Television Programmes and Cultural Proximity: A Panacea for Violence in a Multi-Cultural Society

Idorenyin Akpan, [Corresponding Author]

Communications and Multimedia Designs Program,

The American University of Nigeria, Yola,NIGERIA

E-mail: idorenyin.akpan@aun.edu.ng ; akpan_idorenyin@yahoo.com

Phone No: +234 8038793678; 08023278343

Innocent Paschal Ihechu

Department of Mass Communication

Abia State University

P.M.B.2000 Uturu,NIGERIA

E-mail: madinopas@yahoo.com

Abstract

Considering the prominence of television as a visual medium, this study sought to know the relationship between television programmes and cultural proximity as well as the appropriate ways to inculcate violence-free behaviour in the viewers through cultural based programmes. The symbolic interaction theory was used as a framework.   The survey research design was adopted to collect quantitative data from 138 respondents. Qualitative data was gathered through the observation of the different television channels received in Abia state. It was discovered that a majority of the respondents get exposed to Western TV channels (which contain a lot of violence) more than the local ones. It was also found that infusing lifestyles that are peculiar to the local setting helps to create closeness between programmes and the viewers. It was therefore concluded that television programmes that are culturally close to the people help to reduce violence in the society by injecting moral virtues that eschew violence.   Finally it was recommended that NBC should strictly enforce the local content policy because presently, TV stations do not adhere to the rules; when they do, the programmes are adulterated with western values.

Keywords: culture, proximity, television programmes, violence, behaviour.

1.0 Introduction

Each mass medium has unique characteristics, which places it at advantage over other media.   The advantageous qualities are usually harnessed during the production stages of the media productions.   The broadcast media, for instance, have a wide range of advantages over the print media. This is as a result of the sound component.   Then, television is further extended with visual advantage over the radio.   And it gives it the popularity it has garnered over the years as a prominent medium.

Its qualities make people spend more hours watching television daily than they get exposed to any other medium. Based on this position, Ariyibi-Oke (2007, p.4) says "it combines the use of light, colour, sound and motion...and it works."   Despite the overwhelming attributes, however, if poorly produced, the audience may reject its programmes. Therefore, it is imperative for programme producers to apply rudimentary techniques at each level of programme

production.   Corroborating, Okwulehie and Okugo (2004, p.6) state that: "Broadcast media utilize sound and vision.   Thus sound effects (opening of doors the hoot of an owl, the chirp of a bird, etc) and visual effects (angle shots, pan, dissolve, dolly, etc), especially for TV, are reflected in broadcast scripts."

Most television programmes die because of poor technical and content qualities.   The initiators may have strong themes to project but the packaging of the programmes may not meet the expectations.   This adversely affects the viewership of such programmes.   It is therefore, necessary for all the elements of television to be applied during programme production to enhance effective and purposeful influence on the audience.   And this cannot be achieved without considering the cultural attributes of the programmes in relation to the expectations of the audience.   The content and visuals are not supposed to derail from the cultural traits of the people for whom they are produced. And the audience rely on the producers for re-establishment of the cultural values.   Therefore, "all they can do is to trust us; to trust our skills; our good judgement and above all, our good intentions" (Zettl; 1973, p.9).

Nevertheless, television is a powerful socialising agent because of its attributes.   According to Dominick (2009, p.239) "television has become the dominant medium for news and entertainment." Corroborating, Rodman (2006, p.258) submits that:

> Television remains (the) most time-consuming activity, next to sleeping, and it is the world's main source of news and information.   It is the medium through which politics is conducted, and it is humanity's main form of entertainment. It is also the world's most powerful sales tool.

Furthermore, Hanson (2005, p.256) states that "in the past, people were limited to interacting with those whom they can see and hear face-to-face.   But the coming of electronic media, and television in particular, changed this." That is to say, people equally interact with television.

In essence, the above submissions are pointers to how powerful the television is as a socializing agent.   Television has the ability to make or mar a society.   And it all depends on how the producers are able to manipulate the content for specific purposes.   The medium has the capability to make the viewers replicate actions they got exposed to; either in part or whole.   That is why television has become a very strong medium for advertising and other persuasive communications.

Also, television has always adapted to changes in technology.   These changes enhance the quality of pictures and sound.   Moreover, advancement in technology has encouraged investment in the television industry because it affords the opportunity for multiple channels with one frequency. To buttress this claim, broadcasting, according to Ocholi (2009) will be entirely digitized by 2015. Nigeria has set its switchover date for June, 2012. Further, Dominick (2009) says that digital television offers many advantages. The pictures are clearer with better sound quality.   Moreover, it creates the ability to transmit multi-channels in a single frequency. Against these observations, it has become imperative to conduct a study to determine the ways television programmes that are culturally close to the people can help avert crime in the society.

Nigeria is currently faced with cases concerned with issues of several categories of violence.   The activities of the *Boko Haram* are still giving Nigerian citizens sleepless nights in the Western and northern parts of the country. The activities of kidnappers in the South-East and some parts of South-South; and the activities of rival cult groups in Rivers State all amount to violence that could eat up the fabric of this entity called Nigeria.   However, there are other varieties of violent activities, though not well pronounced, that create uncomfortable living conditions in the

polity; including rape, assassination, street fight, armed robbery and other forms of decadent behaviours that can cause violence. It is pertinent to recall that the coming of NBC gave birth to private broadcasting and its eventual proliferation. It also marked the entrance and multiplicity of cable/satellite transmission and re-distribution stations in the country. With the coming of the international television channels, the viewing attitudes changed. Most Nigerians preferred the foreign channels to the local television stations. One of the reasons behind the development could be the fact that most local stations imitate the foreign stations. At the end, it became a case of "let's get it firsthand" from the original makers. And this entails tuning in to the foreign stations. The notable broadcast television stations, satellite TV channels and satellite distributors available in Nigeria are as tabulated below.

Table 1.1 : Notable broadcast, cable/satellite TV stations and distributors in Nigeria

The list is endless. Suffice it to add that every state in the country has a television station; and each is popular in its state. Not left out is the NTA's newly launched terrestrial broadcasting outfit – Star-Time. These stations put together, influence the audience in several ways. All the cable/satellite stations come with alien cultural traits. The traits come in four versions: One, the western orientation; two, the South American orientation which had been influenced by the Western culture; three, the self-created version with Western orientation by Nigerian television; and four the South African version of the Western orientation. The last version, according to Omoera & Ibagere (2010), calls for concern.

On the long run, the viewers are bombarded with programmes that tend to wash away local values thus making violence that is locally abhorred to become part of our heritage. Imagine a situation where a father and or a mother will help the son, and, or daughter to cage a kidnap victim; that is to show that Western materialistic ideology has eroded our consciousness as brothers' keepers. But with globalization, viewers should have indigenous alternatives. But when the local producers imitate the western counterparts, the programmes become shabby. That makes the audience develop appetite for the palatable Western oriented programmes. At the end of the day anything short of violent portrayals as a result of pursuit, acquisition and protection of material things is not acceptable. While the local cultural values dwindle, the Western aspects thrive – cultural imperialism. Thus, it shows how Nigeria television has become advocate of western culture including violent behaviours.

Individuals hardly escape the portrayals of the television. If one is not exposed to the regular broadcast television; the cable/satellite television stares at one. Basically, African nay Nigerian culture does not condone violence. Also the two dominant religions in Nigeria – Christianity and Islam – preach peace and not violence. Therefore, television programmes that portray our cultural orientations and inclinations will go a long way to inculcate values that will dissuade citizens from engaging in violent behaviours. Hence, to what extent can television programmes be used to achieve cultural proximity so as to inculcate violent-free behaviour among viewers? Accordingly, this presentation will identify how television programmes can be used to create cultural closeness between the programme portrayals and the viewers' behaviours, and, also ascertain whether cultural proximity can be used to prevent violence in the society.

This study was conducted within the scope of media effects. Therefore, it focused on the approaches to producing programmes that rely on the cultures of the viewers to prevent violence. In essence, the power of television as a visual medium with aural appeal shaped the focus of the study. However, the study concentrated on the perceptions

of viewers in Abia state with regards to televised programmes they got exposed to; and their expectations on how such programmes could be used to create cultural proximity that would check violence in the society.

2.0 Literature Review

According to Udoakah (2000, p.45)"Effective communication means message actualization that is, presenting message in ways which they can achieve what they are capable of achieving." In this light, the form of any TV presentation encapsulates the essence of the presentation. That is to say that the form entails the ways they are packaged to capture and sustain attention. To do this means that all ingredients necessary to make a production palatable should be infused in it through a particular approach that is, its form. "The structure in which the significant vision appears is what we call form" (Akpan: 1987, p.93).

Further, the form has to adapt to the context of the situation for which the production is engaged. But it has to be stated that different situations require different approaches and as such television productions about the situations take different forms. That is why there are different programmes on television. And these programmes take different shapes which manifest as their forms. In the light of the above, Thorburn (2008, p.8) establishes that:

> The physical realities of the TV environment, then help to explain its fundamental
> genre – sitcom, family drama, courtroom drama, soap opera, medical show, all of
> which rely on dialogue and argument, psychological interaction, interior, intimate
> settings, close encounters, and so on.

The import of the above submission is that programmes take genres – forms – to communicate certain message. However, the communication has to consider the situational demands of the issues it tackles. To do this, the cultural attributes come into force. It is only when this is done that the form can be used to hold attention. That is why Udoakah (2000, p, p.50) submits that:

> The attention-holding power of these forms derives from the ways the details
> about the messages to be communicated are selected, arranged, emphasised,
> contrasted, as well as creation of climax and resolution...when mass media
> messages are presented in this way, we go beyond message transmission to
> communication of messages.

When we say communication of messages, we mean sharing of meaning and not mere information transfer. This brings the issue of culture to the fore. According to Baran (2010, p.8):

> Creation and maintenance of a more or less common culture occurs through
> communication, including mass communication. When we talk to our friends;
> when a parent raises a child; when religious leaders instruct their followers; when
> teachers teach; when grandparents pass on recipes; when politicians campaign;
> when media professional produce content that we read, listen to, or watch,
> meaning is being shared and culture is being constructed and maintained.

Corollary to the above, every television production considers the cultural implications of the issues being addressed by the programme forms. If a local television in Nigeria focuses on portraying American values instead of those of Nigeria; it will be an aesthetic misnomer, culture-wise. For instance, "most western cultures are highly

individualistic whereas traditional other cultures... are much more collective" (Adler, Proctor & Towne; 2005, p.61) like in Africa and to some extent, Asia.

In this regard, programmes are expected to represent, portray and inculcate cultural values of the people who make up the viewers.   Well manipulated, it will create aesthetic effects which will obviously contribute to the actual appreciation of the message contents.   More often, the viewers depend on television to know how certain things are done, like eating habits, public discussion methods and so on.   Then, if the producer is not conversant with the eating culture, discussion culture, etc, he will be portraying some values extraordinarily different from the cultural expectation of the people.   On the long run, this will deter the supposed satisfaction that should accrue from exposure to such presentations.

Throwing more light, Torres (2006, p.12) says "television has a triple condition in contemporary daily life: as a regular practice, as a structuring or modelling tool of daily life and as a purveyor of content itself modelled from daily life." Corroborating, Obot (2009, p.48) submits that "television is given credit for presenting 'reality'... and other socio-political landmarks would definitely help the viewer to witness those event and retain them 'live' in his memory."   Suffice it to say, therefore, that cultural considerations play vital roles in programme production with regards to promoting anti-violence behaviours in the society.

2.1 Creating Cultural Proximity

As pointed out earlier, television is a visual form and therefore, the production focuses on the manipulation of pictures.   According to Dimmagio (1990, p.11)

> To write for television, you must think in pictures.   A good visual sense is absolutely crucial.   Timing and rhythm are also important as well as your ability to identify with the viewing masses.   Certainly, if you have no sense of what the viewing masses like or can identify with; your stories will not be marketable.

Obviously, what the viewers can identify with is what will add values to their lives.   That makes it imperative for the producer to consider the elements that will make the production close to the cultural identities of the viewers. Corroborating, Adler et al (2005, p.74) state that "each of us is a kind of playwright who creates roles that reflect how we want others to see us as well as performer who acts out those roles."   When appropriately handled, the products will be scenes in which the viewers mesh.

In essence, the culture can among other things manifest in the way the set is made, the way the talents dress and the way they talk.   These elements are given treatment so that they can become avenues to create cultural proximity. There are several social problems in our country today that need to be corrected.   A sound cultural base in television production is needed to inject deserved values into programmes as corrective measures to the social ills (Akpan; 1987, p.94).   At the end, the viewers will be made to identify with cultural portrayals that reinforce their cultural orientations and expectations.   The question then becomes: How can these factors create cultural proximity?

2.2 Theoretical Framework

The symbolic interaction theory would be appropriate in this study because the theory posits that "communication occurs through the creation of shared significant symbols... mental event cannot be understood except in the context of social interaction" (Anaeto, Onabanjo & Osifeso, 2008, p.138).   The theory which has background in sociology was propounded by George Herbert Mead. (Littlejohn & Foss; 2008, p.82).

Symbols help in the understanding of any communication engagement. As such, television production is guided by the meanings in the available symbols which are expected to help the audience appreciate the messages. These symbols are not just created; they come as a result of interaction which helps to determine the appropriate symbol for a particular communication.

That interaction takes into consideration, appropriateness of cultural symbols so as to enhance the communication process. The appropriateness of cultural symbols depicts cultural proximity. On that note, Littlejohn & Foss (2008, p. 83) say that:

> Communicators do not just communicate with others and with social objects; they also communicate with themselves ... When making decisions about how to act toward a social object, we create what Khun calls a *plan of action* guided by *attitudes* or verbal statements that indicate the values toward which action will be directed."

All these are guided by the manipulation of the symbolic elements in line with the audience knowledge about them. Corroborating, Anaeto et al (2008, p. 139) submit that: "without symbols there would be no human interaction and no human society. In order to survive, the man must construct and live in a world of meaning, and social life can only proceed if members of a society largely share the meaning of symbols."

From the foregoing, the only way to create cultural proximity through television production would be to aesthetically infuse the cultural aspects of a particular programme as it concerns the viewers for whom the messages are propagated. Corroborating, Baran (2010, p.14) posits that:

> Together we allow mass communication not only to occur but also to contribute to the creation and maintenance of culture... this means professionally and ethically creating and transmitting content...our responsibilities in mass communication process are to view the mass media as our cultural storytellers and to conceptualize mass communication as a cultural forum.

For the above views to be realized there must be unity between the TV programmes and the culture of the people. This can be sustained by making sure that the inherent values are not foreign to the viewers. These values are the eventual symbolic manifestation of the interactions between the viewers and the messages emanating from the televised programmes. Therefore programmes that contain messages – be them from news, entertainment, discussion, etc – that tend to abhor violence in African culture will help curtail the rate of violence. Again, there are punishments for violent behaviours in Africa and thus the programmes should contain the consequential punishments to create inhibitory effects on the viewers. All these are cultural values that are symbolically passed on through interactions for the well being of the people.

3.0 Methodology

The survey research design was employed to conduct this study; using the questionnaire as the data gathering instrument. The method became appropriate because it provided the opportunity for the opinions of the viewers to be taken as their perceptions about the subject matters. A combination of the cluster, purposive and available sampling techniques was used to select the television viewers studied in the three Senatorial Zones of Abia State. Their responses provided the quantitative data while observation of the television channels provided qualitative data. Both data were statistically and thematically analysed to answer the research questions and test the hypothesis. The

sample size was arrived at through the formula:

$n = \dfrac{(z^2)\,(pq)}{e^2}$ [where n = sample size; p = percentage of response; q = percentage of non response; e = margin of error; z = level of confidence]

$n = \dfrac{(1.96)^2\,(90 \times 10)}{(0.05)^2}$ = <u>138</u>

4.0 Data Presentation

Out of the 138 copies of questionnaire distributed, 132 representing 96% of the total number were found usable for analysis. The first section of the questionnaire sought to know the demographic distribution of the respondents. The result shows that the respondents are halved in terms of gender, that is, 66 (50%) males and 66 (50%) females. The result further shows that 33 of the respondents (25%) are between the ages of 15 and 24; 40 (30%) are between 25 and 34; 37(28%) between 35 and44; while the remaining 22 or 17% are 45 years and above. In terms of occupation, 57 of them or 43% are students; 31% (41) are employed while 34 or 26% are unemployed. The results from the second section (study data) are as contained in the tables below.

4.1 Table I: Viewers' exposure to TV channels

The respondents were asked to indicate the television channels they get exposed to. A majority of 94 or 71% said they exposed to Western channels more as against the 38 or 29% that get exposed to Nigerian channels.

4.2 Table II: Violence content of TV programmes

Further, the respondents were asked to rate television in terms of violence content. The result shows that television has high (68%) content of violence. However, some respondents are of the opinion that the content of violence on TV is average (24%); while the remaining 8% said the content is low.

4.3 Table III: TV programmes' influence on violent behaviour

On whether TV programmes have influence on violent behaviour, 64 or 49% of the respondents said they have high influence while 56(43%) said they have average influence. A minority (8%) said they have low influence.

4.4 Table IV: Modes of Creating Cultural Proximity with TV Programmes

The respondents also submitted that cultural proximity can be created through the portrayal of local lifestyles (42%), dressing (31%), language (17%) and morality messages (23%).

4.5 Table V: Cultural proximity aids anti-violence behaviour

Finally, the majority (102 or 77%) of the respondents submitted that programmes that are culturally close to the viewers will aid anti-violence behaviour in the society. However, 30 or 23% of them do not agree.

5.0 Discussions

<u>5.1 Research Question One</u>: *How can television programmes create cultural proximity between content and behaviour of viewers?*

Question four sought to know the ways television programmes can be used to create cultural proximity. The responses (Table IV) show that creating programmes that contain lifestyles that are woven around the culture of the people counts. This could be from the observation that most of the channels the viewers get exposed to are foreign (Table I) and contain alien cultural traits that erode local cultures. For instance it has been noted that western lifestyle is materialistic and individualistic (Adler et al, 2005): thus the tendency for violence by their people. But Africa has collective culture which enhances the "brother's keeper" heritage.

Further, the mode of dressing, language use and morality-packed messages can help to create closeness between

programmes and the viewers.   It has to be said that Western channels contain a lot of provocative dressing habits which the viewers down here assimilate.   Then it leads to such violent behaviours as rape, molestation, harassment and so on. Therefore making TV presentations to contain responsible lifestyles and descent dressing habits as prescribed by local cultural values and using local languages will help viewers appreciate messages about morality. In turn there will be a close link between the programmes and the behaviour of viewers.

5.2 Research Question Two: *Can cultural proximity be used to prevent violence in the society?*

Question five sought to know if cultural proximity aids the creation of violence-free society. The result (Table V) shows that it does (77%).   That is to say that the portrayals of TV programmes currently contain a high level of violence (Table II: 68%) which also influence the viewers to behave violently (Table III: 49%).   But if programmes consider our cultural heritage which forbids violence, the society will be the better for it.   Also the programmes should be made to appeal to the audience so that they can identify with them.   In such ways, they will be inclined to watch Nigerian against their current inclination to Western channels (Table I: 71%).   Thus the second research question can be answered this way: Cultural proximity of television programmes will help prevent violence in the society.

Finally, to test the hypothesis which states that: "There is significant relationship between cultural proximity created by television programmes and violence free behaviour in a multi-cultural society;" tables IV and V are cross-tabulated.

5.3 Table VI: Cross-tab of tables IV and V

In the end, the calculated Chi-square value (X^2) is 4.84 while the table ($X\mu^2$) value at 5 degree of freedom (df), and 0.05 level of significance (ρ) is 11.070.   Therefore, since the calculated value is less than the critical value; the hypothesis is accepted.   This is true because cultural closeness created by television programmes will help the viewers identify with the cultural values that eschew violence.   In relation to the postulation of the symbolic interaction theory, the lifestyles, modes of dressing, local language and morality messages are embedded in the symbols the viewers can easily identify with.   Thus they will aid in social interaction of which averting of violence is paramount.   If television has the power to infuse violent traits in the viewers, it can also infuse violence-free traits. The observed violent behaviour in the society today – like kidnapping in Abia State, etc – can be attributed somehow to violent portrayals of TV programmes: news, soap opera, sitcom, musicals, etc. It is so because there is low consideration of local cultural values even among the local stations.

6.0   Conclusion

In the same vein television is a powerful medium because of its vision, sound and motion attributes.   Therefore, it is a demonstrative medium and could be used to intimate viewers on certain ways of life.

The ways of life of a people depict their culture.   The cultural traits are encapsulated in the symbols as evidenced in language, eating habits, interactions (verbal and non-verbal) and other cultural values.   It is therefore apt to say that a synergistic fusion of culture and television will help to inculcate desired cultural traits in the viewers.

Furthermore, this will substantiate the provision of the symbolic interaction theory which postulates that communication will occur when shared significant symbols are created in the context of social interaction. Therefore, for any television production to be treated to enhance cultural proximity, the programme forms have to be culture based.   This will only be made possible by treating the set, costume and language with cultural expectations of the viewers.   It will further enhance the appreciation of the programmes while at the same time projecting and sustaining the cultural values of the people including avoidance of violence.   Finally, this piece will have to be

concluded with the submission of Sado (2007, p.4) that:

> We must pay adequate attention to promoting our rich and diverse cultural experiences for the sake of our future.   And this is a task that requires more than a negligible number of "patriotic" minds and hands in certain brackets of the media and entertainment segment of the society.

7.0 Recommendations

Every television producer must put cultural considerations as paramount in decision making relating to programme content.   Also, the National Broadcasting Commission (NBC) should fortify the social and cultural objectives of broadcasting in Nigeria by making the local stations produce programmes that are devoid of alien cultural traits because they have the capability of encouraging conflicts and violence.   In so doing, the programmes will create closeness between the viewers and television which will in turn lead to viewers' satisfaction from the programmes because the programme contents would have been in tandem with their cultural expectations.   In the end, the viewers will imbibe values that will encourage them behave in ways that will reduce, if not eradicate violence in the society.

References

Adler, R.B., Proctor, R.F. & Towne, T. (2005).   *Looking in looking out* (11th ed.). Belmount: Wadsworth

Akpan, E, (1987). *Communication and Media Arts: A new approach to the basics.*   Uyo: Modern Business Press Ltd.

Anaeto, S.G.,Onabanjo, O.S. & Osifeso, J.B. (2008). *Models and theories of communication*.Maryland: African   Rennaissance Books Inc.

Ariyibi-Oke, V. (2007). The advertising business in Nigeria. Retrieved 26/11/10 from http://www.victorariyibi.blogsspot.com/search/label/advertising

Baran, S.J. (2010). *Introduction to mass communication, media literacy and culture*. (6th ad.). New York: McGraw-Hill

Dinimagio, M, (1990). *How to write for television*.   New York: Fireside

Littlejohn, S.W. & Foss, K. A. (2008*).   Theories of human communication* (9th ed.). Boston: Wadsworth Cengage Learning.

Obot, C. (2009). Aesthetics requirements of television broadcasting and the communicativeness of broadcast news pictures.   *Journal of Media and Aesthetic*s; 2(3): 37-49

Okwulelie, J.C. & Okugo, U.C. (2004). *Mass media writings: Principles and practice*. Aba:Renascence communication.

Rodman, G. (2006). *Mass media in a changing world: History, industry, controversy*.   New York: McGraw-Hill

Sado, J. (2002).   Promoting indigenous culture through television and film.   Retrieved 17/11/10 from http://ww.nigeriansinamerica.com/authors/308

Thorburn, D. (2004). Television aesthetics.   In, H. Newcomb (Ed).   *The television encyclopaedia* (2nd ed.). Oxford: Taylor and FrancisTorres, E.C.(2006). Television in Portuguese daily life.   In, A. Barker (Ed.) *Television,aesthetics and reality*.   Newcastle. Cambridge Scholars Press 11-48

Udoakah, N. (2000). Aesthetics forms in mass communication. *Journal of University Media And Aesthetics;* 1(2): 44-51

Zettl, H. (1973). *Sight, sound motion: Applied media aesthetics.* California: Wadsworth

TABLE 1

Respondents	Response Categories		Total
	Western CH	Nigerian CH	
Males	**44 (33%)**	**22 (17%)**	**66 (50%)**
Females	**50 (38%)**	**16 (12%)**	**66 (50%)**
Total	**94 (71%)**	**38 (29%)**	**132 (100%)**

Table 11

Respondents	Response Categories			Total
	High / Low		Average	
Males	**40 (30%) (5%)**	**20 (15%)**	**6**	**66 (50%)**
Females	**51 (38%) 4(3%)**		**11 (9%)**	**66 (50%)**
Total	**91 (68%) (8%)**	**31 (24%)**	**10**	**132 (100%)**

Table 111

Respondents	Response Categories			Total
	High	Average	Low	
Males	**34 (25%) (4%)**	**26 (20%)**	**6**	**66 (50%)**
Females	**30 (23%) 6(4%)**		**30 (23%)**	**66 (50%)**
Total	**64 (49%) (8%)**	**56 (43%)**	**12**	**132 (100%)**

Table 1V

Respondents	Response Categories				Total
	Lifestyle	Dressing	Language	Morality Messages	
Males	**20(15%)**	**20 (15%)**	**10 (8%)**	**16 (12%)**	**66 (50%)**
Females	**18 (14%)**	**22 (16%)**	**12 (9%)**	**14 (11%)**	**66 (50%)**
Total	**38 (42%)**	**42 (31%)**	**22 (17%)**	**30 (23%)**	**132 (100%)**

Table V

Respondents	Response Categories		Total
	Yes	No	
Males	56(42%)	10(8%)	66 (50%)
Females	46 (35%)	20 (15%)	66 (50%)
Total	102 (77%)	30 (23%)	132 (100%)

Table VI: Cross-tab of tables IV and V

	Responses		
Cultural proximity and violence-free behaviour	Yes	56 (51)	46 (51)	102
	No	10 (15)	20 (15)	30
Modes of creating cultural proximity through with TV programmes	Lifestyle	20 (19)	18 (19)	38
	Dressing	20 (21)	22 (21)	42
	Language	10 (11)	12 (11)	22
	Morality Messages	16 (15)	14 (15)	30
	Total	132	132	264

$X^2 = 4.84$; $X\mu^2 = 11.070$; df = 5; $\rho = 0.05$

Table 1.1: Notable broadcast, cable/satellite TV stations and distributors in Nigeria

Broadcast Television	Satellite Television	Cable/Satellite TV Distributors
NTA (network), AIT (network), MBI, Silverbird TV, DBN TV, Galaxy TV, Channels TV, etc.	CNN, BBC, TRACE, SABC, Aljazeera, MTV Base, M-net, OSN Channel O, E ENTERTAINMENT, African Magic, Cine Afrik, SKY TV, FOX TV, etc.	Trend TV, CTL, MCL, DSTV, My-TV, Hi-TV, PBS, DaarSat, NTA Star-Time (terrestrial) ,etc.