use of colours, either individually or in combination, within a design to convey specific meanings. The interpretation of each colour is culture-specific.
- **Music:** This involves the use of praise and satirical songs to inform people about their status quo and critique events or issues in society.
- **Extra-mundane communication:** This is the mode of communication between the living and the dead, the supernatural, and the Supreme Being. It serves as a connection point achieved through rituals, invocations, and veneration.

- **Symbolic displays:** These are culture-specific or universal styles that create meaning, e.g., sticking out the tongue, smiling, and other facial expressions.

This classification is upheld and corroborated by Akpabio's (2003) classification of traditional communication. Beyond the categories highlighted above, other forms of indigenous media include town criers and community development associations. Lawal (2021) observes that traditional associations, age groups, pressure groups, and occult associations transmit information, uphold philosophies and ideologies, and propagate cultural practices within society. Hence, they serve as indigenous media in traditional societies.

Scholars have consistently documented the relevance of indigenous media in preserving cultural heritage and promoting socio-economic development despite the westernization of the media industry. Ugboajah (1972) pioneered the study of traditional media systems, underscoring their importance in grassroots development and national cohesion. Similarly, Wilson (1987) emphasized their effectiveness in rural communication and development. He emphasizes the need for traditional methods of communication in the development process. The study stresses the effectiveness of traditional systems of communication, adding that they are influential in touching the grassroots to drive development and aid national cohesiveness. It concludes that the traditional systems should be improved innovatively to further facilitate development. Aziken et al. (2010) argue that indigenous media are vital for mobilizing rural communities, enlightening them on cultural, health, and political issues, and fostering self-actualization. They conclude that traditional information dissemination is the only means to get information to rural areas. Thus, there is a need to bring innovation into its system and operation.

Also, in a bid to uphold the importance of indigenous media, Nwosu (2013) explored the use of indigenous media in rural development, revealing their pivotal role in socio-economic progress. The study assesses the impacts of foreign media on local media with regards to rural development struggles. Nwosu adopts anthropological fieldwork to explore rural development efforts with regard to their operation of indigenous media in Mbano, Southeast Nigeria. Using modernization and social change theories, as well as an impact assessment model, the study found that some factors hinder the growth of rural areas in Nigeria. The study submits that indigenous communication is crucial to the socio-economic progress of rural societies. Bernard (2015) emphasized the enduring value of Yoruba traditional communication channels, advocating their preservation amid modern influences. He observes that communication channels are assured to result in conflict, hence the reason humans are historically known to converse both verbally and non-verbally. Bernard (2015) uses this study to promote indigenous media and demonstrates how they can develop rural areas and equip rural people with the needed knowledge for growth. It questions the advent of colonialism and the technology that came with it while crediting Yoruba means of information distribution, which are present in contemporary society, and making a case for their preservation. Adesanya (2021) assesses the impact of indigenous media in relation to foreign media in

Nigeria. The study observes that foreign media feature indigenous media in their broadcasts and highlight aspects of African cultural heritage in their programmes. Adesanya (2021) finds that the three components of African cultural heritage—ideology, technology, and organization—are portrayed by these media. The study also notes that demographic variables such as gender, educational qualifications, and religious affiliations influence how indigenous media are perceived by the audience. The study concludes that indigenous media can coexist with foreign media while advocating for the continued inclusion of traditional media to promote cultural ideologies and sensitivities. Saawuan et al. (2023) show how indigenous media contribute to rejigging rural mobilization for development programmes in Nigeria. They demonstrate the critical components of indigenous media in equipping rural inhabitants for self-development. It is observed that this media changes the behavioral systems of rural persons towards achieving planned development goals. However, Saawuan et al. (2023:95) mention that “lack of a unified language system in indigenous communication, lack of official attention from the government, and the influence of new media technologies, among others, have been identified as challenges faced by indigenous media in Nigeria.” In conclusion, the paper stresses the significance of indigenous media for rural mobilization and development in Nigeria. It advises the need for the government, policymakers, and development stakeholders to adopt indigenous media in rural development programmes.

From the foregoing, it is imperative to sustain and promote indigenous media due to their significance in preserving cultural heritage and fostering development. This study investigates the incorporation of indigenous media into the programming of Lagos State broadcast stations - Lagos Television (LTV) and Radio Lagos 107.5 FM to evaluate their efforts in preserving and promoting traditional communication. Such initiatives are essential to upholding the socio-cultural identity of the people while adapting to the demands of contemporary society.

THEORETICAL FRAMEWORK

The theoretical framework for this study is McQuail's (1987) theory of development communication, also known as development media theory. This theory is adopted because it advocates for the use of media to foster the socio-cultural, economic, and political development of society, aligning with the promotion of indigenous media for development purposes. Development communication theory integrates communication processes with the goal of fostering sustainable and inclusive development at all levels of the society. McQuail asserts that beyond the media's role in correlation functions, it should be at the forefront of driving social development. The development media theory has continuously impacted socio-political and economic development, as it makes a case for media assistance to governments in driving economic growth in their regions.

Inyang et al. (2020) state that the theory emphasizes the significance of media freedom with the sole aim of national development. Okunna and Omenugha (2012:209) note that the control of the press was “to fill a void which became increasingly noticeable as the gap between the developed and developing countries widened.” This was part of an effort to define a media system

that would represent the essence of developing nations. Importantly, these scholars stress the need for this theory, explaining that it seeks to ensure that the media contributes positively to the well-being of a nation by equipping the government with mass media essential for economic, political, cultural, and other forms of development. As stated by Inyang et al. (2020) and Okunna and Omenugha (2012), Ukonu and Wogu (2006:191) also argue that development media theory should be at the “vanguard of development.” They emphasize that the media should not merely be developmental tools but should purposefully bring about development and shape its trajectory.

McQuail (1987) outlines the major tenets of development media theory as follows:

- i. Media must accept and carry out positive development tasks in line with nationally established policy;
- ii. Freedom of the media should be open to economic priorities and development needs of the society;
- iii. Media should give priority in their content to the national culture and language(s);
- iv. Media should give priority in news and information to link with other developing countries which are close geographically, culturally or politically;
- v. Journalists and other media workers have responsibilities as well as freedom in their information gathering and dissemination tasks;
- vi. In the interest of development ends, the state has a right to intervene in, or restrict, media operation; and devices of censorship, subsidy and direct control can be justified.

Folarin (1998) notes that McQuail overlooked the problem of internal colonialism, which involves the suppression of local and regional cultures and languages. He suggests that “national” media should prioritize content related to the national macro-culture, abstracted from the national milieu, followed by regional and local cultures in descending order of priority. However, Folarin does not provide a clear operational definition of what he meant by “national,” “regional,” and “local” media, which may be challenging in a multi-ethnic and multilingual nation like Nigeria (Adesanya, 2021). Folarin also condemns the use of foreign languages by Nigerian journalists in both print and broadcast media, advocating for the use of indigenous languages in accordance with the principles of development media theory.

METHODOLOGY

The research methodology employed in this study is content analysis. Purposive sampling was used to select programmes from the two Lagos State-owned broadcasting stations under review. The selection criteria focused on the presence of indigenous media and the transmission of culture. Six programmes were chosen for the study, with three selected from Lagos Television and three from Radio Lagos. The programmes selected from Lagos Television are *Ọwúrò la wà*, *Ìrì*

Òwùrò, and *Mo gbéjọ mi dé*. Those from Radio Lagos are *Èpé la wà*, *Kí ti gbé*, and *Ó sélékẹ́jọ*, selected through a ballot system. A total of 30 episodes of each programme were collected between May and October 2024. Simple random sampling was then used to select 20 episodes for analysis. Wilson's (1987) categorization of indigenous media was adopted as the framework for analyzing the use of indigenous media in the broadcasting stations. The content categories include idiophones, membranophones, aerophones, symbology, signals, objectifs, colour schemes, music, extra-mundane communication, and symbolic displays. The content analysis method was used to measure the use, frequency, and promotion of indigenous media within the selected programmes of the state's broadcasting stations. The unit of analysis in this study includes gong, drum, bell, whistle, rattle, kolanut, charcoal, gunshots, cowries, pictures, sculptures, various types of colours, various types of songs, spiritual chants, prayers, incantations, smiling, expressions of anger, voice qualities, and facial expressions.

FINDINGS

The results of the data analysis are presented in tables, which detail the demographics of the indigenous media categories featured in each programme selected from the state's broadcasting stations.

Table 1: *Òwùrò la wà*

	Content Categories	Frequency	Percentage
1	Idiophones	6	30
2	Membranophones	12	60
3	Aerophones	5	25
4	Symbology	8	40
5	Signals	10	50
6	Objectifs	7	35
7	Colour schemes	5	25
8	Music	13	65
9	Extra-mundane communication	4	20
10	Symbolic displays	4	20

Table 1 illustrates the presence of ten content categories of indigenous media in LTV's *Òwùrò la wà*. Idiophones appeared six (6) times, accounting for 30%; membranophones appeared twelve (12) times, representing 60%; aerophones were featured five (5) times, making up 25%; symbology appeared eight (8) times, constituting 40%; signals occurred ten (10) times, amounting to 50%; objectifs were featured seven (7) times, representing 35%; colour schemes appeared five (5) times,

equating to 25%; music was recorded thirteen (13) times, accounting for 65%; extra-mundane communication appeared four (4) times, representing 20%; and symbolic displays occurred four (4) times, making up 20%. The analysis highlights that only three categories of indigenous media - membranophones, signals, and music, achieved at least a 50% representation in the programme, collectively making up 30% of the content. In contrast, the remaining seven categories, accounting for 70%, fell below the 50% threshold.

Table 2: *Ìrì òwúró*

	Content categories	Frequency	Percentage
1	Idiophones	5	25
2	Membranophones	6	30
3	Aerophones	4	20
4	Symbolography	6	30
5	Signals	10	50
6	Objectificals	8	40
7	Colour schemes	6	30
8	Music	10	50
9	Extra-mundane communication	3	15
10	Symbolic displays	4	20

Table 2 accounts for the presence of ten content categories of indigenous media in LTV's *Ìrì òwúró*. Idiophones appeared five (5) times, accounting for 25%; membranophones were featured six (6) times, representing 30%; aerophones appeared four (4) times, constituting 20%; symbolography occurred six (6) times, making up 30%; signals were recorded ten (10) times, representing 50%; objectificals featured eight (8) times, accounting for 40%; colour schemes appeared six (6) times, equating to 30%; music was featured ten (10) times, representing 50%; extra-mundane communication occurred three (3) times, making up 15%; and symbolic displays were recorded four (4) times, representing 20%. The analysis reveals that only two categories of indigenous media - signals and music, achieved a 50% representation in the programme, collectively accounting for 20% of the content. In contrast, the remaining eight categories, representing 80%, failed to meet the 50% threshold.

Table 3: *Mò gbéjò midé*

	Content categories	Frequency	Percentage
1	Idiophones	10	50
2	Membranophones	5	25

	Content categories	Frequency	Percentage
3	Aerophones	6	30
4	Symbolography	7	35
5	Signals	8	40
6	Objectifcs	6	30
7	Colour schemes	5	25
8	Music	10	50
9	Extra-mundane communication	0	0
10	Symbolic displays	2	10

Table 3 highlights the presence of ten content categories of indigenous media in LTV's *Mo gbéjọ midé*. Idiophones appeared ten (10) times, accounting for 50%; membranophones were featured five (5) times, representing 25%; aerophones appeared six (6) times, constituting 30%; symbolography occurred seven (7) times, making up 35%; signals were recorded eight (8) times, representing 40%; objectifcs featured six (6) times, accounting for 30%; colour schemes appeared five (5) times, equating to 25%; music was featured ten (10) times, representing 50%; extra-mundane communication was absent, with zero (0) appearances, making up 0%; and symbolic displays occurred two (2) times, representing 10%. The analysis indicates that only two categories of indigenous media - idiophones and music, achieved a 50% representation in the programme, collectively accounting for 20% of the content. In contrast, the remaining eight categories, representing 80%, failed to meet the 50% threshold, with extra-mundane communication making no appearance at all.

Table 4: *Èpé la wà*

	Content categories	Frequency	Percentage
1	Idiophones	7	35
2	Membranophones	10	50
3	Aerophones	6	30
4	Symbolography	7	35
5	Signals	10	50
6	Objectifcs	11	55
7	Colour schemes	4	20
8	Music	14	70
9	Extra-mundane communication	2	10
10	Symbolic displays	3	15

Table 4 details the presence of ten content categories of indigenous media in Radio Lagos's *Èpé la wà*. Idiophones appeared seven (7) times, accounting for 35%; membranophones were featured ten (10) times, representing 50%; aerophones occurred six (6) times, constituting 30%; symbology appeared seven (7) times, making up 35%; signals were recorded ten (10) times, representing 50%; objectifs featured eleven (11) times, accounting for 55%; colour schemes appeared four (4) times, equating to 20%; music occurred fourteen (14) times, representing 70%; extra-mundane communication was recorded two (2) times, making up 10%; and symbolic displays featured three (3) times, representing 15%. The analysis indicates that four categories of indigenous media - membranophones, signals, objectifs, and music, achieved a 50% representation in the programme, collectively accounting for 40% of the content. In contrast, the remaining six categories, representing 60%, fell short of the 50% threshold.

Table 5: *Kí ti gbé*

	Content categories	Frequency	Percentage
1	Idiophones	11	55
2	Membranophones	10	50
3	Aerophones	8	40
4	Symbology	7	35
5	Signals	10	50
6	Objectifs	8	40
7	Colour schemes	4	20
8	Music	12	60
9	Extra-mundane communication	3	15
10	Symbolic displays	2	10

Table 5 presents the presence of ten content categories of indigenous media in Radio Lagos's *Kí ti gbé*. Idiophones appeared eleven (11) times, accounting for 55%; membranophones were featured ten (10) times, representing 50%; aerophones occurred eight (8) times, constituting 40%; symbology appeared seven (7) times, making up 35%; signals were recorded ten (10) times, representing 50%; objectifs featured eight (8) times, accounting for 40%; colour schemes appeared four (4) times, equating to 20%; music occurred twelve (12) times, representing 60%; extra-mundane communication was recorded three (3) times, making up 15%; and symbolic displays featured two (2) times, representing 10%. The analysis reveals that four categories of indigenous media - idiophones, membranophones, signal, and music, achieved a 50% representation in the programme, collectively accounting for 40% of the content. In contrast, the remaining six categories, representing 60%, fell short of the 50% threshold.

Table 6: *Ó sélékénjò*

	Content categories	Frequency	Percentage
1	Idiophones	6	30
2	Membranophones	10	50
3	Aerophones	7	35
4	Symbolography	6	30
5	Signals	4	20
6	Objectifics	4	20
7	Colour schemes	5	25
8	Music	10	50
9	Extra-mundane communication	0	0
10	Symbolic displays	0	0

Table 6 highlights the presence of ten content categories of indigenous media in Radio Lagos's *Ó sélékénjò*. Idiophones appeared six (6) times, accounting for 30%; membranophones were featured ten (10) times, representing 50%; aerophones occurred seven (7) times, constituting 35%; symbolography appeared six (6) times, making up 30%; signals were recorded four (4) times, representing 20%; objectifics featured four (4) times, accounting for 20%; colour schemes appeared five (5) times, equating to 25%; music was featured ten (10) times, representing 50%; extra-mundane communication was absent, with zero (0) appearances, making up 0%; and symbolic displays were also absent, with zero (0) appearances, representing 0%. The analysis reveals that only two categories of indigenous media - membranophones and music, achieved a 50% representation in the programme, collectively accounting for 20% of the content. In contrast, the remaining eight categories, representing 80%, fell short of the 50% threshold, with both extra-mundane communication and symbolic displays making no appearances at all.

DISCUSSION

The analysis of the incorporation of indigenous media into the programming of Lagos State Government broadcast stations - Lagos Television (LTV) and Radio Lagos 107.5 FM - reveals that these organizations fall short in their responsibility to promote the indigenous media and culture of the people. In *Òwùrò la wà* (Table 1), idiophones and aerophones featured six times (30%) and five times (25%), respectively, despite the importance of these media in indigenous sound production for information and entertainment. In *Ìrì Òwùrò* (Table 2), extra-mundane communication - a highly significant form of traditional communication - featured only three times (15%), while musical instruments, specifically idiophones and aerophones, featured five times (25%) and four times (20%), respectively. Indigenous media are grossly underrepresented in this programme, as

only objectifics and music featured a total of 10 times, representing 50%, while other categories ranged between 15% and 40%. In *Mo gbéjọ mi dé* (Table 3), membranophones and colour schemes featured five times each (25%). Membranophones play a critical role in traditional entertainment, while colour schemes are essential not only for adornment but also for non-verbal communication. However, the programme did not feature extra-mundane communication at all, despite its uniqueness among indigenous media. Aside from idiophones and music, which featured 10 times each (50%), all other media categories ranged between 0% and 40%.

In *Ẹpẹ la wà* (Table 4), indigenous media featured 74 times across 200 episodes, representing a frequency of 37%, which is relatively encouraging compared to other programmes. Membranophones, signals, and objectifics were featured at rates of 50% or higher, while music featured at 70%, reflecting its significant communicative value. In *Kí ti gbé* (Table 5), indigenous media appeared 75 times across 200 episodes, representing a frequency of 37.5%. The most prominently featured media were music, idiophones, membranophones, and signals, which were used 12, 11, 10, and 10 times, respectively, representing 60%, 55%, 50%, and 50%. However, other categories, such as symbolic displays, extra-mundane communication, and colour schemes, were underrepresented, featuring two, three, and four times, respectively, which equates to 10%, 15%, and 20%. Musical ensembles also received prominence in this programme. In *Ó séléńkẹjọ* (Table 6), indigenous media featured 52 times across 200 episodes, representing a frequency of 26%. Notably, two content categories - extra-mundane communication and symbolic displays - were not featured at all, which undermines the development and transmission of indigenous media. Only membranophones and music featured prominently, with 10 occurrences each (50%), while other indigenous media categories ranged between 20% and 35%.

This analysis underscores a significant underrepresentation of indigenous media in the programming of Lagos State Government broadcast stations, despite their cultural and communicative value. While certain programmes, such as *Ẹpẹ la wà* and *Kí ti gbé*, demonstrate relatively higher frequencies of indigenous media integration, the overall neglect of key categories like extra-mundane communication and symbolic displays highlights missed opportunities for promoting and preserving the rich cultural heritage of Lagos State. A deliberate effort to enhance the inclusion of indigenous media across all programmes is essential to fulfill the responsibility of safeguarding and advancing the cultural identity of the people.

CONCLUSION

The focus of this study is the assessment of the use and promotion of indigenous media in the programming of Lagos State-owned broadcasting stations - Lagos Television (LTV) and Radio Lagos 107.5 FM. The study employs content analysis as its research methodology and McQuail's development communication theoretical framework to evaluate the commitments of the broadcasting stations to one of their core responsibilities: the promotion of the indigenous culture and media of the people, especially in the face of cultural imperialism and advancing media technol-

ogies. Ten major indigenous media were discussed, with three programmes purposively selected from each organization, totaling six. A total of 120 programme episodes were analyzed to evaluate the use and promotion of indigenous media by the broadcast stations. Idiophones featured 45 times, representing 37.5%; membranophones featured 53 times, representing 44.2%; aerophones featured 36 times, representing 30%; symbology featured 41 times, representing 34.2%; signals featured 52 times, representing 43.3%; objectification featured 44 times, representing 36.7%; colour schemes featured 29 times, representing 24.2%; music featured 69 times, representing 57.5%; extra-mundane communication featured 12 times, representing 10%; and symbolic displays featured 15 times, representing 12.5%. Ranking the programme based on their promotion of indigenous media, *Kí ti gbé* ranked first, featuring indigenous media 75 times, representing 62%. *Èpé la wà* and *Ọwúrọ la wà* ranked joint second, each featuring indigenous media 74 times, representing 61.6%. *Ìrì Ọwúrọ* ranked third, featuring indigenous media 62 times, representing 51.7%. *Mo gbé-jọ mi dé* ranked fourth, featuring indigenous media 59 times, representing 49.2%, and *Ó séléńkẹjọ* ranked fifth, featuring indigenous media 52 times, representing 43.3%. The paper concludes that renewed and consistent efforts are necessary to propagate indigenous media in the programming of the broadcast stations. The study makes the following recommendations:

1. Management of media organizations should be reminded of their major functions and an encouraged to fulfill them. Specifically, the third function of the media which is the transmission of social heritage of the people (as averred by Severin and Tankard, 1987) has been neglected, leading to dwindling fortunes of traditional media.
2. Producers and presenter of indigenous programmes should be encouraged to deliberately design programmes infused with indigenous media for the consumption of viewers and listeners.
3. Indigenous media like extra-mundane communication - an esoteric kind of communication between the spirits and human beings, and symbolic displays, which serve as carriers of cultures, have been totally omitted in some programmes. This omission poses a threat to the survival of indigenous media. Therefore, special attention should, therefore, be given to their inclusion and projection.
4. Generally, media authorities particularly in broadcast organizations, should be re-informed of the importance of indigenous media in society particularly in the perpetuation of culture. They should be tasked with promoting and preserving indigenous media through deliberate projection in their programming.

REFERENCES

- Adesanya, A. O. (2021). *An assessment of the impact of indigenous media use in Nigeria*. Lagos: Free Enterprise Publishers.
- Akpabio, E. (2003). *African communication systems: An introductory text*. Lagos: BPrint Publications.
- Aziken, L. C. & Emeni, C. A. (2010). Traditional systems of communication in Nigeria: A review for improvement. *Knowledge Review*, 21(4), 23–29.

- Bernard, O. T. (2015). Beyond spoken words: The Yorùbá indigenous communication practices. *Ifè: Journal of the Institute of Cultural Studies*, 1, 39–53.
- Folarin, B. (1998). *Theories of mass communication: An introductory text*. Ibadan: Sterling Holden Publishers.
- Inyang, M. J. P., Alegu, J. C. & Maku, B. S. (2020). Development communication process and theories: An overview. *GNOSI: An Interdisciplinary Journal of Human Theory and Praxis*, 3(1), 61–75.
- Kalu, C. O., Okidi, I. A. A., Chidi-Kalu, E. & Unagha, A. O. (2020). Traditional communication media in rural information service delivery to adolescents of selected communities in Obio/Apor Local Government Area of Rivers State, Nigeria. Retrieved June 9, 2024, from <https://www.researchgate.net/publication/326552450>
- Kargbo, J. A. (2022). Diminishing African traditional systems of communication: Perception of LIS professionals. *International Journal of Library and Information Science Studies*, 8(4), 1–13.
- Lawal, Q. O. (2021). Àgbéyèwò àwọn ọ̀nà tí Yorùbá ń gbà yanjú aáwò ní àwùjọ. *OPANBATA: LASU Journal of African Studies*, 9(2), 46–59.
- McQuail, D. (1987). *McQuail's mass communication theory* (2nd ed.). London: SAGE.
- Ngonso, B. (2022). An evaluation of government-media relations under President Buhari's administration. In P. Egielewa & B. Ngonso (Eds.), *Theology, ethics, media and development in Africa: A festschrift in honour of Prof. Dr. (Msgr) Obiora Francis Ike* Geneva, Switzerland: Globethics.net Press.
- Nwosu, I. A. (2013). Indigenous communication as an enabling factor for rural development in Nigeria. *International Journal of Development and Management Review*, 8(1), 122–143.
- Okunna, C. S. & Omenugha, K. A. (2012). *Introduction to mass communication* (3rd ed.). Enugu: New Generation Books.
- Saawuan, A., Andrew, A. A. & Umoh, N. U. A. (2023). Indigenous media and rural mobilization for development programmes in Nigeria. *World Journal of Advanced Research and Reviews*, 20(3), 95–103.
- Salawu, A. (2005). Cultural imperialism, integration, and projection of Africa: Some emerging issues in the information media. *International Journal of Communication*, 2, 53–64.
- Sambe, J. A. (2005). *Introduction to mass communication practice in Nigeria*. Abuja: Spectrum Books Limited.
- Uche, L. U. (1988). Mass communication and cultural identity: The unresolved issues of national sovereignty and cultural autonomy in the wake of new communication technologies. Paper presented at the Conference of the International Association for Mass Communication Research, Barcelona, Spain.
- Ugande, G. B. (2010). An assessment of the role of folk media in rural mobilization and development in Benue State, Nigeria. *Journal of Communication and Media Research*, 2(2), 111–126.
- Ugboajah, F. (1972). Developing indigenous communication in Nigeria. *Journal of Communication*, 29(4)
- Ugboajah, F. (1985). Communication: An overview. *International Keynotes*, 1(1)
- Ukonu, M. O. & Wogu, J. O. (2006). *Communication systems in Africa*. Nsukka: University of Nigeria Press Limited.

- Wefwafwa, J. A. (2014). Indigenous communication systems versus modern communication systems: A case study of the Bukusu subtribe of Western Kenya. *Global Media Journal: African Edition*, 8(2), 301–317.
- Wilson, D. (1987). Traditional systems of communication in modern African development: An analytical viewpoint. *African Media Review*, 1(2), 87–104.
- Wilson, D. (1997). *Communication and social action*. Port Harcourt: Footstep Publications.