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Influence of Broadcast media on the Promotion of Yoruba Cultural Products in South-West Nigeria.

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Abstract

This paper examines the roles of broadcast media most especially the radio and television in the promotion of the Yoruba cultural products such as arts, music dance and Literature in South West Nigeria. Employing cultural hegemony and uses and gratifications theories, the study utilized focus group discussions and semi-structured interviews while purposive sampling was also used to elicit data from artisans, broadcasters, cultural activists, and government officials, in three selected states of six in South West Nigeria namely; Lagos, Oyo, and Osun States. Thematic analysis was utilized to present the data. The findings of the work revealed that radio and television broadcast is a vital tool for cultural promotion and preservation in any settings and the social media platform was also identified in the course of the work as the most crucial avenue for the promotion of the cultural products at this present age in the broadcast media. It thus recommended that government should make concerted efforts towards the promotion of the various cultural products across board and there are urgent needs for more partnership between the public and private and all efforts by all broadcast media in south west to adopt the social media platforms should be encourage in order boast the promotion of the cultural products to the global world.

Keywords: *Yoruba culture, cultural products, cultural promotion, influence, and broadcast media.*

Introduction

Culture is predominantly relative and is often perceived as the usual ideas, social practices, and material characteristics of a particular racial, religious, or commonly shared group of individuals. It is defined as a whole lifestyle of the populace. Culture encompasses the attributes that unify a group of individuals,

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distinguishing them from the remainder of the animal kingdom. [4]The promotion of culture is a fundamental duty of mass media, particularly broadcast media, due to its inherent characteristics. Individuals often acquire and disseminate cultural commonalities to a broad audience through many cultural products, including music, dancing, artwork, attire, literature, and more.[5] The distinctiveness of cultural variation often enhances societal growth in all aspects. Culture is the complex entirety of human knowledge, beliefs, art, morals, customs, and other skills and abilities gained by individuals as members of society. The aforementioned definitions indicate that culture differentiates humans from animals. Cultural promotion is a basic method that unites individuals. Thus, the transmission of positive traits fulfills every human society comprehensively. Culture is a fundamental virtue inherent in all communities.[6] "In scientific contexts, culture is frequently defined broadly as the comprehensive lifestyle of individuals," Currently, nearly every Nigerian state possesses a radio and television station.[7] Consequently, Odebiyi asserts that Nigeria presently hosts over 300 radio and television channels, with numerous states operating multiple stations.

The bulk of these radio stations are privately held, while the government also holds a substantial share.[8] The Nigerian government possesses 70% of all television networks. The function of broadcasting, particularly radio and television, in disseminating Yoruba cultural products in southwestern Nigeria has recently become a central focus of academic discussion. Radio, television, and, more recently, digital streaming services. Exemplify broadcast media that effectively disseminate information and culture. Digital and satellite technologies have significantly facilitated access to these locations, hence enhancing the global dissemination of indigenous information.[9] Consequently, broadcast media have also emerged as significant means to safeguard and advance cultural heritage.The integration of Yoruba cultural products, including music, arts, attire, oral literature, and culinary practices, into broadcasting has escalated since the establishment of the Western Nigeria Television Service (WNTV) in Ibadan, South-West Nigeria, in 1959. Yorùbá language programmes, particularly those focused on their culture, constituted the initial category of broadcast programming transmitted in that year.[10]This demonstrates that radio and television communicate successfully; so, Nonso asserts that radio is a potent medium for conveying information on all topics. He ascribed the

[4]P. Egube, "Preserving Nigerian Cultural Heritage through Radio Broadcasting," *African Journal of Cultural Studies* 3, no. 2 (2016): 89–100.
[5]C. O. Omekwu, "African Culture and Libraries: The Information Technology Challenges,*Ikere Journal of Humanities* 1, no. 2 (2006): 42–49
[6]O. Odebiyi, "Yoruba Cultural Artifacts as Ethical and Social Instruments: A Historical Review," *Nigerian Cultural Studies Journal* 7, no. 1 (2020): 22–38
[7]T. Ajibade, *Funding Challenges and Media Promotion of Nigerian Cultural Heritage* (Lagos: Fountain Publications, 2021)
[8]T. Ajibade, *Funding Challenges and Media Promotion of Nigerian Cultural Heritage* (Lagos: Fountain Publications, 2021)
[9]M. F. Iheme, A. A. Umar, and L. A. Iheme, "Opinion Shaping: Significance of Foreign TV Programmes in Communication among the Nigerian 'Middle Class,'" paper presented at ICCMTD, 2013, 148.
7 Lydia Oko-Epelle and Damilola Abdusalam, "Mass Media and Cultural Imperialism: The Nigerian Experience," *Global Journal of Education, Humanities and Management Sciences* 2, no. 1 (2020).

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significant influence of radio and television on the public to the capacity of radio waves and television signals to cross national borders. This attribute undoubtedly establishes radio and television as potent media and distinctive modes of communication. In every human culture, mass media hold a unique position due to their functions in communication and information distribution.[11]

The media enables the distribution of information, cultural exchange, and enjoyment. Radio and television programmes encompass talk shows, quizzes, debates, personality interviews, live coverage of urban carnivals in cities such as Abuja, Lagos, and Ibadan, as well as tourism and tradition-focused events like the Olojo Festival in Ile-Ife and the Osun Osogbo Festival. Another area of Yoruba cultural items highlighted in the broadcast media is dress, encompassing greetings, music, arts and crafts, cuisine, beverages, and hairstyles. Radio significantly facilitates the dissemination of Yoruba culture, as exemplified by "Äsa isomoloruko" and "Asa igbeyawo." The importance of vigorously promoting Yoruba cultural items in broadcast media has been undervalued by most mainstream media, due to budget constraints, ownership issues, insufficient personnel, and a lack of expertise.[12] The demand for accessible community-based media has arisen due to mainstream media's failure to connect with and involve local inhabitants. The promotion of Yoruba cultural items through indigenous-language programme concepts in news production and presentation in Nigeria has been extensively researched over the years.[13] Nonetheless, numerous scholars have emphasized that the BBC's presence in Nigeria as a source of international news, along with the recent inauguration of BBC News Yorùbá, is significant and opportune for the revitalization of the language and cultural products[14], [15]. The study examine the impact of broadcast media on the promotion of Yoruba cultural products in the South West by analyzing the contributions of selected broadcast media in three South West states.

Literature Review.

Media's Roles in Shaping Cultural Growth.

The mass media serve as the channel via which communication or messages are directed to multiple audiences simultaneously. Conventionally characterized mass communication as the process of disseminating information, ideas, and attitudes to extensive, diverse, and geographically dispersed groups of

[11]P. Egube, "Preserving Nigerian Cultural Heritage through Radio Broadcasting," *African Journal of Cultural Studies* 3, no. 2 (2016): 89–104.
[12]L. Fouda and K. Nzeadi, "Leveraging Radio for Cultural Promotion: Insights from Pan Africa Station," *International Communication Gazette* 80, no. 2 (2018): 210–225
[13]F. O. Egbokhare and C. A. Okojie, "Language and Cultural Promotion in Nigerian Radio Broadcasting," *Journal of Nigerian Language and Culture* 9, no. 1 (2022): 34–37.
[14]F. Egbokhare and L. Okojie, "Radio's Role in Cultural Sustainability: Perspective from Nigeria," *Global Media Journal* 15, no. 2 (2022): 210–225.
[15]Chioma Njoku, Ngozi Wellington, Anthony Obi Okeke, and Isaiah Onibukun, "Promoting Indigenous Yoruba Culture," *International Journal of African Language and Mass Media Studies* 3, no. 2 (2023): 163–172.

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individuals over time and space.[16] The transmission serves as a method of technical media created for this purpose. During this transmission process, the communicator is not in direct contact with the recipient, namely the audience.[17] The sender is aware that the message he transmits may be concurrently received by thousands of individuals. In both wealthy and developing nations, the media fulfill six distinct tasks. These functions encompass news or information dissemination, public relations and persuasion, entertainment and art, sales, and socialization, which pertains to the inculcation and reinforcement of attitudes, beliefs, and values aligned with the recognized norms of societal culture.[18]These roles Harold Lasswell's also described in his three principles functions of communication processes as monitoring the environment to reveal challenges and opportunities that impact the community's value proposition and its constituent elements. The relationship between society and its response to the environment.The transfer of social heritage across generations.[19] These functions were also summarized as the "transmission of social heritage" the focusing on the communication of knowledge, value and social norms from one generation to another or from one member of a group to new comers.[20] This delineates the educational role of mass communication. Schramm employed more accessible terminology to elucidate the communication roles of observer, forum, and educator. He stated that "every society possesses its observer, who furnishes other members with information and interpretation of occurrences." They assess the surroundings, including both the hazards and dangers, as well as the favorable signs and chances. He also stated that society use its communication systems as a pedagogical tool to transmit social heritage between generations. It correlates responses to the environment so that it can be compared to the institutions of homes, church and school in its role as a teacher.[21]

Broadcast media constitutes a sector of mass communication. It is a highly effective mass medium, as it integrates audio, visual elements, and motion, enabling it to reach diverse audiences concurrently. It serves as a means of communication via which the individual engages with the world beyond their immediate surroundings. Through broadcasting, each individual engages with ideas and experiences that enhance their lives and facilitate their existence in a complex, dynamic, and human society. The broadcast media serves its

[16]Nureni Aremu Bakenne and Abiodun Salawu, "BBC News Yoruba and Digital Public Sphere: Promoting Yoruba Cultural Traditions among Youths of South West Nigeria," *Journal of Social Science and Humanities* 22, no. 1 (2024).
[17]Abu Edet, "The Synergy between Culture Sustenance, Advancement, Development and the Radio," *International Journal of Social Sciences and Humanities Review* 7, no. 1 (2017): 135–152
[18]J. R. Bitter, *Broadcasting and Telecommunication: An Introduction* (New Jersey: Prentice Hall, 2001).
[19]Zachary S. Sapienza, Narayanan Iyer, and Aaron S. Veenstra, "Reading Lasswell's Model of Communication Backward: Three Scholarly Misconceptions," *Mass Communication and Society* 18, no. 5 (2015): 599–622.
[20]Donald K. Wright and Michelle Drifka Hinson, "Examining How Public Relations Practitioners Actually Use Social Media," *Public Relations Journal* 3, no. 3 (2009).
[21]Wilbur Schramm, *The Beginnings of Communication Study in America: A Personal Memoir* (Thousand Oaks, CA: Sage, 1997).

educational purpose by presenting programs that are inherently instructive.[22] The functions of society's communication system are frequently interconnected, akin to the folktale that both entertains and imparts societal values to the youth. In the preparation of programmes for both radio and television, the audience is taken into account. Several of these programmes encompass the cultural and social aspects of the populace. [23]

Promotion, as described by the Oxford Advanced Learner's Dictionary, is any activity that facilitates or fosters the advancement or achievement of an objective, principle, or movement.[24] Cultural promotion encompasses any action that supports and fosters the lifestyle of individuals. It entails instructing individuals on actions that are mapped, planned, and implemented, which influence human lifestyle. It encompassed all facets of human existence. Cultural promotion must be holistic and inclusive, yet cohesive, as stated by Me Bride et al. Media performance encompasses the distribution of cultural and artistic items aimed at maintaining historical heritage, enhancing culture by broadening individual perspectives, igniting imagination, and encouraging aesthetic desires and creativity. [25]The broadcast media is also involved in executing this cultural promotion programme. They facilitate the promotion of the cultural values and practices of the communities they serve. The National Broadcasting Commission (NBC) oversees broadcasting in Nigeria, ensuring that it favorably promotes societal values and enhances the nation's social, cultural, economic, political, and technological dimensions. Considering the neglect of specific elements of Nigerian culture resulting from the infusion of external influences Broadcast media aimed to instill in its audience the significance of promoting their cultures.

linguistics and cultural studies.[26]This is why the National Broadcasting Commission considers it appropriate to have as their The cultural purposes of broadcasting encompass several areas of community life encompassing aesthetics, religion, ethics, philosophy, linguistic history, art, and broadcasting shall, among other things pursue, recognize, and advocate for Nigeria's multifaceted culture, critically select the beneficial elements of foreign cultures to enhance Nigerian culture, cultivate and advocate for the implementation of indigenous aesthetic principles and foster the advancement of elevated intellectual and creative creativity and promote dignified and spiritual ideals.The aforementioned NBC aims indicate that broadcasting stations seek to identify the diverse cultures of their audience and thereafter conserve and

[22]Wilbur Schramm, "The Unique Perspective of Communication: A Retrospective View," *Journal of Communication* 33, no. 3 (1983): 6–17.
[23]Harold D. Lasswell, "The Structure and Function of Communication in Society," in *The Communication of Ideas*, ed. L. Bryson (New York: Institute for Religion and Social Studies, 1948), 35–51.
[24]Oxford University Press, *Oxford Learner's Dictionary* (Oxford: Oxford University Press, 2026).
[25]Hyginus Aligwe, "Cultural Promotion through Radio Programming: Lagos Broadcasting Corporation in View," Global Journal of Applied Management and Social Sciences 10 (2015): 119–133.
[26]Hyginus Aligwe, "Cultural Promotion through Radio Programming: Lagos Broadcasting Corporation in View," *Global Journal of Applied Management and Social Sciences* 10 (2015): 119–133.

promote the elements that are fundamental to those cultures. The aims do not oppose the influx of foreign cultures but rather resist the integration of cultures that have detrimental effects or fail to enhance their own culture. Culture in this context encompasses ethics, aesthetic expressions, and other elements.[27]

Television and radio have emerged as profoundly influential media for both benevolent and malevolent purposes in society.Media programming typically mirrors the aspirations and values of society, but its continual ability to capture attention renders it a significant influence on our values, ambitions, and tensions.[28] The populace's exclusive reliance on the media for knowledge regarding current events renders them susceptible to significant occurrences, resulting in individuals being mere second-hand witnesses [29]. Owuamalarn as stated in Edet characterised media effect as a "magic carpet." He stated that the audiovisual media is a creative miracle that transfers its audience to areas beyond the physical realm at a specific time. He asserts that artistic presentation designs serve as a communication event that transports the listener from their current surroundings to other locales. The medium employs costumes, scenic designs, language, and plot to convert the audience's imagination into a secondary reality.[30]

The themes and ideals of television programmes exert certain influence on the programmes themselves. No thorough investigation or review has been conducted; for example, by the repetition of sounds on television and the promotion of a song, television influences public preferences, thus prompting individuals to acquire recordings for personal listening.[31] Moreover, regarding specific aspects such as attire and distinctive linguistic features (including language and accent), substantial portions of the population readily emulate what they observe and hear in the media.[32]The coverage of news events by broadcasters, particularly on television, appears to significantly influence public sentiment toward the issues involved. The radio and television are essential for disseminating information, defining issues, and elucidating the audience's world. He additionally noted that radio and television are developmental enterprises that serve as significant catalysts for social change and action. They facilitate the transition from antiquated conventions and behaviors to

[27]Innocent Paschal Ihechu and Uzoma Chukwuemeka Okugo, "Broadcasting Regulations in Nigeria: An Overview of the Approaches," Research on Humwanities and Social Sciences 3, no. 2 (2013).
[28]Media Rights Agenda, Broadcasting in Nigeria: Unlocking the Airwaves (Lagos: MRA, 2001)
[29]L. Betiang, "Broadcasting in Nigeria: Policies and Management," Encyclopaedia of the Arts 3 (2006): 62–72.
[30]Abu Edet, "The Synergy between Culture Sustenance, Advancement, Development and the Radio," International Journal of Social Sciences and Humanities Review 7, no. 1 (2017): 135–152.
[31]Ridwaanah Wuraola Olajide, Oluwabusayo Olugbami, and Patricia Ufedo Soni-Odoh, "A Review of Television Broadcast Aesthetics: A Descriptive Study," Wukari International Studies Journal (June 2025): 1–9.
[32]I. Pepple and G. Onah, "Television Programme Production and Aesthetics: A Study of Rivers State Television and Nigerian Television Authority, Port Harcourt," Journal of Contemporary Research 19, no. 2 (2022).

contemporary ones.[33] Broadcasting has been identified as a significant influence of cultural advancement and propaganda. The primary objective of most broadcast stations is the dissemination of social ideals inside society. Broadcasting should strive to enhance cultural norms and standards, disseminating them to the general audience. The Media, particularly television, serve as significant agents in shaping the perspectives of youth. The television and radio is an influential force when the following factors are in operation such as identical concepts, individuals, or behaviors consistently recur across programs, being depicted in a stereotypical fashion.[34] Stressing further that a child is significantly exposed to television and radio content.

This indicates that under specific conditions, television will exert a significant influence on the discourse surrounding particular themes. Attitude can be changed by mass communication. These arise from messages conveyed by one or more mediums. A radio station need to endorse specific values, beliefs, and practices that reflect the knowledge of the community it primarily serves. Individuals within a specific group with a common cultural heritage are more inclined to adhere to similar systems, beliefs, and attitudes. They are equally recognized as their identifying characteristics. In their examination of issues in press and broadcasting, noted that "to optimize communication, the media do not attempt to cater to the entire population simultaneously; instead, they focus on relatively specific common interests and attitudes." This may explain the growing popularity and acceptance of various media
A radio station must be attuned to its surrounding cultural contexts. [35]To capture and maintain the preference of its immediate audience and sustain operations, a station must ensure its program programming is pertinent, engaging, and beneficial to its target demographic. The relevant programs encompass news, discussion shows, debates, films, movies, musicals, theater, sports, and ethical content. Stations should guarantee that the majority of broadcast content supports their local language to enhance effect.[36]

Cultural Commodification

Cultural commodification denotes the transformation of cultural activities, symbols, and artifacts into marketed objects available for purchase and sale. This transition frequently entails the removal of these cultural pieces from their original meanings and settings, thereby diminishing them to mere commodities for consumption. This issue is particularly pronounced in Nigeria's entertainment sector. sector, wherein conventional music, dance, and artistic expressions are reconfigured to attract both domestic and global audiences.[37]

[33]B. O. Adejumo, "Radio as a Tool for Cultural Preservation in Africa," Journal of African Cultural Studies 30, no. 3 (2017): 345–358.
[34]Raymond Boyle, "The Television Industry in the Multi-Platform Environment," Media, Culture & Society 41, no. 7 (2019): 919–922.
[35]M. Byaruhovyo and R. Muriisa, "The Impact of Radio on Cultural Awareness: Case Study of Radio Kwizera in Rwanda," African Communication Research 9, no. 2 (2016): 123–136.
[36]Bernice Oluwalanu Sanusi and Oluwaranti Olufunke Ojewumi, "Assessing Radio as a Medium of Cultural Promotion among Teenagers," African Journal of Social Science and Behavioural Studies 14, no. 2 (2024).
[37]Ekpa Faith Pauline and Daniel Ofomegbe Ekhareafo, "Cultural Commodification and the Crippling of Nigerian Cultures," Jos Journal of Humanities 7, no. 1 (2025).

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Epka and Daniel observes that the commercialization of cultural manifestations may result in a superficial comprehension of the culture, as the profundity and significance of these acts are frequently diminished during commodification. Thus, whereas cultural commercialization can create economic prospects, it concurrently prompts apprehensions over the validity and integrity of cultural identities. This paradox underscores the intricate interplay between cultural expression and market forces, emphasizing the necessity for a critical analysis of how commodification influences cultural narratives in Nigeria. [38] A further aspect of cultural commercialization is its connection to globalization, which enables the extensive distribution of cultural items internationally. Cultural commodification is highlighted by global market pressures that prioritize profit over cultural preservation. Nigerian cultural features, when incorporated into the global economy, are frequently modified to align with consumer preferences,

resulting in a uniformity of cultural expressions. The emergence of Nollywood has led to the adaptation of traditional storytelling techniques and themes to appeal to a wider audience, frequently compromising their original cultural importance.[39] Eze asserts further that this trend impacts the depiction of Nigerian culture and presents obstacles to the preservation of indigenous traditions. This commodity of culture prompts essential inquiries regarding ownership, representation, and the possible exploitation of cultural heritage. Consequently, although globalization can elevate the prominence of Nigerian culture, it concurrently jeopardizes the authenticity and depth of its traditional practices. Cultural commodification presents a paradox, since it can strengthen marginalized populations by offering forums for their cultural expressions, while concurrently resulting in their exploitation. This duality is especially pertinent in Nigeria, where indigenous artists and performers may discover economic prospects through the commercialization of their cultural items.[40]

The Media

The power of the media in today contemporary society cannot be overstated. Burke referred to the media as the Fourth Estate and stated that it was more powerful than the other three branches of government. In spite of the fact that Amodu, Usaini, and Ige , point out that Burke's concept of the Fourth Estate was synonymous with the print media, it is impossible for it to be less relevant in the present day, given the progression of the media from print to audio-visual and now the Internet, with its new phenomenon of social media.[41] It is essential to recognize, when attempting to comprehend the power of the media, that the individual who controls the media and the manner in which the media is managed in a specific society are of the utmost significance. In order to achieve their own objectives, influential proprietors of media outlets may attempt to

[38]A. Adetola, "Cultural Commodification and Economic Pressures in Nigeria," Journal of Cultural Studies 15, no. 2 (2024): 45–67.
[39]C. Eze, "Globalisation and the Commodification of Nigerian Culture," African Journal of Media Studies 10, no. 1 (2022): 12–29.
[40]A. Nkrumah, "Cultural Commodification and Its Implications for Identity," Journal of African Cultural Studies 14, no. 2 (2021): 123–140.
[41]L. O. Amodu, S. Usaini, and O. O. Ige, "Media as the Fourth Estate of the Realm," working paper, Covenant University, 2014.

manipulate information.[42] Yellow journalism was a phenomena that emerged in the 19th century and was connected with early media tycoons such as William Randolph Hearst and Joseph Pulitzer. These individuals controlled a significant portion of the media at the time. Other tycoons, such as Rupert Murdoch, Silvio Berlusconi, from other part of the world and Raymod Dopesi, John Momoh, Yinka Ayefele, Femi Adefila, Oriyomi Amusat, and others, have also been produced by modern civilization in south West Nigeria which is a home to a number of these individuals in the broadcast Industry in Nigeria.[43]

Control of the Media.

Media ownership is quite common, it is a means of referring to the manner in which the media are owned as well as the individuals who own and control the media. It has been stated by a number of authors that the question of who owns and controls the media and how much of it they are permitted to hold is a very important one.[44][45],[46], [47],[48].As a result of the fact that individuals who control popular media have the ability to build or break political reputations and careers, it is of even more significance to politicians. This is demonstrated with growing clarity over the course of time [49]. The worries are becoming progressively more concerning as the media continues to develop and expand its field of coverage. The progression of technology is altering the game of ownership, particularly in the print media, which has been confronted with competition from the radio. The proliferation of the media sector has resulted in the development of a variety of ownership profiles. In the history of media ownership, the pattern that has been most prevalent has been the combination of public and private ownership.[50] In spite of this, various patterns have evolved as a result of the expansion of the sector. These patterns include cross ownership, horizontal ownership, chain ownership, religious ownership, sole proprietorship ownership, and conglomerates[51].

[42]Andrea Prat, Media Power (New York: Columbia University Press, 2015).
[43]A. C. Ugwu, Influence of Media Ownership on Journalism Practice in Nigeria: A Study of South-East Geopolitical Zone of Nigeria (2011).
[44]Ben H. Bagdikian, The Media Monopoly (Boston: Beacon Press, 1983).
[45]Gillian Doyle, Media Ownership: The Economics and Policy Issues of Convergence and Concentration in the UK and European Media (London: Sage Publications, 2002).
[46]Gillian Doyle, Understanding Media Economics (London: Sage Publications, 2002).
[47]Eli M. Noam, Who Owns the World's Media? Media Concentration and Ownership around the World (Oxford: Oxford University Press, 2016).
[48]Pamela J. Shoemaker and Stephen D. Reese, Mediating the Message in the 21st Century: A Media Sociology Perspective (New York: Routledge, 2013)
[49]Gillian Doyle, Understanding Media Economics (London: Sage Publications, 2002).
[50]Eli M. Noam, Who Owns the World's Media? Media Concentration and Ownership around the World (Oxford: Oxford University Press, 2016).
[51]Emmanuel Tanjong, Media Balance in Sub-Saharan Africa's Fragile Democracy (Cameroon: Design House, 2012).

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Ownership Structures of the Media

Omenugha and Uzuegbunam , identified three primary patterns of media ownership in Nigeria, along with the features of each of these patterns: [52]

- **The ownership of the government:** This type of ownership is applicable to companies that are owned by the government and get funding from the government. It is anticipated that these types of media will be public service businesses.
- **Private individuals or institutions that own the property:** When individuals (either a single person or a group of people) organize, finance, and direct the administration of a media company, this is known as citizen journalism. When compared to media outlets owned by the government, they are more focused on business interests.
- **Ownership shared between the government and private individuals:** In this scenario, the government and private individuals participate in the distribution of proprietary rights over a media establishment.
- **Conglomerate ownership:** This is one type of ownership pattern that is rapidly expanding in today's society. Several other businesses that are not related to the media company are owned by the media company in this form of ownership. The ownership of conglomerates has been shown to frequently invite a significant amount of influence from outside sources on the media. It is pointed out by Madhav that under such a scenario, the media would only be utilized to exert social and political influence on the individuals who make significant decisions.[53]

Yoruba Culture

The Yoruba people, who are one of the major ethnic groupings in West Africa, have a rich cultural legacy that continues to flourish even after centuries have passed. A culture that is largely found in the southwestern region of Nigeria as well as in certain portions of Benin and Togo, the Yoruba culture is distinguished by the complex combination of its customs, beliefs, and cultural activities. Yoruba culture is deeply rooted in a complicated history, and it embraces many different aspects of life, including spirituality and religion, as well as aesthetics, language, and the organization of social life. Myths, tales, and historical events have played a significant role in the formation of the Yoruba people's identity over the course of millennia, and their history is woven together like a tapestry. Ile-Ife, a city that is considered to be the cradle of Yoruba civilization, is where the Yoruba people are said to have originated, according to oral tradition. From that point on, they dispersed over the region, establishing a multitude of city-states such as Oyo, Ife, and Ibadan, each of which had its own unique cultural subtleties and political frameworks. The

[52]Kate Azuka Omenugha and Chinenye Emmanuel Uzuegbunam, "Exploring the Ethical Challenge of Media Ownership: Is Nigerian Media's Role in Good Governance Possible?" Journal of Applied Journalism & Media Studies 4 (2015): 397–415.
[53]Madhav, T. (2008). Media: Whose Piper, Whose Tune.

prominence of kingdoms and empires, most notably the Oyo Empire, which reached its pinnacle in the 17th century, is one of the characteristics that distinguishes Yoruba history apart from other historical periods. Because of its highly developed administrative structure and formidable military capabilities, the Oyo Empire was able to exert a great amount of influence over broad portions of the Yoruba-speaking realm and even further afield. According to[54]Johnson (1966), the Yoruba were able to grow and consolidate their authority and influence through multiple means, including trade, diplomacy, and warfare. With the arrival of European colonialism in the 19th century, however, the region underwent significant transformations because of these changes. The Yoruba came into contact witha number of European powers, particularly the British and the French, which resulted in the progressive collapse of traditional political systems and the imposition of colonial rule. The Yoruba culture was able to adapt to new realities while still maintaining its fundamental ideals and customs.[55]

This resilience allowed the culture to endure despite the fact that it was colonized. There is a profound respect for one's heritage that is at the heart of Yoruba culture. This respect is represented in the worship of ancestors and spirits that are referred to as "orisa." The worship of orisa is an essential component of Yoruba spirituality. Each orisa is believed to symbolize a distinct facet of the natural world, human endeavors, and cosmic powers among other things. It is essential to Yoruba religious life that rituals, ceremonies, and festivals that are dedicated to orisa play a significant role. These activities help to cultivate a sense of community and continuity with the past. The significance of kinship and the bonds that are formed among families is yet another essential component of Yoruba culture. In times of need, the extended family serves as the core of social organization, providing support, direction, and solidarity to those who are in need. According to [56]Abimbola (2006), Yoruba society is built on a foundation of deeply entrenched values, including respect for elders, communal sharing, and collective responsibility.

Yoruba culture has a strong emphasis on art and aesthetics, which may be seen in a variety of forms, including sculpture, music, dance, and literature of all kinds. The Yoruba people have a strong respect for beauty and creativity, which is reflected in their artistic expression, which is distinguished by elaborate patterns, significant themes, and brilliant colours. Instruments such as drums, chants, and melodic instruments are used in traditional Yoruba music, which serves not just as a form of entertainment but also as a means of communicating stories and preserving cultural traditions. Another important aspect of Yoruba identity is language, which serves as a medium for oral tradition, literature, and communication. The Yoruba language provides a vehicle for all of these things. According to [57]Abiodun (2014), the Yoruba language is recognized for its

[54]Samuel Johnson, *The History of the Yorubas: From the Earliest Times to the Beginning of the British Protectorate* (Lagos: CMS Bookshops, 1966).
[55]A. Oyegoke, "The Yoruba Culture: A Study in Resilience and Adaptation," *Nigerian Journal of Cultural Studies* 4, no. 1 (1982): 15–30.
[56]Wande Abimbola, *Yoruba Culture: A Philosophical and Sociological Perspective* (Lagos: Iroko Publishers, 2006).
[57]Rowland Abiodun, *Yoruba Art and Language: Seeking the African in African Art* (Cambridge: Cambridge University Press, 2014).

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extensive vocabulary, idiomatic idioms, and grammatical complexity, all of which represent the depth of Yoruba thought and worldview. There are fundamental beliefs and values that guide individual behavior as well as society conventions, and these are at the center of Yoruba culture. The most important of these values is called "omoluabi," and it encompasses concepts such as honesty, integrity, humility, and respect for other people. Omoluabi, which serves as a moral compass for the Yoruba people, places a strong emphasis on the necessity of moral character and ethical conduct in both personal and communal life.[58]

A Yoruba's spirituality infuses every facet of their life, influencing their perspectives on the supernatural, the natural world, and the way people experience life. Not only does Yoruba cosmology include a pantheon of orisa and ancestor spirits, but it also places a significant emphasis on the belief in a supreme entity known as Olodumare. An emphasis is placed on harmony with the natural world, which is reflective of a holistic worldview that respects the interconnection of all things. Within the Yoruba culture, hospitality is held in extremely high regard, and the Yoruba practice of "omoluabi" encompasses interactions with both strangers and visitors. It is regarded a virtue to extend a warm and generous welcome to guests, as this exemplifies the spirit of local cooperation and mutual help. In Yoruba culture, gender roles and relations are also significant, and there are various expectations placed on men and women within the context of the family and society that they belong to. Despite the fact that men have traditionally held positions of authority in public affairs, women play significant roles in personal life and communal activities, contributing to the social and economic well-being of their families.

Yoruba Cultural Products

- **Yorùbá music and dance**

Yorùbá music and dance constitute some of the most captivating elements of Yorùbá culture. Yorùbá music and dance are employed for events such as royal ceremonies, religious observances, and general entertainment. Singing, metal bells, and several types of percussion serve as the primary components of Yorùbá music. In Yorùbá traditional music, emphasis is placed on Yorùbá deities; therefore, words must be articulated in the correct tone (pitch) to comprehend speech accurately. The three primary tones employed in Yorùbá music are high, mid, and low. The majority of Yorùbá music is founded on these tonal speaking patterns. Juju music originated in the 1920s and is the most recognised genre of Yorùbá modern popular music in Nigeria. Juju originates from traditional Yorùbá percussion music. Juju is a genre of dancing music performed by huge bands, primarily featuring guitars and percussion. Singing constitutes a significant element of Juju music, drawing inspiration from Yorùbá poetry, proverbs, praise songs, and the linguistic musicality of the language.

- **Yorùbá Attire**

Currently, the Yorùbá people are recognised for their traditional garments. The fabric used for apparel is processed cotton, produced by a traditional weaver. Their weaving task yields a diverse array of garments. The fundamental

[58]Abimbola, *Yoruba Culture.*

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material is Aso Oke, available in many colors and designs. Additional designs derived from Aso Oke encompass Alaari (a deep red), Sanyan (a brown and typical light brown), Etu (a dark blue), Ofi (pristine white woven fabrics), and Aran (velvet textile fashioned into Dansiki and Kembe), typically donned by the affluent. Similarly, the Yorùbá don Adire, a fabric characterized by diverse patterns and designs, dyed with indigo ink. Yorùbá clothing is gender-specific. Men don Kembe, Dandogo, Dansiki, Agbada, Buba, and Sokoto, complemented by coordinating headgear such as Abeti Aja (dog ear-shaped cap), among others. Conversely, ladies don Iro (wrapper) and Buba (top) accompanied with coordinating headpiece (gele). For significant occasions, a Yorùbá woman will don a shawl (Ipele/lborun) over her shoulder and may incorporate other ornaments. Consequently, an individual's personality must be cultivated to adequately execute his or her responsibilities. Attire among the Yorùbá people is a fundamental element in establishing an individual's identity.

The facial mark, also known as a tribal mark, can appear in various shapes and sizes and is typically located on the face. Different ethnic groups within the Yorùbá nation possess various tribal markings. The Ijesa people are recognized for "Pele," which consists of four horizontal lines, each a quarter of an inch long, drawn on the cheeks on both sides of the lips. The Ondo inhabitants of Ondo State are characterised by prominent half-inch vertical lines on both sides of the nose extending to the mouth. Various Yorùbá ethnic groups possess distinct facial markings; the Ogbomosho inhabitants of Oyo State are characterised by multiple straight and curved lines (Gombo) on both sides of the face. It was asserts that the tribal marks on the cheeks of the Yorùbá people and their descendants indicate the homeland of their original ancestors.

Yorùbá Greetings

Greeting is a fundamental aspect of Yorùbá culture and tradition. The Yorùbá people place significant emphasis on greetings in all occasions, seasons, professions, and events. Each occasion or event is accompanied by specific welcomes. The Yorùbá people regard those who lack greeting etiquette as uncultured and uncivilised. Common daily greetings among the Yorùbá include Ekaaro (Good morning), Ekaa san (Good afternoon), and Ekaale (Good evening). Occupational greetings consist of Eku ise o for workers; for traders, E o ta o/Aje a wo igba (you will sell); for blacksmiths, Aroye o with the response Ogun a gbe; for cloth weavers, Oju gbooroa gbe; for hairdressers, Oju gbooro with the response Oya a ya o; and for native doctors, Ewe a je o, among others.

The Yorùbá Culture in a Transforming World

The Yorùbá culture is integral to the social structure of both Yorùbá society and the broader Nigerian context. The societal order is founded on the interrelation between social institutions and individuals within the community. The dialectical relationship of social institutions is sustained and strengthened by the actions of individual members of society. In Yorùbá society, individual behavior is influenced by Yorùbá culture , both tangible and intangible ; nevertheless, the intangible part cultivates an individual into a quintessential gentleman, commonly referred to as an ọmọlúa . In essence, the creation of an ọmọlúàbí established order of the age nts of cultivating an ọmọlúàbí within

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society include Yorùbá oral traditions, manifested through songs, proverbs, poetry, folktales, and Yorùbá institutions encompassing social, political, economic, and religious aspects.

Gap in Literature

The cultural identity of the Yoruba people, a significant ethnic group in Nigeria and adjacent nations, is intricate and diverse, comprising language, music, dance, art, and traditional customs. The function of broadcast media television, radio, and online platforms in advancing these cultural products is essential, as it offers a distinct channel for public participation and the distribution of cultural heritage. Despite the importance of this relationship, the current literature reveals significant gaps that necessitate further exploration. While numerous scholars have analyzed the role of media in cultural promotion, there is a scarcity of research specifically addressing the influence of broadcast media on Yoruba cultural products. The majority of studies examine the overall impact of media or specifically address print media and social media platforms[59][60](Afolabi, 2018; Awolowo, 2020). This gap signifies a necessity for targeted research to examine the efficacy of traditional and contemporary broadcast media in promoting Yoruba cultural products. Current literature frequently lacks comprehensive empirical evaluations of the influence of broadcast media campaigns on the promotion of Yoruba cultural products. Although certain studies examine media representation and its impact on cultural identity[61] (Olaniyan, 2019), there is a scarcity of quantitative data that assesses the direct effects of particular broadcast media initiatives on audience perception and cultural consumption trends[62] (Ogunleye, 2021). Consequently, an assessment of the representation and reception of these products remains predominantly unexamined.

Research on the reception of Yoruba cultural products through broadcast media is still scarce. Although researchers like as [63]Adesanya (2022) have addressed audience reactions to cultural representation in media, there is a deficiency of thorough studies that actively involve audiences to comprehend their reception of Yoruba cultural products following exposure to broadcast media programming. This viewpoint is essential for assessing the efficacy of advertising methods and comprehending cultural resonance among varied audience segments. Globalization has profoundly transformed the perception and valuation of local cultures within media narratives. Although research emphasizes the intrusion of Western media into local cultures[64] (Okwu, 2020),

[59]T. Afolabi, "Media and Cultural Promotion in Nigeria: An Overview," *Journal of Communication and Culture* 5, no. 2 (2018): 44–58.
[60]F. Awolowo, "The Impact of Social Media on Indigenous Cultural Identity," *Global Media Journal* 18, no. 1 (2020): 12–25.
[61]O. Olaniyan, "Media Representation and the Construction of Yoruba Identity," *Journal of African Cultural Studies* 31, no. 3 (2019): 210–228.
[62]B. Ogunleye, "Broadcast Media and Cultural Consumption: A Quantitative Analysis," *International Journal of Mass Communication* 12, no. 4 (2021): 88–104.
[63]O. Adesanya, "Audience Reception of Cultural Programming in South-West Nigeria," *African Communication Review* 10, no. 2 (2022): 134–150.
[64]C. Okwu, "Globalization and the Intrusion of Western Media into Local Cultures," *Journal of Media and Society* 8, no. 1 (2020): 45–60.

there exists a deficiency in the literature regarding the persistence of Yoruba cultural products in the globalized media environment. Comprehending the interplay between local content and global influences in broadcast media is crucial for evaluating the advancement of Yoruba culture. The emergence of digital broadcasting and online platforms has revolutionized media consumption. Nevertheless, there is scant work examining the impact of these technical improvements on the promotion of Yoruba cultural products explicitly.

Recent studies recognize the transition to digital media[65] (Afolayan, 2023) yet inadequately examine how these transformations present new opportunities or challenges for the preservation and promotion of culture via broadcast media. The literature review identifies substantial gaps concerning the impact of broadcast media on the promotion of Yoruba cultural products. Research initiatives should concentrate on qualitative and quantitative evaluations of media effects, audience reception analyses, and the convergence of local and global media narratives, especially with emerging digital technologies. Addressing these deficiencies is crucial for improving the comprehension of how broadcast media may effectively promote and preserve Yoruba cultural heritage in a swiftly changing media landscape.

Theoretical Framework:

This study of the impact of broadcast media on the promotion of Yoruba cultural products in South-west Nigeria is grounded in two principal theories that examine both the social dynamics of cultural product promotion and the influence of broadcast media on such promotion in South-west Nigeria and globally. The theories are Cultural Hegemony Theory and Uses and Gratifications Theory.

Cultural Hegemony Theory

The Cultural Hegemony theory developed by [66]Antonio Gramsci provides a framework for how dominant groups maintain societal control not merely through coercion, but by obtaining the consent of the governed via cultural institutions such as the media. In this context, media content acts as a vehicle for sustaining prevailing ideologies and values that reinforce particular worldviews, often Westernized, urban, and elite, to the detriment of indigenous perspectives.

At the core of the theory is its clarification of the reasons behind the inadequate or stereotypical representation of Yoruba cultural elements, including traditional music, art, attire, cuisine, and festivals, in mainstream broadcasting in Nigeria. Western-centric programming and urban popular culture predominantly dominate the airwaves, implicitly relegating indigenous forms to a subordinate status as "folk," rather than acknowledging them as dynamic and

[65]S. Afolayan, "The Transition to Digital Media in Nigeria: Challenges and Opportunities," *Digital Media Studies* 4, no. 2 (2023): 112–128.
[66]Antonio Gramsci, *Selections from the Prison Notebooks*, ed. and trans. Quintin Hoare and Geoffrey Nowell Smith (London: Lawrence & Wishart, 1971).

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evolving cultural expressions.Cultural hegemony theory emphasizes systemic inequity in media representation and the imperative for counter-hegemonic initiatives through locally anchored, culturally grounded broadcasting. However, the same broadcast media can also be used to fight against hegemony. By skillfully integrating Yoruba culture into modern media, such as radio shows, TV festivals, and interviews with cultural practitioners, producers can challenge dominant narratives and reaffirm indigenous identity in today's world.

Suitability of cultural hegemony for the study.

Cultural hegemony, a notion created by Antonio Gramsci, asserts that the ruling class in society exerts influence over cultural narratives, hence molding ideologies and beliefs[67]. This theory is relevant in broadcast media since it analyzes how prevailing cultural narratives frequently denigrate local and indigenous cultures. In South West Nigeria, where Western media influences may eclipse Yoruba cultural expressions, comprehending cultural hegemony enables scholars to evaluate how Nigerian broadcast media either sustains or contests these prevailing narratives. Examining the portrayal of Yoruba traditional artifacts elucidates the challenges of cultural authenticity and identity within a dominant media environment.[68][69]

Cultural Broadcasts as Counter-Hegemony

Cultural broadcasts function as a counter-hegemonic practice by advancing local cultural narratives that contest the supremacy of Western viewpoints. The efficacy of these broadcasts in countering hegemonic structures can be examined through multiple dimensions:

- Representation: The effective portrayal of Yoruba culture in broadcast media can actively contest stereotypical representations and foster authenticity.[70]
- Audience Engagement: Involving audiences in participatory methods, such as interactive cultural programming, can augment the significance and acceptance of Yoruba cultural content.

- Subordination in Media Frameworks: Notwithstanding these counter-hegemonic initiatives, cultural broadcasts frequently remain subordinate within progressively globalized media frameworks. The commercialization of media may result in compromises in depiction and authenticity as local cultures compete for public attention in a competitive media landscape.[71][72]

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[67]Antonio Gramsci, Selections from the Prison Notebooks, ed. and trans. Quintin Hoare and Geoffrey Nowell Smith (London: Lawrence & Wishart, 1971).
[68]Marshall McLuhan, Understanding Media: The Extensions of Man (New York: McGraw-Hill, 1964)
[69]Stuart Hall, "Encoding/Decoding," in Culture, Media, Language: Working Papers in Cultural Studies, 1972-79, ed. Stuart Hall et al. (London: Hutchinson, 1980), 128–138.
[70]J. Adedeji, "Representation and Authenticity of Yoruba Culture in Nigerian Broadcasting," Journal of Cultural Representation 7, no. 3 (2020): 56–72.
[71]B. Ogunleye, "Commercialization and Cultural Authenticity in Globalized Media," *Media Economics Review* 11, no. 2 (2019): 102–115.
[72]C. Scolari, "Media Ecology and the Evolution of Cultural Narratives," Journal of Communication Theory 30, no. 4 (2020): 412–430.

Uses and Gratifications Theory

The Uses and Gratifications Theory (UGT), formulated by [73]Blumler and Katz, offers a framework for comprehending the motivations behind individuals' media engagement and their active selection of information to fulfill particular needs. The Uses and Gratifications Theory posits that individuals actively pursue media information driven by their goals, social circumstances, and psychological gratifications, in contrast to prior mass communication theories that regarded audiences as passive consumers. This theory posits that media consumption is intentional and objective-oriented. Individuals actively select media content to meet various cognitive, emotional, psychological, and social needs rather than passively consume it. These needs might differ markedly depending on personal preferences, cultural backgrounds, and intake of broadcast media content.

The Uses and Gratifications Theory by [74]Blumler and Katz, examines the reasons individuals intentionally pursue specific media messages to fulfill distinct needs. This idea is crucial for comprehending the motivations of consumers in engaging with broadcast media associated with Yoruba cultural items. Audiences interact with media for diverse purposes: escapism, social engagement, identity development, and cultural appreciation. This study investigates the gratifications pursued by various generations, potentially illustrating how younger audiences may connect with culture differently than older generations, likely due to varying levels of exposure to Western media influences and digital platforms.[75] Utilizing Uses and Gratification Theory for this research work, there are multiple primary gratifications pursued by audiences concerning Yoruba cultural broadcasts which are as follows:

- Cultural Identity: Audiences endeavor to engage with their heritage and validate their cultural identity through media portrayals. This is especially relevant for younger generations who may feel alienated from conventional traditions as a result of globalization.

- Social Interaction: Media usage, especially within communal contexts (e.g., family and friends), can facilitate discourse and strengthen connections through shared cultural artifacts.[76]

- Information and Education: Audiences frequently seek cultural broadcasts to acquire knowledge about their customs, language, and rituals, functioning as a means of cultural education.

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[73]Jay G. Blumler and Elihu Katz, *The Uses of Mass Communications: Current Perspectives on Gratifications Research* (Beverly Hills, CA: Sage, 1974).
[74]Blumler and Katz, *The Uses of Mass Communications: Current Perspectives on Gratifications Research*.
[75]Alan M. Rubin, "Uses and Gratifications: An Evolving Perspective of Media Effects," in *The SAGE Handbook of Media Processes and Effects*, ed. Robin L. Nabi and Mary Beth Oliver (Thousand Oaks, CA: Sage, 2009), 165–184.
[76]J. Davis, "Social Interaction and Shared Cultural Artifacts in the Digital Age," *Social Media + Society* 3, no. 2 (2017): 1–15.

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Generational Disparities in Gratification

The gratifications pursued may indeed vary among generations: **Older Generations:** Generally, individuals in senior cohorts may emphasize cultural preservation and continuity, preferring media that reinforces traditional behaviors and values.

Younger Generations: In contrast, younger demographics may emphasize entertainment and contemporary cultural interpretations, pursuing creative media (e.g., digital platforms) that render Yoruba cultural items in approachable and engaging manners.[77] In summary, the critical analysis of broadcast media's role in promoting Yoruba cultural products through the frameworks of cultural hegemony and Uses and Gratification Theory offers essential insights into the intricate relationship among media, culture, and audience agency. These frameworks elucidate the negotiation of cultural narratives within media institutions, shaping the presentation and consumption of Yoruba cultural products in South West Nigeria. Additional empirical study should investigate these patterns, especially considering the ongoing digital developments that are altering cultural behaviors and media consumption

Methods

For this study, the influence of broadcast media on the promotion of Yoruba cultural Products in South-West Nigeria, the focus group discussion and interview methodological approach, which is situated within the qualitative paradigm of research inquiry, was used. A qualitative approach was considered the most appropriate, as it enables an in-depth understanding of participants' experiences, perspectives, and interpretations of the representation and promotion of Yoruba culture through media platforms. The design enables the collection of extensive, contextual data that encompasses cultural and communicative attributes across diverse cultures. This study utilized purposive sampling to select participants according to particular criteria pertinent to the research subject, namely the impact of broadcast media on Yoruba cultural items. Purposive sampling enables researchers to focus on individuals with firsthand experience or expertise on the subject, hence yielding rich and pertinent data. The study encompassed participants from three states: Lagos, Oyo, and Osun.

The overall number of participants chosen from these states varies, ranging from 30 to 50 individuals, contingent upon the study's aims. A well-rounded selection from the three states guarantees a thorough comprehension of diverse local viewpoints of Yoruba culture and media impact. Furthermore, the study conducted ten Focus Group discussions (FGDs): three in Lagos, three in Oyo, and four in Osun due to the state significance as ancestral sites of the Yoruba people, reflecting the depth required and the diversity of perspectives. Each FDG group comprises 6 to 10 participants. Each focus group discussion (FGD)

[77]F. Obafemi, "Digital Platforms and the Contemporary Interpretation of Yoruba Culture," *Journal of Emerging Media* 9, no. 1 (2021): 77–93.

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session lasts approximately 60 to 90 minutes, allowing ample time for dialogue and responses. The discussions were recorded with participants' consent, followed by transcription to accurately capture the participants' dialogue for analysis. The study also conducted 15 semi-structured interviews with key informants, including media personnel, cultural experts, and community leaders across the three selected states. The interview duration ranged from 30 to 60 minutes, facilitating in-depth exploration of participants' insights. The interviews were recorded to ensure accurate transcription of quotes and key statements from the key informants involved in the study. Following the preliminary coding, themes are extracted by categorizing analogous codes related to media influence, cultural artifacts, or local viewpoints. NVivo, a qualitative data analysis software, was utilized to structure data, illustrate relationships, and enhance the coding procedure. To ensure reliability, a sample of data was coded to maintain consistency in theme identification. The research findings were disseminated to select participants for validation, which corroborated the accurate representation of their perspectives. The researcher ensured that all participants comprehended the research purpose from the outset of data collection and provided voluntary consent prior to participation, thereby safeguarding their identities and the participants were also informed from the onset of their right to withdraw from the study at any time.

Discussion of Findings

This study examined the influence of broadcast media on the Promotion of Yoruba cultural products in South-West Nigeria. The findings demonstrate that broadcast media are crucial for the preservation, promotion, and economic revitalization of Yoruba art and craft. Participants consistently recognized media as a cultural repository and pedagogical tool that enables the internationalization transfer of traditional artistic knowledge. Additionally, artists reported that television shows and radio segments have given them access to more customers, leading to more business and greater pride in their community. This exposure supports [78]Olaniyan's claim that Yoruba cultural practices serve as tools for long-term community growth. However, persistent challenges such as inadequate funding and limited access to modern broadcasting technology corroborate [79]Ajibade's claim that insufficient investment in cultural programming hinders the vibrancy and frequency of cultural promotion. This work critically analyzes how broadcast media contests dominant narratives and empowers audiences, employing a theoretical framework rooted in cultural studies, specifically [80]Gramsci's hegemony theory, Hall's encoding/decoding model, and Uses and Gratifications Theory (UGT). The research indicates that broadcast media is an essential instrument for the promotion and preservation of Yoruba culture in the face of global cultural hegemony that endangers local identities. Media outlets utilize targeted programming focused on Yoruba cultural items, including as music, fashion, and folklore, to challenge Western cultural hegemony. This corresponds with

[78]O. Olaniyan, "Yoruba Cultural Practices as Tools for Community Growth," *Journal of African Development* 22, no. 1 (2019): 14–29.
[79]T. Ajibade, *Funding Challenges and Media Promotion of Nigerian Cultural Heritage* (Lagos: Fountain Publications, 2021).
[80]Gramsci, *Prison Notebooks*

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[81]Gramsci's concept of counter-hegemony, wherein subordinate groups actively oppose dominant ideological frameworks through alternative narratives. The result also demonstrates that regional television programmes showcasing Yoruba traditional rites and music not only honor local identities but also contest dominant discourses of modernity that frequently diminish indigenous cultures. By exhibiting diverse cultural manifestations, media outlets develop an environment that promotes alternative lifestyles, values, and identities.

This illustrates [82]Hall's (1980) encoding/decoding model, in which media producers encode cultural meanings that audiences may decode variably, facilitating diverse interpretations and resistance to prevailing narratives. The myths contested by Yoruba-centric programming encompass the depiction of global commercial culture as superior and more appealing than local cultural expressions. The work reveals that targeted storytelling in drama series and documentaries focusing on Yoruba history allows broadcast media to convey a sophisticated narrative that honors local traditions. This is especially important in areas where Western media aesthetics have traditionally eclipsed indigenous portrayals, presenting what [83]Adorno and Horkheimer (1972), refer to as a 'culture industry' that commercializes cultural items without providing authentic representation. Through the reworking of these tales, broadcast media not only advances Yoruba cultural products but also engages in the redefinition of cultural value. Initiatives that prioritize community involvement, local craftsmanship, and traditional wisdom serve to reduce the stigma surrounding indigenous traditions, which have frequently been marginalized by dominant Eurocentric perspectives.[84]

The audience plays a pivotal role as active participants in negotiating and understanding the media messages directed at them. Employing the Uses and Gratification Theory paradigm, the results indicate that audiences of broadcast media engage with it to fulfill several needs, including identity reinforcement, cultural education, and social connection. This dynamic agency demonstrates that audiences are not passive consumers; instead, they exert autonomy in their media consumption, influencing their interaction with cultural objects. Audience feedback gathered via media house channels reveals that listeners and viewers frequently desire particular Yoruba cultural programs for personal validation and cultural pride. This supports [85]McQuail's (2010) claim that viewers interpret media messages and formulate personal meanings influenced by their environments and experiences, so validating the concept of a redefined cultural space that affirms Yoruba identity. The dialectical interplay between audiences and media producers highlights the dynamic essence of cultural promotion. Active engagement of viewers via the radio and television medium not only strengthens cultural narratives but also compels content providers to

[81]Gramsci, *Prison Notebooks*
[82]Hall, "Encoding/Decoding"
[83]Theodor W. Adorno and Max Horkheimer, *Dialectic of Enlightenment*, trans. John Cumming (New York: Herder and Herder, 1972)
[84]C. Okwudishu, "Marginalization and the Stigma of Indigenous Traditions in Eurocentric Perspectives," *African Journal of Social Sciences* 15, no. 3 (2019): 201–215
[85]Denis McQuail, *McQuail's Mass Communication Theory*, 6th ed. (London: Sage, 2010)

portray genuine Yoruba experiences, establishing a cycle of cultural representation that corresponds with local interests and requirements.[86]

Finally, the findings from this study emphasize that broadcast media plays a pivotal role in the promotion and preservation of Yoruba cultural products, acting as a counter-hegemonic force that challenges dominant narratives of globalization and cultural superiority. The active role of audiences, examined through the perspective of Uses and Gratification Theory, emphasizes the interactive mechanisms by which viewers engage with and interpret cultural meanings. The relationship between media narratives and audience perceptions illustrates a complex cultural landscape in which Yoruba identity is both honored and perpetually reinterpreted, underscoring the significance of local circumstances in global media practices.

Conclusion and Recommendations

The study found that broadcast media play a significant role in promoting Yoruba cultural products in literature, music, dance, and art. They serve as a cultural repository and a conduit for socio-economic advancement, bolstering Yoruba identity within a competitive global media environment. The results further showed that the broadcast media can be tools for cultural resistance and renewal, changing stories and making people proud of their native heritage. However, institutional barriers such as a lack of funding, limited technological know-how, and the dominance of Western media continue to make it hard for the media to fully realize its potential to promote culture. The final report recommends that the government and cultural institutions establish rules requiring a certain percentage of airtime on public and commercial media channels to be set aside for indigenous cultural programmes. Also, long-term financial structures such as public-private partnerships and cultural endowments need to be put in place to ensure that broadcasters always have high-quality cultural programming and technical training.

[86]Jack Lule, *Daily News, Eternal Stories: The Mythological Role of Journalism* (New York: Guilford Press, 2001)

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