

**MALMÖ  
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# **CHILDREN TELEVISION PROGRAMMING AND CULTURAL LEARNING IN NIGERIA**

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## **ABSTRACT**

It can today be examined in Nigeria that children are fast abandoning the indigenous cultural values for the foreign ones and the media is said to contribute to this development due to the broadcast of foreign television programmes by tv stations in the country. The need to promote, protect, and sustain the country's indigenous cultural values are of great importance if Nigeria hopes to prevent them from being washed away. Children's love for television is undeniable and being the future of the country, what is the extent to which television is used to impact children with social and cultural values of the society. The paper thus investigates the extent to which children Television is utilized to impact Nigerian Children with the country's cultural values. It looks closely at the children programmes of two biggest and leading Nigeria's television stations; the Nigerian Television Authority (NTA), and African Independent Television (AIT), representing both state-owned and privately-owned television stations in the country. Using Development Media and Cultivation theories as underlying theory, the study concludes that though there is an improvement on the part of the television stations as they now broadcast socially and culturally relevant children programmes. There is however insufficiency in both quantity and quality of children programmes, as well as the time allotted for them to allow any meaningful long-time cultural impact to be realized at the current state as may be intended by the producers of the programmes.

**Keywords:** Children Programme, Broadcast, Television, Nigeria, Culture, Development  
NTA, AIT.

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## **1. INTRODUCTION**

Communication and information flow across national boundaries have been made easier today through globalization. Media has played a vital role in these communication and information exchange between national boundaries. However, of all the different media of communication available today, media television seems to wage a lot of power and influence as a medium for mass communication. This is so due to its audio-visual qualities that make its contents most credible. The broadcast of foreign news, information, and programmes through the medium of television have a way of bringing its audience in contact with values that are embedded in them. Television broadcast in Nigeria has not been an exemption, it has also broadcast programmes laded with foreign values which have in turn shaped and influenced people including children in the country. The broadcast of foreign tv programmes in Nigeria together with its attendant consequences among which is the decline in the long cherished moral and cultural values of the society; has prompt concern over the need to safeguard the values of the society from been eroded.

Nigeria is a country that is rich in culture which are scattered over its landscapes. From its numerous languages, music types, unique dress styles, to marriage rites, artefacts, and cultural monuments, the country has been blessed with culture. These cultural manifestations have however come under threat from foreign television programmes; exerting great pressure on the cultural appreciation of people in the society. For instance, parents prefer their children to communicate in English rather than their own native languages, while the dressing styles of young men and women today are so revealing; very much against how decently people were expected to dress in the public some years back. According to the UNESCO Convention on Cultural Diversity, societies are to safeguard their respective cultures from the threat of homogenization that accompanies the pervasive importation of cultural products, such as films and television programs, from economically dominant countries (Brooks 2006:113).

For Nigeria's culture to be sustained in the face of invading foreign cultural values coming from western television programmes, a deliberate effort by society to protect and promote the local culture is of paramount importance. One of the ways the society can protect and sustain its cultural heritage is through its transfer from the older or present generation to the younger or upcoming generation. Children play a vital role in this regard, and apart from the other forms of socialization such as the family, the school and religion, television also play an important role due to the love relationship which exist between the medium and children.

### **1.1 BACKGROUND OF THE STUDY**

The improved global connectivity of today's world has greatly enhanced communication and information exchange between nations. Media television plays an important role in these information exchange. Television is a medium necessary for the maintenance of a meaningful and functioning society which can help to bind and transmit cultural heritage from one generation to another. Nigeria being one of the most culturally diverse countries in Africa with over 300 ethnic groups and each with their own uniqueness has been losing most of its cultural ideals; especially through the adoption of foreign cultures showcased through the mass media (Daily Trust) and particularly through television programmes. These foreign television programmes bring the people including children into contact with western values that end up twisting and contaminating the indigenous cultural values (Cultural Imperialism). Cultural imperialism is the process by which western nations dominate the media around the world and particularly those of the developing countries which in turn alters local views, behaviour, and attitude for those of the western nations.

Much have been written and argued about television programmes capacity to exert significant influence on the indigenous culture and self-perception of individuals.

Man is often said to be the product of his culture. Culture beats and moulds a particular person into the personality that he or she is. Culture makes a person think, speak, dance, and behave in a unique manner. Culture is an ongoing integral part of the existence of every society and is learned, taught, and transmitted from one generation to another using varying agents of socialization (Apuke et. al. 2017:21).

Culture is of vital essence to any human society going by Godwyn M et. al. (2011), in the sense that it conveys the extent at which certain ways of doing things have come to stabilize over a period of time. It helps to reveal the remarkable degree of similarity not only of manifest behaviour but also the perceptions, cognitions, and feelings of the members of a given society.

Africa as a continent and Nigeria as a country have their given culture which are unique in their own respect. This culture may not be absolutely the same among all countries and even within a country, a lot of cultures exist but there are features that differentiate Africans from other people of the world. The issue here is that any person with passion for the African culture today will acknowledge that, the very material, spiritual and aesthetic fabric of African people is being destroyed by western civilization made possible through the help and influence of the television set on individuals.

Culture is said to be vital to development of a society. It is today regarded as a veritable means of determining the direction a society should go if it wants to grow and develop

(James 2015:162). Going by UNESCO, culture which is the fountain of human progress and creativity must be carefully nurtured to grow and develop. Most countries fervently yearn for the development of their societies. Development which is the desire to improve or the progress towards improvement in the quality of life of the people would however take place when there are social and cultural progress in the society. UNESCO therefore argues that placing culture at the heart of country's strategies is both the condition for enabling sustainable development, and a powerful driving factor for its achievement (UNESCO.org). As part of Nigeria's government adherence to UNESCO's recommendation on Diversity of Cultural expression 2005, the Federal Ministry of Information and Culture has apart from reviewing the National policy on culture every five years as required, had also gone ahead since 2008 (after ratifying the convention) to provide the enabling atmosphere that sees to the funding, production, and encouragement of cultural expressions in the country (UNESCO-Nigeria 2017 Report).

Despite the importance of culture in society, it can still be observed that children in Nigeria have abandoned cultural types example been the 'Adire' and 'Ankara' local clothing' for the alien fabrics (Daily Trust). It is also common to see young people walking across the streets half naked putting on micro-mini skirts, handless top, trousers that are falling down from their waists, and general loss of taste for the local in favour of the exotic or foreign by its people. Africans and indeed Nigerians have their traditional costumes, but how many people proudly wear such traditional costumes today? Also, many children see it as a thing of status to fake the foreign (American or British) spoken accents and would often look down on persons who speak with a strong indigenous spoken accent.

There is therefore the need for the protection and promotion of the Nigeria's cultural values, which is not only to elevate their status but also to sustain them; and children's role in the accomplishment of these objectives is of immense importance; since they are the part to the future of the country. Children are known to love the television set and apart from the socializing roles of the school, the family, and the religious systems, the television set is another important socializing agent that can be used to impact knowledge to the child audience. Some authors would even go ahead to designate television as 'the child's spiritual father' while referring to today's children as the tv generation; meaning that children are today raised in an educational triad that consist of the father, the mother, and the television set. (Alzboon et. al. 2011).

Despite this love relationship that is known to exist between children and the television set, how well is the medium used in Nigeria to impact its cultural values to its next generation of citizens, and by so doing protect its culture from being extinguished. The paper therefore

looks closely at the children programmes of two biggest and leading Nigeria's television stations; the Nigerian Television Authority (NTA), and African Independent Television (AIT), representing both state-owned and privately-owned television stations in Nigeria respectively. It examines how much the television media is put to use to impact children as a way to protect, promote and sustain the indigenous culture of Nigeria; through the prism of these two leading and influential television stations in the country. Through data that were retrieved from the stations program schedules and the transcripts of interviews from program managers of both stations, and by using the development media and cultivation theories as the theoretical foundation of the study, the paper analyses children programming in Nigeria. The study concludes that though there is an improvement on the part of the television stations in their broadcast of socially and culturally relevant children programmes, there are however insufficient children programmes being broadcast as well as limited time for them to allow a meaningful long-time cultural impact to be realized at the current state as may be intended by the producers of the programmes.

## **2. RESEARCH OBJECTIVE**

The main question or objective is to determine *WHICH EXTENT IS TELEVISION USED TO ENHANCE NIGERIAN CHILDREN LEARNING OF CULTURAL ISSUES?*

The paper therefore investigates and determines the extent which Children's television is used in the promotion and sustenance of Nigeria's indigenous cultures. It worked with the following specific questions:

### **2.1 RESEARCH QUESTIONS**

- I. What is the degree to which children programmes (CPs) on NTA and AIT are used to educate Nigerian children about the country's cultural values?
- II. To what extent are children programmes (CPs) on NTA and AIT stations projecting the cultural norms and values of the country?
- III. What are the measures in place in Nigeria to ensure children television projects the cultural norms and values of the country?

## **3. TELEVISION, CULTURE, AND DEVELOPMENT**

The television media is arguably regarded today as one of the most powerful media for mass communication. This as mentioned above is due to its audio-visual character which makes its

message mostly believable. Its primary objective is that of informing, entertaining and educating its audience. The medium's appeal is attributable to its form, the way it communicates its messages, incorporating both visual and verbal attributes. The visual attributes entail the stream of constantly changing images that can be generated by techniques that are not replicated in real-world experience. Camera cuts, pans across scenes, zooms in and out, slow, and fast motion, and special effects of all kinds are used in unique ways – musical accompaniments, sound effects, unusual cries and noises, canned laughter, and faceless narrators. As a verbal medium, television verbal and linguistic conventions are not in any-way unique, rather they are the language conventions of the real world, but the ways in which language is used to convey content (rather than the contents it conveys) is an important formal property of the medium.

The definition of television has also been extended with the coming of the internet and mobile devices such as smart phones and computer (The Guardian). Television used to refer to a cabinet-like device, with scheduled programming on a small number of broadcast channels. Today however has seen the growth of video on demand options where viewers can download or stream contents from either a traditional tv package or online thus making it possible for viewers to watch programmes on tv screens at any-time they choose.

As a modern communication medium that has the major function of transmitting contents to inform, to teach, entertain, change attitude, and develop skills, television can be used to revive, preserve, and promote Nigeria's eroding cultural heritage from the invading foreign cultural values.

Media television plays a vital role in advancing the process of national development. It has and continues to impact the processes of economic, political, social, educational, and cultural advancement of nations. According to James (2015:164), television's effectiveness in aiding national development of a nation is due to a number of its attributes such as (i) its ability to present things as they really are, (ii) its ability to present events as they are happening (breaking news), (iii) its capacity to address the whole person; since its range of subjects is both comprehensive and flexible, (iv) its capacity to be able to address successfully both literate and non-literate viewers, (v) its ability to intimately speak to individual while still able to lend itself to group reception, and lastly (vi) its ability to appeal to people both intellectually and emotionally.

The importance of culture to national development cannot also be overemphasized. It is widely acknowledged today that culture is intrinsic to economic, political, and social processes; and indeed, we cannot understand development and change without taking the

cultural factor into account. According to Chioma (2013) the areas of culture that require to be accentuated in assisting national development would include the followings:

*Language* - which is the native tongue spoken by people of the same society; and is a pivotal element of any culture. It is the tool for the communication and interaction of ideas, thoughts and feelings among individuals who share a common meaning.

*Customs and Traditions* – are the long-established practices common to a specific people that have become a part of the ways of life of people of a given society.

*Norms and Values* - Norms refer to rules of behaviour that forms the ideology of the group and set guidelines for moral behaviour for the society. They reflect the values of every culture, specifying those actions that are proper and those that are inappropriate, as well as rewards for adherence and the punishment for conformity.

*Dressing* - Most societies have a unique way of dressing that can be traced to their people. These costumes are often symbolic elements of every culture across the world. It gives an insight of the tribe from which a person comes from.

*Music* - Refers to a particular style of singing as well as use of musical instruments which are identifiable to a given tribe or culture.

*Food* - Every tribe has its unique traditional cuisine. Some may play a central role in the rituals of a specified society, while some others are only served during special cultural ceremonies/festivals.

*Festival* - These are traditional feasts or ceremonies which are held at specific times of the year.

*Rites and Rituals* - Rites are ceremonial acts or procedures prescribed by tradition, while rituals are a form of ceremonial action or rite. Most of these rites and rituals are based on paying homage to the ancestors of the land and traditional gods.

It may assume UNESCO was referring to the importance of the above cultural elements when in its 2004 action plan on cultural policies for development; enjoined all its 186-member states including Nigeria to among other things promote creativity in all its forms, facilitating access to cultural practices and experiences for all citizens regardless of nationality, race, sex, age, physical or mental disability, enrich the sense of cultural identity and belonging of every individual and community and sustain them in their search for a dignified and safe future (NORDICOM).

It is in recognition of the importance of culture to its national development that Nigeria, in order to curtail the inflow of foreign programmes on national television and their attendant social and cultural consequences, that the National Broadcasting Commission (NBC) in 1992 introduced the indigenization policy (Endong 2015). The NBC is the body which today

presides over and controls the activities of electronic media in the country. The NBC code stipulates 60 to 40 percent local to foreign content in the programming of media stations in the country. It further sought to protect the indigenous culture by (i) seeking, identifying, preserving, and promoting Nigeria's diverse cultures; (ii) by critically selecting the positive aspects of foreign cultures for the purpose of enriching the Nigerian culture, and lastly by developing and promoting the application of indigenous aesthetic values (NBC 2016).

Culture is therefore important and can be used to brand a country in a competitive global market, or to shape human capital in ways that foster economic growth (Schech 2014:23).

Take for instance, cultural practices generate stuff that can be marketed, such as what Bollywood and Nollywood films generate to India and Nigeria respectively. Culture is so vital and dominant in human lives that nearly everything people do usually always have a cultural coloration that is influenced by their environment.

To understand a peoples' culture according to James (2015); this will require the survey of the entire way of life of such people with considerations for both physical and abstract factors. While certain aspects of culture are intangible example being beliefs, others are a combination of aesthetics and functionality such as art work (painting). There are certain functions that culture performs which allows it not just to be able to affect television, but also allow television to affect it. Firstly, culture provides the people with a way of looking at reality, Secondly, it provides standard of evaluation, thirdly, it conditions motivation, fourthly, it is a medium of communication, and lastly, it defines the people's identity.

Culture is therefore a medium of communication, while it also helps to define the people's identity. One may thus infer that television can define the people's identity since it is a medium of communication.

However, as a development agent, television has done much in activating human intention and cultural development through educational programmes that are broadcast through it. Learning through television is not just limited to school broadcast, but also through other social and cultural programmes such as drama and films; which are mostly used by producers to pass information and also to impart the audience with the moral lessons implied or intended in the plays. For example, Nollywood (Acronym for films that are made in Nigerian) has been trying with moderate success to compete with Hollywood movies in order to occupy the number one place as the preferred choice of films for youths and children in Nigeria. Through Nollywood films and tv dramas, Nigeria's rich culture; its music, art, dance, cuisine, clothing's', its dress styles, moral values, and physical monuments have been accentuated.

From a social and cultural point of view, television is able to activate, socialise, homogenize,

and even adapt the people to their own culture. It thus enhances cultural growth, which is one of the prerequisites for national development (Schech 2014).

### **3.1 TELEVISION, CULTURE AND CHILDREN**

Media plays significant role in representing the culture of the people, they are the source through which information regarding different cultures and their distinct features are made known to the general public (Devyn et. al. 2016:201). Media generally, and Television in particular has greatly influenced the behaviour patterns and culture of people over time. Amongst the mass media types (including newspaper, and radio); television occupies a unique place and has enormous potential for suggesting change and is able to grow culture due to its ability to combine audio-visual qualities as mentioned earlier to command believability. It plays a paramount role in human life which particularly exceeds its basic task as information transmitter and communication device to the extent of getting involved in the political, social, and educational life of the people (Alzboon et. al. 2011). When we watch television, we see people who have certain occupations, who dress in certain ways, who use certain kinds of language, who have certain body types, who do certain things, who make certain facial expression, who pursue various goals, who live in certain kinds of houses, who have certain moral codes, or who use certain techniques to solve problems or achieve their goals. The audience do always learn something when they watch television even if they sometimes do not realize this at the time (Asa Berger 2017:8). It is therefore commonly accepted that television has the power to influence and direct the attitudes and behaviours of people.

The programs broadcast on the medium of television are generally described as popular art forms or as part of popular culture showing the people's way of life, popular culture is however culture in that it conforms with the local way of life. Television is thus a social and cultural force; in that, what the people talk about and see on it are important part of their everyday live and experiences. It gives the people the understanding of their place in the universe, how to act, eat, dress themselves, and behave in certain situations.

Media Television can however be argued to have and exert the greatest effect and influence on children. Going by mass communication research including those conducted in Sweden, a good share of programming – both factual and fictional is addressed specifically to children who indeed do learn from them. They can learn from either individual program or from an extended series of programmes. The repetition of essential information and messages in segments after segments can produce lasting learning effects. Programmes can also activate their viewers, that is, children can be inspired to do things by what they see on television

screen. (Rydin 1983 in Meyer 1983:166). This can be either positive or negative. The significant negative effects are mainly concerned with children's educational processes, specifically regarding their socialization stages, physical, cognitive, and emotional development, eating habits, and inclination to aggression and violence (Ozer et. al. 2015:419). In contrast, when television is put to use rationally, the medium may help foster educational development of children with the aid of educational and instructional programmes that impact in them social, moral, and cultural skills and values.

The Geneva Declaration on the right of the child 1924, was the first international action that address issues about children (UNICEF 2009). Many documents would later do the same but the United Nation Convention on the Right of the Child (CRC) would be the most comprehensive. Appended to and ratified by more than 191 nations including Nigeria (UNICEF 2002), it is enshrined in articles 8 and 30 of this document; the children's right to practice their culture while enjoying the media to have particular regard to and promote the child's well-being in the broadest sense.

Article 17 of the CRC further spells out the right of children to access information that are important for their health and wellbeing. Nations are to encourage their mass media such as radio, television, newspapers, and Internet content sources; to provide information that children can understand, and which will not be harmful to them. Children should see, hear and express themselves, their culture, and their language. As part of children's right to information as stated in the CRC therefore, television can be seen as children's right.

The CRC had also inspired the birth of the International Children Television Charter where children's right concerning children's television as contained under the CRC were affirmed. The Charter which was presented by advocates for children's television in the first World Summit on Children and Television in Melbourne Australia in 1995, would be revised and approved at the Prix Jeunesse Round Table in Munich same year, and thereafter adopted by several countries around the world (African Charter 2000). Drawing strength from its international version, the African Charter on Children's Broadcasting was conceived out of the need to take the Africa's interests and peculiarities into cognisance. The African Charter on Children Broadcasting has it that children broadcasting needs to be wide ranging in genre and content while excluding gratuitous scenes such as violence, sex, and drug. The Charter further provides that children television broadcasts should affirm in them a sense of self through their culture and language and the creation of opportunities for learning and empowerment to promote the child's right to education and development. Lastly, the document demands regular and appropriate timing of children broadcast, the provision of sufficient resources for qualitative children's tv.

## 4. THEORITICAL FOUNDATION OF THE STUDY

### 4.1 DEVELOPMENT MEDIA THEORY

According to Chioma (2013), Denis McQuail in 1987 propounded the development media theory, which states that media efforts should be such as would bring about national development through a partnership relationship between it and the government, whereby the information dissemination function of the mass media contributes to the realization of the development goals of its government. This theory is embedded within Media theory which refers to the complex of social, political, and philosophical principles that organize ideas about the relationship between media and society. Within media theory is however 'normative theory' which is concerned with what the media ought to be doing in the society rather than what they actually do. According to Seibert et. al. (1956) in his 'Four theories of the press', the press takes the form and coloration of the social and political structures within which it operates (Study moose). The press and other media, in their view will reflect the basic beliefs and assumptions that the society holds.

Media development theory came to exist due to belief that there can be no development without communication. Baran and Davis (2012:149) sighted in Chioma (2013) have it that, until a nation is well established and its economic development well under way, media must be supportive in its communication rather than critical of government; journalist must not pick apart government efforts to promote development but, rather, assist government in implementing its policies.

The partnership relationship between the media and government in fostering development demands that television broadcasting identifies and promote the various cultural needs in Nigeria especially through local contents that are the peculiar components of each ethnic group. With focus on the behaviour of the press in countries that are conventionally classified as "developing countries" such as Nigeria, one of the basic assumptions of the theory as stated by McQuail (1987) sighted in Chioma (2013) is that "media should give priority in their content to the national culture". Therefore, television contents in Nigeria should be focused on promoting the social and cultural values of the society in order to enlighten its audience (majority of who are children) about their cultural heritage.

### 4.2 CULTIVATION THEORY

This theory states that people who watch increasing amount of television are likely to show increasing deviance of beliefs about reality away from the known picture of the social world

and towards the television picture of the world. Morgan and Signorelli (1990) regard television as the great storyteller that is eclipsing traditional socialising institutions of religion, family, and community in industrial mass society (McQuail et. al. 2015:100). According to them, Cultivation analysis is a ‘cultural indicator’ that investigates the institutional processes underlying the production of media content, images in the media content, and lastly the relationships between exposure to television’s message and audience beliefs and behaviours’. The main focus of cultivation analysis is that viewing television can gradually result in the adoption of beliefs about the nature of social world which conform to the stereotyped and selective perception of reality as systematically portrayed through television news and programmes. The amount of viewing or exposure to television contents going by the theory is a very important variable in television’s impact on thought and behaviour. This theory is not however a stimulus-response- effect process due to its more gradual and cumulative nature but seen as an interactive process between messages and the audience. It contains two underlying assumptions as stated in Gerbner et. al. 1979 ((McQuail et. al. 2015:100). First is that (commercial) television presents an organically composed total world of interrelated stories (drama and news) produced to the same set of market specifications. Secondly, unlike those for other media, television audiences view largely unselectively; that is, television viewing is a ritual, almost like religion, except that it is attended to more regularly. Heavy viewers of television such as children the theory says are less selective in their viewing, engage in habitual viewing, and experience a good deal of sameness of content.

The paper’s choice of theories is however well suited for a study paper within Communication for Development. This is because, Development media theory is embedded within media theory that in turns contains ‘Normative character’; that underlines what the media in a country ought to be doing to contribute to her development rather than what they may be doing (Raza 2012). People who have no access to knowledge and information are limited in their social, cultural, and economic development. The role of media, particularly television media’s ability to link people to knowledge and information through the communication process underscores the crucial role that C4D plays in a country’s national development process (SDC Comdev Practical Guide 2016:19).

Secondly, Cultivation theory is a theory that focuses on mass media and specifically television’s effect on viewers. The study which itself investigates how much indigenous television is used to impact Nigeria’s children with the country’s cultural knowledge, makes both theories to be appropriate for this study. According to Choudhury, when we refer to development communication, it is about such communication that can be used for

development, it is about using communication to change or improve the way of living of the citizen of a country (Choudhury 2011:3).

The discipline according to Quebral in Manyozo (2012:10) is not just about informing people through communication media to adopt new attitudes, knowledge, practices or technologies; but also implying the unpacking and uprooting of the root causes of structural inequality, marginalisation, disempowerment that prevent individuals and societies from making radical changes to improve lives and welfare. The discussion on choice and suitability of theory within the field is also briefly mentioned under media for development in the literature review.

## **5. LITERATURE REVIEW**

### **5.1 MEDIA FOR DEVELOPMENT**

Perhaps the most apparent role of the media in contributing to development efforts in the society is their function as a channel for delivering information to the public (Scott 2014:13). It is not difficult to appreciate how media of different forms including television can become an important source of information regarding all manner of development related issues such as children and television concerns. Seeing from the perspective of being used as medium for development, the media is seen as a strategic tool for delivering positive change in individuals' knowledge, attitudes, and practice in order to achieve development results. This function of the media according to Scott (2014) is referred to as media for development and involves the design of the most appropriate message, targeted at the most relevant audience, delivered through the most relevant media channels in order to promote desirable change in particular behaviour. Children, who are heavy consumers of television contents and are ever ready to take in information helps strengthens the choice of theory for this paper.

The first two media for development feature according to Scott (2014) would lend heavily on the information delivery and behavioural change role and functions of the media to the society.

Firstly, the central feature of media for development function to the society is that information acquisition by individual is understood to be a vital part of the development process. Here the problem is seen as the lack of accurate information regarding a particular issue such as the impression carried by children and youths in Nigeria that dressing up in western styled fabrics or feigning western styled spoken accent prove one to be more sociable. The solution there of to this problem is to combat such apparent ignorance by providing individuals with relevant information (through tv programmes in this instance) that

will result into the desirable behavioural change.

Secondly, alongside the need to deliver the most appropriate information is another media for development feature of focusing on the importance of developing suitable attitudes. If people's attitude is seen as the obstacle inhibiting development, then the function of the media here is to challenge the norms and values and instead develop and promote a more appropriate outlook (Scott 2014:17).

## 5.2 PUBLIC SERVICE BROADCASTING (PSB)

In the west, especially in the United State, it's been long established according to Napoli (2009:226) that the mass media industries have an ethical obligation to make positive contributions in terms of public service and the democratic process. And within the context of broadcasting, the public service dimension of the mass media industries had taken a step further, with broadcasters operating under a government-imposed mandate to serve the 'public interest', convenience or necessity. As a result, policy makers have established a variety of public interest obligations that broadcasters needed to fulfil in order to retain their broadcast licenses. Broadcasters have argued that they are sufficiently attentive to public service and government mandates are not necessary to which government and public interest representatives have responded back by arguing that broadcasters have often neglect their public service obligations. In one study, Seibert, Peterson, and Schramm (1963) talked about the Libertarian and Social Responsibility requirements that apply to the media in a democracy (Napoli 2009:226). Under libertarian requirement of the press, the purpose of the press is to help discover the truth, to assist in the process of solving social and political problems through the presentation of all manner of evidence and opinions as basis for decisions. The key characteristics of this process is freedom from government controls or domination. Another characteristic of this function of the press that differentiates it from others is the right and duty of the press to serve as extra-legal check on government. This provides a clear social responsibility for the media, and the government having no right to interfere in their activities. Also, under the libertarian requirement, the public can be trusted to digest the whole, and to discard that which are not in the public interest, and to accept that which served the needs of the individual and of the society of which he is a part.

Napoli wrote further that related concepts of the press that reflects the current status of commercial broadcasting has develop in Social Responsibility requirement (Napoli 2009:227). Unlike under the libertarian requirement, to the extent that the press does not assume its responsibilities, some other agency must see that the essential functions of mass communication are carried out.

The responsibilities assigned to the media by society towards looking after the interests of children is said to be grounded in the social responsibility and development media concepts. According to McQuail who summarised its basic tenets, the media is expected to accept and fulfil some obligations to the society. The obligations which are expected to be carried out by targeting high standards of information delivery, truth, accuracy, objectivity, and balance; in a self-regulatory fashion within the framework of law and established institutions (McQuail 2005, in Omotosho et. al. 2015). The society also expects of them to avoid shunning out contents that are offensive or that can lead to crime, violence, or civil disorder or harm to minority groups, but which provides opportunity to multiple views and mirrors the diversity of their society; while giving access to different points of view and the right to feedback. In addition, he went on that society and the public have a right to demand high standards of performance from the media, and sometimes the need for society to intervene to ensure order and secure public goods. It is also expected of journalists and media practitioners or professionals to primarily be accountable to society and thereafter their employers and the market.

The social responsibility media concept reveals what obligations are expected from the media to the society which should include informativeness, truth, accuracy, and balance. However, one important obligation of the media to the society is the requirement of using their position to guarantee appropriate delivery of information to their audience (Siebert et. al 1956, in Omotosho et. al. 2015). Middleton further explains that the concept of public interest lies underneath the definition of social responsibility; which underscores the vital role performed by the communication sector in shaping societal processes (Middleton 2009, in Omotosho et. al. 2015). The media is therefore expected to play a crucial role in the delivery of public good to the society. It can also be deduced from the tenets of media social responsibility as summarised by McQuail; the media obligation to protect the rights of the individual by acting as watchdog over the government, thus implying that the media have responsibility to serve the interest of children as part of the bigger society interest by giving the required focus that are necessary to the realisation of many children's unfulfilled dreams (Omotosho et. al. 2015).

The development media concept further underscores the importance of the media in supporting the development efforts in the society. It emphasises that the media needed to accept and perform positive development functions in accordance with nationally established policies. Put in another form, this point is saying that the media are required to support ideas, programmes, events, and activities that are connected to the improvement in the standard of living of the people. According to McQuail, the media ought to be committed to contributing

to the overall goal of development, to promote cultural and informational autonomy, to support democracy and solidarity with other developing nations (McQuail 2005, in Omotosho et. al. 2015). As such, looking at issues about children from a developmental perspective; would help reveal the relevance of the media in the achievement of these children related development concerns. Against the backdrop that issues concerning children have greater implications than the efforts in development programs often directed at it; this therefore call for more media involvement because of the crucial and intergenerational nature of matters affecting children.

### 5.3 TELEVISION AND CHILDREN

Media today serves as a major socialising agent that helps form behaviours, attitudes, and worldview, they are regarded as the central story tellers of our time that serve as a source of information and entertainment for all ages in all cultures around the world (Kolucki et. al. 2011, in Omotosho et. al. 2015: 138). In the time since television first became widely available, more than half a century ago, the medium has grown to play a major role in the lives of children. This trend has remained unchanged, in fact, despite the recent growth of new media such as computers, video games, and the Internet, television continues to be children's favourite choice (Fish 2014:2). Children and adolescences' viewing of television and other screen media is said to account for a substantial portion of their time expenditures and children between the ages of 8 and 18 spend 5 hours daily watching television. Media can be deployed positively to enrich children's live, change unhealthy behaviours, stimulate imagination and creativity, widen education and knowledge, encourage inclusion and tolerance, narrow social gap and stimulate development and civil society. On a more specific note, television plays a great role both in children's educational and social lives. It is said to be more important than other media forms primarily because of its universal acceptability to all classes, ages, and types of children (Davies et. al. 2007, in Omotosho et. al. 2015: 139). Television is found in over 98 percent of households across the world delivering contents of all genres. Beyond its benefit of delivering information, it is also a social medium that affects every aspect of our daily lives such as dressing, shopping, eating, and talking. Television is a means of instruction through the different educational programmes that are aired on it. Children have and continued to sit before the medium to learn subjects like Mathematics, and other science related subjects. For instance, watching Sesame Street has been found to contribute to children's school performance. Studies found that, among 3- to 5-year-olds, heavier viewers of Sesame Street showed significantly greater growth in an assortment of academic skills related to the alphabet, numbers, body parts, shapes, relational terms, and

sorting and classification. The areas that showed the greatest effects whether programs were watched home or at school were the ones that had been emphasised the most in Sesame Street, e.g. letters (Fisch 2014). Television also serve as a medium that stimulates children to partake in educational contests like quiz competition, debates, and academic games. Educational tv programmes that have been designed in line with curriculum with specific aim of communicating academic or social skills, do in fact achieve the desired objectives (Krikorian et. al. 2008:46, Fish 2014:6). In a published study supporting this assertion according to Krikorian, Blue's Clues was said to be a television program that focused on social and cognitive problem-solving skills in pupils. In a two-year program evaluation, Jennings Bryant and others followed pupils who were regular viewers of the show and pupils who were not because the program did not air in their town of residence. The two groups of children did not differ on measures of problem solving and flexible thinking at the start of the study. At the end of the two-year observation period, however, regular viewers of Blue's Clues outperformed their non-viewing peers in many measures and were more successful and systematic in their problem solutions.

#### 5.4 TRENDS IN TELEVISION FOR CHILDREN

Despite the world's entry into an age in which children interact with an ever-increasing number of electronic medias, as mentioned above, it is nonetheless television that remains dominant in children's lives due to its beneficial nature. It sometimes can be a powerful educational tool that can inform and inspire; and is culturally relevant to today's children. Around the world going by Imaizumi (2004:104), there is a remarkable increase in children's broadcasting: channels devoted to children's television are being created and existing channels are giving increasing priority to their programs for children. There exist greater opportunities for children worldwide to watch children's programmes thus making concerns as to effect of television and other screen media on children a topic of serious debate all over the globe. With the launch in April 1979 of the first children television channel, America's Nickelodeon became part of the cable television in the USA (Imaizumi 2004:105). With its logo of "Kids first", the channel broadcast a variety of age specific children programs. Its introduction stemmed from the dissatisfaction with the state of American children programming: public tv had been constrained by financial uncertainty, the available three commercial networks offered no more than little conventional cartoons that was interspersed with advertising. Nickelodeon has since grown, and its programs are now shown in about 162 countries and regions of the world. The company began its international expansion when it launched its first cable channel Nick- UK in 1993, followed by specialty channel in Germany

and Australia in 1995. It planned to open new cable web targeting Latin America and was exploring opening channel for Asia. It currently offers programming channel blocks in Brazil, Israel and other parts of Middle East, Malaysia, and Thailand (Animation World Network). Following the success of Nickelodeon, other children and cartoon channels in North America and Europe would be launched in the 1980s and by the 1990s, such channels had spread across the world. Among the children channels that were founded, two clear categories have emerged. The first comprises US produced children's channels such as Nickelodeon, cartoon Network and Disney channel, that give limited airtime to local programs but tend to be dominated by American programs. The second category consists of channels that are launched by other countries predominantly during the 1980s such as United Kingdom children's channels, France Canal J, and Netherlands' Kinder Net. Going by the research conducted by NHK Broadcasting Culture Research Institute in 1993, the point of concern for many television producers and broadcasters included the lack of children programme and the weak position of children programming within broadcasting corporations (Imaizumi 2004:105). When looked from this context, one could say that the advent of children specific channels offered significant new opportunities for the supply of children programs, but the reality was that they merely increased the number of American style- programme in say cartoons thereby leading to misgivings about lack of variety in programming as well as the cultural invasion likely from the imported programs.

The average time that children spend watching television is said to have stabilized, with continued increase in some countries balanced by losses in others (Eurodata TV Report 2012-2013). According to this source, over the first half of 2013, North American children are among tv's biggest fans with children between 2 and 11 years in the US watching an average of 3 hours 33 minutes per day. Europeans children tv consumption reached 2 hours 21 minutes per day on average even if the time spent in front of tv varies considerably by country. The competition between local children's channels and their international competitors is fiercer than ever, while in many countries' generalist channels retain a strong influence on children tv viewing. With a focus on 18 major territories, local children's channels lead the market in 13 countries showing the power of well-established local media groups among young viewers. The report has it that Disney channel is the main challenger of local children's channels, placing itself as the best international children's channel in 9 of the countries covered by the study. The dominance of the local media brand can be explained in part by the fact that they often enjoy a privilege space in free direct television transmission (DTT), but the high proportion of local top channels is not necessarily a reflector of local content as many have deals with major international producers who are happy to use their

platforms to reach as many children as possible. With regards to actual children programmes, animation was said to have and continued to play the backbone of children television programming and cartoons are said to clearly remain the staples of children's tv diet partly due to the ease with which they can be acquired as finished formats internationally that is non-culture specific. The report also took note of development in the series with short episode length of about 2-3 minutes becoming very popular among the top children's tv programmes around the world with titles that appear across other media platforms as computers and mobile phones (Eurodata TV Report 2012-2013:20).

In Nigeria, upon the introduction of the Structural Adjustment Programme in 1986, its attendant cut back in subventions to the government-controlled institutions including media body such as the Nigerian Television Authority (NTA), would ensure that the institutions were commercialized (Jimoh 2011 in Oso 2011:77). They were thus expected to charge commercial rates for their programmes and explore more ways of generating revenue for self-sustenance. The consequence of this cutbacks in government budget to these institutions is a reduction in social services and one major implication is in the area of social responsibility as espoused in Seibert's Theories of the Press (Jimoh 2011 in Oso 2011:78). The demands for commercialization and social responsibility however are usually at cross purposes. The need for media viability and profitability often motivate the media to pander to commercial interests rather than the demand of social responsibility, equal and unfettered access to the media and upliftment of the weaker sections of the society such as children concerns. In the wake of the commercialization of the broadcast media in Nigeria, social and public affairs commentators criticized the idea of excessive commercialization; complaining that the commercialization years have seen traditional barriers between news and advertising becoming tenuous, while on television; it virtually collapsed (Jimoh 2011 in Oso 2011:78). Anyone can have anything broadcast on television in so far as the person can pay the required fee; news and other broadcasts are no-longer factual accounts of reality as determined by journalists but determined by market forces in an era of commercialization.

Since its advent on the mass communication scene, the broadcast medium has become a powerful tool of social control. The medium of television just like its radio counterpart can affect the audience in variety of ways and can be used for variety of purposes including the broadcast of social and culturally inclined contents for assimilation by audience.

Broadcasting has no other way of achieving these feat but through its contents and programmes. According to Akpan et.al. (2014), the media possess the intrinsic ability to affect the behaviour of their audience(s). The media is able to accomplish both the identified or unidentified functions through the product or contents that are offered or presented. Good

or bad contents find expression in the programmes that are produced and aired. In Nigeria, programmes with educational contents that are targeted at children were in the early days of radio and television never in short supply. Indeed, they were part of the well-articulated policy of broadcast stations to do their utmost to contribute to the education of the society and by so doing raise the bars of literacy in the country. Unfortunately, from the middle of 1990, children's TV programmes began to nosedive both in quantity and quality (Omosho et. al.2015). Though private television stations emerged at this point going by this source, they did not contribute to the expected values of children's programmes enjoyed in the 1980s, and they especially relied on imported children's TV contents that are of no cultural value, thus stiffening the space to produce good local programmes.

## 5.5 EDUTAINMENT, AND LEARNING VIA TELEVISION

Educational television programmes are shown in the school classroom and in the home. Children in the classrooms represents a 'captive' audience that teachers require to pay attention (Meyer 1983:57, Fish 2014:7). It is however apparent to anyone who has observed pupils in a classroom, however, that it can be difficult to hold children's attention to a lesson. Since attention is an important aspect of learning, the producer of a television program for the classroom should be clever to make a program which holds children's attention by itself rather than depending on the teacher to force the pupils into paying attention. However, it becomes even more important for children programmes to hold attention when they are being transmitted to homes. On like formal (i.e., classroom) education, informal education takes place outside of school, involves experiences that are not part of a school curriculum, and often must compete with other activities to gain children's attention and engagement. Because educational television series are informal education experiences, their production is subject to considerations that are less critical in the classroom. Perhaps most critical is the need for the television program to be highly appealing to children. After all, if children do not enjoy the program, they simply will not turn it on (Fish 2014:9). Programmes intended for children learning must therefore hold the child's attention once he or she is tuned in. This is where program producers have and continue to turn to edutainment. Esta De Fossard defines Edutainment as a form of distance education that enhances the possibility of reaching, engaging, and educating students who are denied any contact with the instructor and where it might not be possible to measure the previous or ongoing educational levels of the student (De fossard 2016:6). Breaking down the meaning of the word, De Fossard wrote of the word

edutainment as the combination of ‘education’ and ‘entertainment’. The English word education is said to derive from the Latin verb educate; meaning to lead out of. The word interestingly originally means in Latin; to assist at the birth of a child, which in modern terms, the word will more accurately means ‘to lead a person out of ignorance into a re-birth of knowledge’ or to encourage an individual’s growth and development. On its part, the word entertainment also comes from Latin, enter Equals amount, and Tenere equals to hold the attention of, with the original meaning of ‘to keep up’ or ‘to maintain’. In today’s world it means ‘to attract and hold the attention of an audience’.

People’s attention is most easily attracted and held through the engagement of their emotions. However, not all entertainment is fun, as tragedies and horror stories are also capable of engaging the emotional attention of the audience and thus qualified to be regarded as entertainment. Edutainment is however when the two words ‘Education’ and ‘Entertainment’ are put together, the meaning becomes; encouraging individual growth and development in learning environment that commands and holds the emotional attention of the learners’ (De fossard 2016:7).

Edutainment is any community of project that sets out to use popular culture to educate and challenge people (Edutainment: Soul City Institute). It is not a theory, rather it is a strategy to bring about individual and social change by using popular entertainment formats such as television to tackle serious social issues in an innovative and entertaining way.

Edutainment is therefore a very relevant strategy in the production of content; and is necessary to attract and hold the minds of children in Nigeria as children programmes are produced, transmitted, and employed to pass down the cultural values of the country to its next generation of citizens.

## **6. OVERVIEW OF TV MEDIA IN NIGERIA AND CULTURAL INFLUENCE**

The government agency responsible today for overseeing all aspects of culture in the country is the Federal Ministry of Information and Culture. On its Website is its mission which is “To establish and maintain a robust information dissemination mechanism that promotes the country’s potentials and enhances her cultural values”. It also has a mandate to manage the image, reputation, and promote the culture of its people and Government of Nigeria through a dynamic public information system that facilitates access by the citizens and the global community to credible and timely information about the country (fmic.gov.ng).

However, when television was first introduced to Nigeria in 1959 (Obono et. al. 2010), the expectation was that it would provide adequate services in education, social and economic development and be utilized to propagate cultural learning of the ideologies and elements of

the numerous ethnic tribes that spread across the nation; to facilitate the transmission of her cultural heritage from one generation to the next, as well as promote her culture internationally (UNESCO 1974). These expectations were met except in the area of cultural transmission where the country had depended heavily on imported foreign programmes. As a consequent of this and other reasons, the government in 1975 would take over the administration of media television stations in Nigeria (Salahu 2013).

Television stations in Nigeria can today be classified into Government owned and private owned. The Nigerian Television Authority (NTA) is the main federal government owned television station transmitting across the country, and all the other federating states also have their television stations. In 1992 when broadcasting was deregulated, more space would be created for privately owned television stations like African Independent Television (AIT), Galaxy TV, MITV, Silverbird TV ((Odegbenle 2013:166). And apart from these terrestrial tv stations, there have also been of recent the emergence of satellite televisions such as DSTV, GOTV, and Star Times which sometimes have gone ahead to establish movie channels that broadcast Nollywood movies which promote social and cultural values of the society (Vanguardngr.com). These satellite televisions are however out of reach of most Nigerian families because of the high cost of obtaining and maintaining them.

Regarding the deregulation of the broadcast industry in 1992, government had justified this decision by insisting that it would like to watch television highlight the way of life of Nigerians as against what applied before it decided to deregulate; when foreign contents dominated the airwaves. The progressive decline of Nigeria's social and cultural values and their replacement with foreign ones, is attributed to the inability of the media, particularly television media's inability to rise up to their right role of rousing up the people through their programmes. Nigeria would however attempt to minimise the broadcast of foreign programs by national tv stations and their attendant spread of alien cultural values through the NBC's 1992 introduction of indigenization policy for electronic broadcasting in the country as already mentioned before.

Nigerian media will have to do more than the minimum one hour per day stipulation for children programmes in the NBC code (NBC 2016) if it would refocus the attention of children on the different aspects of the indigenous culture such as language, art, music, dance, food, and moral values of the society. Most times and in the guise for modernization, where indigenous television contents exhibit aspects in the culture of the country, they often times feature a high level of hybridization – an infusion of western and Nigerian culture which do not necessarily compliment the culture of its viewers, but rather expose them to morals and values that are contradictory to their culture (Endong 2015:5, Chioma 2013:28).

As a consequence of this deficiency on the part of the media, the people including children perceive indigenous cultures as inferior to the foreign ones and are thus abandoning them. As earlier mentioned, it is now a thing of fashion for parents to prefer their children speak in English and if possible, with the British or American Spoken accent; thereby throwing away their Nigerian language identity. You can also find many people dressed up in suit even on a ridiculously sunny and hot day. Many are no-longer aware that the generally cold weather of the western countries is the reason their people dress mostly in that form.

Television and other media types are meant to unify the society and increase social cohesion by holding and teaching broad based common social norms, values, and collective experience. Through this activity, they are able to impact their audience and transmit culture from one generation to the next.

The Nigerian media as a whole, and television media in particular need to therefore be more patriotic in the discharge of their duty to the society. This would help them adopt the zeal to use their platform to spread in full the relevant aspects of the country's indigenous cultural values to their audience majority of whom are children; who are often too willing to absorb anything given maximum attention by the mass media (Robert et. al. 2016).

## 6.1 NIGERIAN TELEVISION AUTHORITY (NTA)

The history of television in Nigeria often always begin with the mention of the Nigerian Television Authority (NTA). The NTA had dominated the Nigerian air wave for so long and had been for many Nigerians; a major source of news, entertainment, and cultural platform. Any form of study of television social impact on the populace would therefore mostly include the mention of NTA, and no wonder too, that this paper has included it as one of the tv stations whose programmes were investigated. NTA is owned by the Nigerian government and was inaugurated in 1977, known to be established in 1959 as Western Nigerian Government Broadcasting Corporation (WNTV), it today runs the biggest television network in Nigeria with annex stations located in state capitals and cities across the country. Initially called Nigerian Television (NTV), the network had started after the take-over by then ruling Nigerian military government of a regional television; the Western Nigerian Television Ibadan in the south west of Nigeria in 1976. It is widely viewed as the authentic voice of the Nigerian government and is expressly mandated to provide as a public service in the Interest of Nigeria, Independent and Impartial television broadcasting for general reception within Nigeria and beyond. NTA describes itself on its webpage and The Nigerian Guardian editorial of 18 October 2009 according to WIKIPEDIA also described it as the largest

network in Africa, it now serves as the medium for the African content to tell the African story. The station's programming is expected to re-enforce the enthusiasm that blacks in diaspora have for Nigerian and African culture. Its monopoly was however broken in 1992 with the deregulation and subsequent establishment of privately-owned television and network stations such as African Independent Television.

## 6.2 AFRICAN INDEPENDENT TELEVISION (AIT)

AIT came into existence in 1994 under the ownership of Dr Raymond Dokpesi who also owns Ray Power FM station. The station started from Alagbado, a suburb in Lagos Nigeria, and the tv station is widely spread to other parts of the country including the country's capital Abuja. Some of AIT's programmes are available in the United Kingdom through Ben television. It had also launched its own private satellite service through its parent company Daar Communication which allows it to be available in some part of the African continent. AIT like other Nigerian TV stations have used advanced digital technology tools to repackage and disseminate (i.e. preserving, promoting, and projecting) Africa's rich cultural heritage in forms of dramas, movies, documentaries, animated television commercials and alternative indigenous educational technology resources; to their audience. Having developed 'standard' African folkloric tales for local and global consumption, AIT has helped to disseminate social and cultural ideologies through its platform (ReseachClue). AIT's choice as the medium to investigate in this paper is because being one of the first privately owned television stations in Nigeria, it has grown in lips and bounds with interesting programmes for people that cuts across age, political, economic, and social interests. According to the BBC, government television stations often claim they reach tens of millions of viewers, its however, the main privately-owned networks such as AIT that are market leaders in many cities (BBC News).

## 7. RESEARCH TOPIC AND COMMUNICATION FOR DEVELOPMENT

This research study's relevance to the discipline of Communication for Development is helped capture by Linje Manyozo in a UNESCO report. In addition to his emphases on the empowerment of citizens in the debates on the role of communications in development, where he challenged citizens to collaboratively and democratically generate, exchange and utilise relevant knowledge towards the improvement of their communities, livelihoods and

the environment (UNESCO 2007), he would go further that such debates also acknowledge the increasing importance of community participation, and indigenous knowledge, as well as information and communication technologies (ICT) as strategies for empowering communities to formulate realistic and meaningful development policies. However, on a more specific note, the same author in his book, *Media, Communication, and Development: Three Approaches*, had described the strategic employment of media and communication as facilities for informing, educating, and sensitising people about development and pertinent social issues as one of the approaches in doing Communication for Development (Manyozo 2012:54). This is thus compatible with the objectives of the study which seeks to measure how the communication medium of television is been utilized to achieve behaviour change that get children in Nigeria to appreciate and sustain the country's indigenous cultural values. According to Wilkins et. al, development communication or communications and social change is about understanding the role played by information, communication, and the media in directed and non-directed social change. And includes a variety of practical applications based on the mainstreaming of communication as 'process' and the leveraging of media technologies in social change (Thomas 2014:7, in Wilkins et. al. 2014).

## **8. METHODOLOGY**

As mentioned in the introduction, the study examined the programming contents of two leading Nigeria's television stations with substantial geographical network coverage of the country; the Nigerian Television Authority (NTA), and the African Independent Television (AIT); representing respectively public and private television stations operating in the country. They both help inspire other indigenous tv stations operating in the country. For the research design, content analysis of children's television programmes was done. Data were sourced firstly from the programme schedules of the two television stations, secondly from the Skype telephone interviews conducted with programme managers of both television stations. An email containing relevant questions was initially sent to the program managers of the tv stations, but no response was received. This had led to using a friend's contact in the Nigerian media branch to secure the Skype online telephone interviews. The scheduling of programmes by Nigerian Television stations is usually for a week which runs for a quarter before any change are made. The period covering between 1<sup>st</sup> of July 2018 and 30 September 2018 were therefore randomly selected, and programmes falling within this period obtained from the stations programmes schedules were content analysed. NTA programme schedule can be accessed through its websites, while that of AIT was emailed to me through my contact who went over to the station's library and this would later be authenticated by the

manager as genuine during our interview section.

Content analysis is a research technique used for making replicable and valid inferences by interpreting and coding textual material, through a systematic evaluation of texts (e.g. documents or oral communications), qualitative data can be converted into quantitative data (Terry College of Business). Content analysis allowed for the systematic, objective, and quantitative measurement of the variables.

Other programme types were also identified in the stations schedules and separated from children's programmes and analysis was carried out on only children programmes. Children programmes within the selected quarter became units to be analysed.

In the analysis conducted on the programme schedules, measurement was done to determine the proportion of children programmes aired individually and collectively by the stations, the measurements in minutes per week of total time given to children programmes individually and collectively by the two stations. The analysis further sought for the sources of children programmes that are broadcast on the two channels, and lastly, are the children programmes projecting the cultural values in the country?

Skype telephone interviews were conducted at separate times on program managers of both stations and narrative method of analysis was employed to analyse and interprets the data obtained. Narrative analysis refers to analytic methods used in interpreting texts that have in common a story format (Given L 2008), Children programmes for this period were thus analysed using coding sheets and coding manual. Coding which refers to the steps taken to identify, arrange, and systematize the ideas, concepts, and categories uncovered in a data; allows labels to be attached to variables so as to identify occurrences (Given L 2008), and to insure the reliability of data collected, the Statistical Package for Social Sciences (SPSS) was used to analyse the data and interpretation presented in proportion and percentage tables.

## **9. THE SCOPE OF THE STUDY**

This study has been limited to two major media television stations in Nigeria NTA and AIT. These may be considered inadequate for a thorough representation of media coverage of the country, however, being the two leading and pace setting tv stations in Nigeria with the widest reach that covers a large proportion of the country, the two would compensate for what the paper lacked in number of tv stations.

Though, it is possible for Nigerian Children to be socio-culturally impacted via contents from such internet aided electronic devices as computers and mobile phones that more and more of them now have access to, the study has however been limited to just television because of its pervasiveness in the country; not only can most Nigerian families (including those in the rural

areas) today boast of at least one television set within their household, many of them are still daily challenged providing enough to eat, and will preferably use their available internet data to make those important telephone calls instead of streaming programmes on the internet. It is also noteworthy to say here that quantitative analysis used in the analysis does more to reveal in percentages the extent to which local culture are embedded in children programmes of the television stations. Such textual analysis is however unable to detect extent to which programmes would capture the minds and or edutain the audience, what is learn, how and which textual techniques may have been employed in the programmes.

## 10. DATA PRESENTATION

Table 1

PROPORTION OF CHILDREN PROGRAMMES BROADCAST BY NTA AND AIT STATIONS.

Stations/ Programmes	NTA		AIT		Cumulative Quantity	Cumulative %
	Quantity	%	Quantity	%		
Children Prgrm	16	6.4	13	5.1	29	11.5
Other Prgrm	108	43	114	45.4	222	88.4
Total	124	49.4	127	50.6	251	100

There were 16 (6.4 %) children programmes as against 108 non-children programmes on NTA, and 13(5.1%) children programmes compared to the 114 other programmes on AIT

Table 2

CHILDREN PROGRAMME BROADCAST TIME PER WEEK IN MINUTES BY NTA AND AIT.

TIME/ STATIONS	CHILDREN PROG. TIME IN MINUTES/ WEEK	NON-CHILDREN PROG. TIME IN MINUTES/WEEK	TOTAL PROGRAMMES TIME/WEEK
NTA	570 min (9hrs 30min) (5.7%)	9,510 min (94.3%)	10,080 min(100%)

AIT	690 min (11hrs 30min (6.8%)	9390 min (156hr 30min (93.2%)	10,080 min(100%)
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Table 2 reveals total time allocated to children programmes per week on NTA and AIT. While NTA has 570 min CP as against 9510 min for other programmes, AIT would give 690 min to CP as against 9390 min given to other programmes

Table 3

SOURCES OF CHILDREN PROGRAMME BY NTA AND AIT.

CONTENT	NTA CHILDREN PROGM (%)	AIT CHILDREN PROGM (%)	TOTAL QUANTITY (%)
LOCAL	14 (88%)	10 (77%)	24 (83)
FOREIGN	2 (12.5)	3 (23%)	5 (17%)
Total	16 (100%)	13 (100%)	29 (100%)

The above table shows sources of children programmes on NTA and AIT. Of the 16 CPs on NTA, 14 (88%) were locally sourced while 2 were foreign. AIT on its part had 10 (77%) locally sourced and 3 foreign sourced from a total of 13 children programmes.

Table 4

CULTURAL PROPERTIES/ELEMENTS PROJECTION THROUGH LOCAL CHILDREN PROGRAMMES ON NTA AND AIT.

Cultural Properties	NTA Children Programmes		AIT Children Programmes		Total Proportion	%
	Proportion	%	Proportion	%		
Language	4	9.8	2	6.9	6	9
Custom & Tradition	6	14.4	2	6.9	8	12
Norms & Values	11	26.8	10	34.5	21	30

Dressing	10	24.4	9	31	19	27
Music	4	9.8	4	13.8	8	11
Food	4	9.8	2	6.9	6	9
Festivals	1	2.44	0	0	1	1
Rights & Rituals	1	2.44	0	0	1	1
Total						100

Table 4 shows the cultural properties that are projected through children programmes on NTA and AIT. Of the 24 locally sourced CPs and with some projecting more than one cultural property, on NTA, 4 CPs promote languages, 6 promote Custom and Tradition, 11 promote norms and values, 10 would promote dressing, 4 each would promote music and food, while 1 each promote Festival and Rituals. While on AIT, 2CPs promote languages, 2 promote custom and tradition, 10 promote Norms and Values, 9 promote dressing, 8 promote music, 6 would promote food, while 1 each had promoted festival and Right and Rituals.

**FIGURE 1**

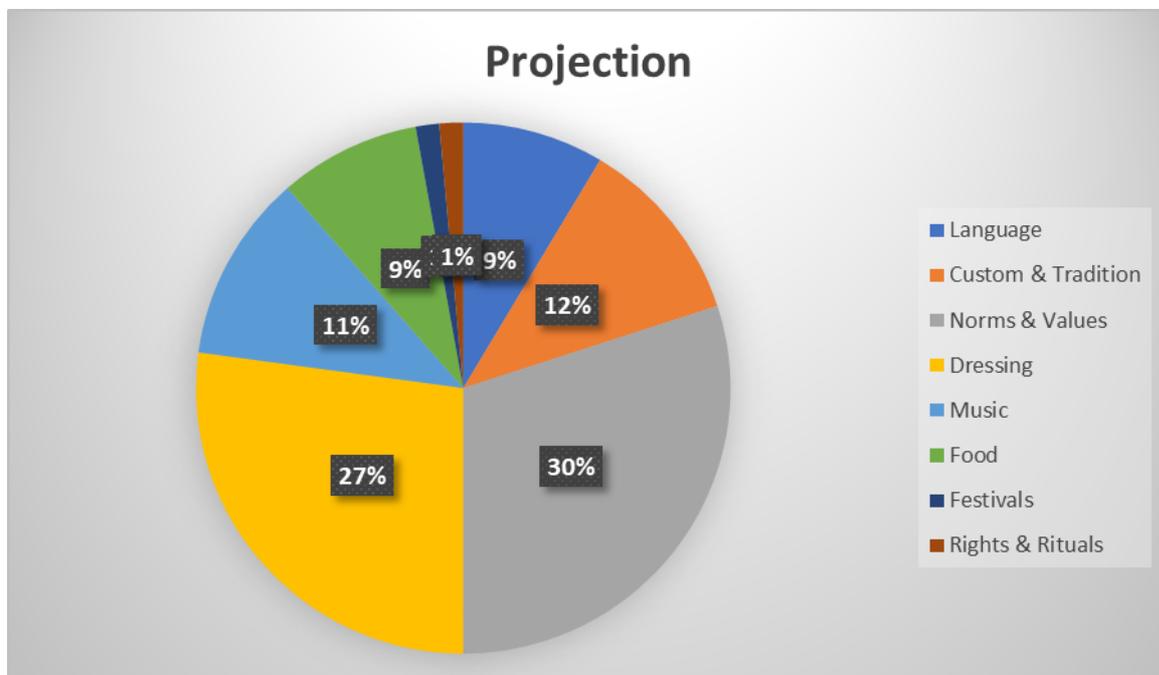


FIGURE 1 shows the cultural properties that are projected through Children Programmes of the television stations.

### 10.1 THE INTERVIEWS

The telephone interviews conducted with the programme managers of NTA and AIT television stations had revealed the followings:

*When asked if the tv stations had any specific goal regarding children programme in their stations? They responded as follow:*

There is no specific station goal to achieve with children programmes according to the manager in NTA, we consider children as member of our society and just like other members have rights to programmes that interest them, we also feel obliged to give children what will likely interest them.

AIT on its part said that the station broadcast programmes putting the general public into consideration but specifically they seek to air programmes that children can both learn and have fun from.

*Asked whether the stations have policy to ensure the growth of indigenous culture through the programmes they broadcast on air? This was the response:*

Most of the programmes on NTA's main frequency station are selected to reflect the everyday life of Nigerians and specifically they are meant to conform with the indigenization of programmes demand of the government (NBC). NTA has also gone the extra mile to promote the indigenous cultures, norms, values, and languages, by creating different sections that broadcast programmes on other frequencies in the three major Nigerian languages: NTA Yoruba; channel 107, NTA Ibo; channel 108, and lastly NTA Hausa; channel 106.

AIT on its part, being a private stations and limited fund, the station has been forced to broadcast programmes that are largely locally produced and by so doing adhere to the government demand of a 60-40 percent local to foreign contents.

*When asked what the stations could be doing with (children) programmes to ensure that Nigerian Indigenous culture, norms, and values are perpetuated? This is how each responded:*

NTA being the leading government station expected to set standard examples for other stations in the country should broadcast enough quantity of children programmes that adequately promote all aspects of the country's cultural values. However, lack of capital and the political will on the part of government are still limiting the station's effort. Political programmes are sometimes used to interject time already allotted to children programmes during children time belt between 1600 and 1900 in the weekdays, and capital that is required to secure the right amount of labour with the pedagogic expertise is often lacking. It is also difficult to attract sponsorship for children programme since advertisers are interested in advertising their products during programmes that are popular and have a lot of following; children programmes are not seen as having such level of popularity.

AIT had turned its lack of fund to some kind of advantage; having been forced to look inward to produce CP that are sourced locally. However, this has also made the broadcast of CP to suffer consistency; the owner often generate fund for the station by accepting on many occasions including during children time belt; to televise political programmes that take up the time reserved for CP. It will therefore do well for CP if the station could desist from this practice.

## 11. ANALYSIS

One can see from data presented in table 1 and 2 where; of the total of 251 total programmes from both stations, only 29(11.5%) were CP, while of the 10080 available total time per week each on both stations; NTA had only 570(5.7%) minutes for CPs and AIT had only 690(6.8%) minutes as compared to what non children programmes got 9,510 min (94.3%) and 9390 min (93.2%) respectively per week on both stations. The managers had also revealed during the interview that NTA and AIT do not have any specific objectives they pursue with children programme; they merely broadcast what they presume children will show interest in. Being the two leading and dominant television stations in the country with the widest reach and influence in Nigeria; it reveals that television media in Nigeria do not give premium to Children interests via their programmes. This is against the UN Convention on the Right of the Child (CRC) which spells out the important role of media in disseminating information that promotes the child's well-being in the broadest sense (UNICEF 2002), television is a means towards the fulfilment of children right to information. It is also in breach of the African Charter on Children Broadcasting. With such meagre amount of and time given to children programmes, it will be very difficult for the stations to fulfil the charter's requirements of children broadcast that is wide ranging in content and genre and for the stations to accomplish any meaningful objective (where there is one) with CPs.

Mainstream television stations like NTA and AIT which many Nigerian families are more accessible to should however be exploiting children's love and interest for television screens by increasing the proportion, the quality, and the consistency of CPs that are broadcast by them with the aim of replacing children's love for foreign tastes for the indigenous values. In line with Cultivation Theory, the broadcast of a well packaged educative and entertaining (Edutaining) children programmes which engages and hold attention, would help sway the interests of Nigerian children and their families to learn, appreciate, and show greater interest in the indigenous cultural values. Going by the theory, the more the time spent viewing television, the more likely the viewer is to accept television's version of things, especially in

the areas in which the viewer has little direct experience (Evra 2004:6). Children being lovers of television screens and limited direct experience, television broadcasts should thus affirm in them a sense of self through their culture and language and the creation of opportunities for learning and empowerment to promote the child's right to education and development.

Article 17 of the CRC spells out the right of children to access information (such as culture) that are important for their health, development, and wellbeing.

Though CPs were seen to be inadequate in the programming contents of the two stations, it would be seen in table 3 that, of a total of 29 CPs that were broadcast by the stations during the period under review, 24 of them were locally sourced and would reflect some cultural ideals of the society as table 4 indicates. Going by the interview conducted, where it was asked what policy was in place to ensure the growth of indigenous culture through the programmes the stations broadcast on air? Both managers had similar response, which is the broadcast of programmes including CPs that project the country's values in adherence to and as demanded by the NBC's indigenization policy.

The 1992 introduction of the Indigenization Policy by the Country's National Broadcasting Commission (NBC); that stipulates a 60 to 40 percent local to foreign content in the programming of media stations in the country (Endong 2015), would ensure and help the stations comply with articles 8 and 30 of the CRC; which underscore children's right to practice their culture while enjoying the media to have particular regard to and promote the child's well-being in the broadest sense. It has also made the stations' local content CP broadcast to conform with McQuail's 1987 Development media theory. The theory states that "media should give priority in their content to the national culture and language (s), that media efforts should be such that would bring about national development through a partnership relationship with government, such that the information dissemination function of the mass media contributes to the realization of the development goals of the society (Chioma 2013). UNESCO had however argued for countries to place culture at the heart of their strategies as both the condition for enabling sustainable development, and a powerful driving factor for its achievement (UNESCO.org.)

Though there were inadequate CPs compared to other programmes being broadcast by NTA and AIT, the few CPs would be seen to project (though unevenly) aspects of the Nigerian culture. From a total of 29 CPs aired by the two stations during the period under review, NTA and AIT had 14 and 10 locally sourced CPs respectively bringing the total to 24 locally sourced CPs. Table four and Figure1 above would reveal what proportion of the locally sourced children programmes projected the different elements of the Nigerian culture. They show that of the 24(100%) locally produced CPs from the two stations, 6(9%) would project

aspects of Nigerian languages, 8(12%) projected Custom and Tradition, 21 had projected the country's Norms and Values, 19(27%) CPs projected aspects of the country's Dressing, and 8(11%) of them had projected Musical types in Nigeria. Also projected going by the table and the chart were Food types in the country which had 6(9%) CPs that did that, while Festivals and Rights and Rituals had 1 CP each projecting them.

Through the enforcement of the NBC code of 60-40 percent local to foreign content broadcast of programmes, the stations were able to fulfil requirement of CRC during this time. The document implores and encourages the mass media to have particular regard to the needs of children (UNICEF 2002), children should be able to see, hear and express themselves, their culture, and their language.

In providing answer to the question on what the stations could be doing with (children) programmes to ensure that Nigerian Indigenous culture, norms, and values are perpetuated? The managers spoke of the need for more funding and the will by government and or owners of the stations; to enable the acquisition of expertise (labour) or production of more and qualitative CPs. This would imply therefore that though available CPs (which are often times interjected to give space for government programmes) may be projecting some elements of the Nigerian culture. However, with a minimum of one hour each per day for CP contained in the NBC's code (NBC 2012) in an industry where CP is considered not to have huge following to attract advertisers, these could only result in the broadcast of very few numbers of CPs as shown by the data; and the unlikelihood of the stations increasing them in the future, thus limiting the achievable long-time social and cultural objectives that may be imparted in the few available CPs.

As had earlier indicated, the Federal Ministry of Information and Culture is the government body responsible for establishing and maintaining a robust information dissemination mechanism that promotes the Nigeria's potentials and enhances her cultural values; with the mandate to manage the image, reputation, and promote the culture of the people and Government of Nigeria. In place to help the central government and the government ministry carry out these functions is the National Broadcasting Commission, established in 1992 and empowered with instruments for regulating broadcasting in the country. Specifically, section 2(1) sub-section 'h' of Act 38 of the Nigerian Parliament states that the Commission shall have the responsibility of "establishing and disseminating a National Broadcasting Code and setting standards with regards to the content and quality of materials for broadcast" (NBC 2012).

The Nigerian media industry as whole and television station's need for profitability often motivate them to pander to commercial interests rather than the demand of social

responsibility. They therefore would likely have continued the trendy and profitable option of broadcasting programmes with foreign values and keep on contaminating the indigenous cultural values in the society; that is however being checkmated thanks to the NBC code and the indigenisation policy. However, with the minimum one hour daily for CPs stipulated in the NBC code for broadcasting stations (which is not adequate) and the freedom to interject CPs at the allotted hour without fear of sanction by the stations, it may be taken that Nigerian government and other stakeholders are yet to wake up to the importance and benefit of using children programmes as tool to promote, protect, and sustain Nigeria's social and cultural values. Future research in this area may thus be: *To what extent could the inadequate broadcast of quality children programmes by TV stations in Nigeria have contributed to the erosion of indigenous social and cultural values in the country?*

## 12. CONCLUSION

Because NTA and AIT are the two biggest and most influential tv stations in Nigeria and both often provide motivation and direction for other smaller stations, whatever standard they help create regarding programming would usually go a long way to impact other stations and of-cause the society. The paper thus concludes that television may be children's best friend and an effective means to pass knowledge across to them and society, it is however not yet an accomplished fit when it concerns children's television in the country. The tv stations may be broadcasting edutaining Children Programmes that reflect some social and cultural values in the society as demanded by the UNCRC and helped compelled by the Nigerian NBC's indigenization code. Apart from the limited time being allocated children programmes by the stations, there are also not sufficient quantity of quality children programmes being broadcast by the stations to adequately and evenly project all aspects of the country's cultural values. Children programmes that often make the air are not completely local but often a hybrid of both local and foreign values in an equation whereby the foreign values come out on top. The desired objective of imparting Nigerian children with indigenous cultural values to protect, promote and sustain the indigenous culture is thus far from being wholly realized in the present state of children television programming in the country.

### 12.1 RECOMMENDATIONS

As recommendation, the paper enjoins broadcasting channels in Nigeria, particularly NTA and AIT whom other smaller tv stations draw strength from to take children interests more serious in their programming policies in accordance with the UNCRC; which spells out the

important role of media in disseminating information that promotes the child's well-being in the broadest sense (UNICEF 2002). Government should desist from forcing stations to broadcast political programmes during time already allotted to children programmes, while children interests should not be left to the whims and caprices of managers but seeing as responsibility that must be fulfilled by the station to the society.

Aside reviewing the minimum one hour per day for CP to tv stations, there is need for stricter monitoring of the stations by the National Broadcasting Corporation (NBC). The NBC in compliance with both UNCRC and African Charter on Children Broadcasting must formulate policy that will contain quota to be fulfilled by broadcasters regarding children programmes that will capture and project more of Nigeria's and less of foreign social and cultural values, and where this already exist, ensure strict compliance of guidelines concerning them depending on the location of the broadcast station in the country. These documents had implored and encouraged the mass media to have particular regard to the information or cultural needs of children (UNICEF 2002).

Nigeria's government should get its acts together and demonstrate its commitment to encouraging cultural expression or projection as stated in the UNESCO-Nigeria 2017 Report; by ensuring that tv stations exploits children's love for television to promote and sustain the country's social and cultural values through children broadcasting.

Children's informational needs should be met through their love for television. Government should enforce and encourage more time to be allocated to CP by television stations, and at the same time, government should in partnership with others in the industry consider establishing a channel that will be dedicated to only children programmes 24/7 as its done elsewhere in the west where there can be enough space to air range of options of children programmes that adequately project the country's social and cultural values.

Culture is society's social capital that is like a glue that holds the society together and gives it a coherent structure that can be used for development interventions (Schech 2014). This paper has focussed on the need for a creative approach to public communication and the essence and extent of projecting Nigeria's cultural and social values through television children programming in the country. The paper posits this would not only result in the development of the society but help return value to indigenous culture and ensure their promotion, protection, and sustenance. According to Everett M. Rogers, a mass communication expert, development communication refers to the uses to which communication is put in order to further development (Choudhury 2011:3). Also, going by Freire's words coated in Manyozo (2012:2), in their various attempts the world over, the

different pioneers of the discipline of Communication for Development sought to place media and communication at the centre of authentic efforts to create a much more equal and open society.

The focus of the paper therefore allied with how Quebral (1975, 1988, 2002, 2011) would later see the discipline while accepting the changes her initial concept had undergone during years of jostling for reality, she had seen it as ‘the act and science of human communication linked to a society’s planned transformation, from a state of poverty to one of dynamic socio economic growth, that makes for greater equity and the larger unfolding of individual potential (Manyozo 2012:9). Of the three crucial aspects of this Quebral’s revised concept of communication for development which have become widely accepted in theory and practice, the very first which allied with the focus of this writing; is that communication for development focuses on human beings and that media technologies are just instruments for advancing the social change communication agenda (Quebral 1988, 2002; Lennie & Tacchi in Manyozo 2012:9).

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