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**PROGRAMMING AND THE PROMOTION OF CULTURAL HERITAGE BY SELECTED
RADIO STATIONS IN RIVERS STATE: THE TECHNIQUES AND BELTS**

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Abstract

This study investigates how selected radio stations in Rivers State promote and sustain indigenous cultural heritage through their programming practices. The objectives were to identify cultural heritage programmes broadcast by the select radio stations in Rives State, analyse the programming techniques used in their programmes, and examine the scheduling belts allowed to cultural content. This study is anchored on the Development Media Theory, which emerged primarily in response to the communication realities of developing countries where media institutions were expected to contribute actively to national development, social progress, and cultural advancement, and Uses and Gratifications Theory, which emphasizes audience choice and motivation in media consumption. A mixed-method research design was adopted, combining both quantitative and qualitative approaches for comprehensive data collection. The quantitative aspect utilized a structured questionnaire administered to a sample size of 384 respondents, determined using the Krejcie and Morgan sample size formula. The qualitative aspect involved in-depth interviews with four key informants, comprising two managers and two programme directors from selected radio stations. The instruments used for data collection were a questionnaire structured into sections based on the research objectives and an interview guide designed to elicit detailed insights from media practitioners. Data collected were analyzed

using descriptive statistics such as frequencies, percentages, and means for the quantitative component, while the qualitative data were analyzed thematically. Findings showed that radio remains a vital medium for promoting indigenous culture through programmes that use local languages, drama, and music. However, the effectiveness of such efforts is limited by financial constraints, insufficient airtime, and competition from entertainment-driven content. The study concludes that integrating creative programming with consistent scheduling, audience research, and digital media strategies can enhance the cultural role of radio. It recommends improved funding, training, and policy support to sustain cultural programming in Rivers State.

Keywords: *Cultural Heritage, Cultural Promotion, Effectiveness, Programming, Programing Techniques, Scheduling Belts.*

Introduction

Culture is a fundamental aspect of human society because it embodies the beliefs, values, customs, traditions, language, norms, symbols, knowledge systems, and patterns of behaviour that distinguish one people from another. It provides individuals and communities with identity, continuity, social cohesion, and a sense of belonging. Beyond serving as a way of life, culture functions as a repository of historical experiences and indigenous knowledge accumulated over generations, thereby providing continuity between the past, present, and future. Contemporary scholars increasingly recognize culture as a dynamic social resource that shapes social cohesion, national development, intercultural dialogue, and sustainable development (Giddens & Sutton, 2021; UNESCO, 2023).

The significance of culture extends beyond the preservation of customs and traditions. It provides societies with mechanisms for transmitting moral values, indigenous knowledge, social norms, religious beliefs, technological innovations, artistic creativity, and historical consciousness across generations. Through cultural practices, communities maintain their collective identity while adapting to changing social, political, economic, and technological environments. As UNESCO (2023) observes, culture contributes significantly to inclusive development by strengthening social resilience, fostering creativity, promoting diversity, and enhancing peaceful coexistence among different peoples. Consequently, preserving cultural resources has become an international priority within both developed and developing societies.

Embedded within the broader concept of culture is cultural heritage, which represents the legacy inherited from previous generations, maintained in the present, and transmitted to future generations. Cultural heritage comprises both tangible and intangible resources that embody the historical evolution, identity, and collective memory of societies. Tangible cultural heritage includes monuments, archaeological sites, historical buildings, traditional architecture, museums, sculptures, manuscripts, artworks, and cultural landscapes. Intangible cultural heritage consists of indigenous languages, oral traditions, folklore, music, dance, festivals, rituals, traditional craftsmanship, performing arts, customary institutions, and indigenous knowledge systems that continue to shape community life (UNESCO, 2023; Vecco, 2020).

Statement of the Problem

The cultural landscape of Rivers State reflects a gradual neglect of indigenous heritage, as many residents appear increasingly unaware of the distinctive traditions and practices that constitute their cultural identity. In an era of heightened cultural competition, this raises critical questions regarding the factors driving such disengagement. A significant dimension of this concern lies in the proliferation of foreign programmes on local radio stations, which often shapes audience perceptions, attitudes, and behaviours toward cultural issues. When local broadcasters prioritize imported content without critically considering its cultural implications, they inadvertently weaken the role of media as a custodian of indigenous values. This situation invites the question of why such stations do not strategically invest in the production and dissemination of locally relevant programmes that could strengthen cultural pride and continuity.

Radio, as a medium, was historically established to serve the needs of its immediate environment, including the preservation and promotion of language, arts, norms, ethics, history and religion. By virtue of this mandate, radio stations within Rivers State are expected to play a central role in safeguarding cultural heritage while simultaneously responding to modern communication demands. It is therefore imperative to examine how these stations interpret and execute their cultural promotion responsibilities, particularly in relation to programming choices and scheduling strategies. Such an inquiry is especially relevant in Rivers-speaking areas of Nigeria, where the tension between global media flows and local cultural preservation remains both visible and consequential.

Objectives of the Study

The aim of the study was to examine “programming and the promotion of cultural heritage by select radio stations in Rivers State focusing on techniques and belts”. The specific objectives are to:

1. Identify cultural heritage programmes broadcast by the select radio stations in Rivers State.
2. Analyse the programming techniques used in their programmes.
3. Examine the scheduling belts allowed to cultural content.

Research Questions

The following research questions guided the study:

1. What are the types of cultural heritage programmes broadcasted by select radio stations in Rivers State?
2. What are the programming techniques used in their programmes?
3. What are the scheduling belts allocated to cultural content?

Theoretical Framework

Development Media Theory

Development Media Theory was propounded by Denis McQuail in 1987 as part of the normative theories of the press. The theory emerged primarily in response to the communication realities of developing countries where media institutions were expected to contribute actively to national development, social progress, and cultural advancement.

According to McQuail (2010), the theory argues that media should support development goals established by society and government. Unlike libertarian perspectives that emphasize absolute media freedom, Development Media Theory contends that media organizations in developing nations have responsibilities that extend beyond information dissemination and profit generation.

The theory assumes that media institutions should promote national identity, cultural values, social integration, economic development, and educational advancement. Consequently, media content should be aligned with societal priorities and developmental objectives.

One of the central assumptions of the theory is that indigenous cultures and local values deserve protection from excessive foreign influence. The theory therefore encourages media organizations to promote local languages, traditions, customs, and cultural heritage as part of broader national development efforts.

In multicultural societies such as Nigeria, Development Media Theory emphasizes the importance of media participation in preserving cultural diversity and strengthening communal identities. Through culturally relevant programming, media institutions can facilitate cultural continuity while contributing to social cohesion.

The relevance of Development Media Theory to this study lies in its recognition of the media as agents of cultural development and preservation. Radio stations in Rivers State are expected not only to entertain audiences but also to contribute to the promotion and preservation of indigenous cultural heritage through appropriate programming techniques and scheduling strategies.

The theory provides a useful framework for understanding how radio programming can be utilized as a tool for promoting indigenous languages, traditional music, cultural festivals, folklore, and other aspects of cultural heritage among diverse audiences.

Despite its strengths, Development Media Theory has been criticized for potentially encouraging excessive government influence over media operations. Critics argue that emphasizing developmental responsibilities may compromise media independence and freedom of expression. Nevertheless, the theory remains relevant in studies examining media contributions to cultural preservation and social development.

Classical Understandings of Culture

Early understandings of culture were largely influenced by anthropological and sociological perspectives that viewed culture as a relatively stable and coherent system. Classical scholars generally perceived culture as a collective heritage that united members of a society and distinguished one civilization from another.

The evolutionary perspective, represented by scholars such as Tylor (1871) and Morgan (1877), viewed culture as progressing through identifiable stages of development. According to this perspective, societies evolved from primitive stages to more advanced forms of civilization. Although this approach has been criticized for its ethnocentric assumptions, it contributed significantly to the early development of cultural studies.

Another important classical perspective emerged from structural functionalism. Durkheim (1912) viewed culture as a mechanism for maintaining social order and cohesion.

Shared beliefs, values, rituals, and symbols were considered essential for creating collective consciousness and promoting societal stability.

Contemporary Understandings of Culture

Contemporary cultural theories reject the notion of culture as fixed, homogeneous, or universally shared. Instead, culture is viewed as dynamic, contested, and continuously evolving (Hall, 1997). Hall (1997) argues that culture is a process of meaning-making through which individuals and groups construct identities and interpret social reality. Culture is therefore not merely inherited but constantly recreated through social interaction and communication.

Similarly, scholars of the Birmingham School of Cultural Studies contend that culture is an arena of struggle where meanings, identities, and power relations are negotiated (Storey, 2021). This perspective recognizes that cultural meanings are not fixed but are continuously contested and reconstructed.

Culture as Learned Behaviour

One of the defining characteristics of culture is that it is learned rather than inherited biologically. Human beings are not born with culture; they acquire it through socialization and interaction with others (Samovar et al., 2022).

The process through which individuals learn their culture is known as enculturation. Through enculturation, members of society internalize cultural values, beliefs, norms, customs, and behavioural expectations. Parents, schools, religious institutions, peer groups, and the media all contribute significantly to this process (Maconis, 2021).

Culture as Shared Meaning

Culture can also be understood as a system of shared meanings. This perspective emphasizes the symbolic dimension of culture and the ways through which people collectively interpret social reality. Symbols occupy a central position within cultural systems. Language, gestures, clothing, music, rituals, monuments, and artifacts function as symbols whose meanings are socially constructed and collectively understood (Geertz, 1973).

Language occupies a particularly important position in the construction of shared meaning because it serves as the primary medium through which cultural knowledge, values, and traditions are transmitted. Through language, societies preserve collective memories, express identities, and negotiate social relationships (Littlejohn & Foss, 2017).

Culture as Communication

The relationship between culture and communication is inseparable. Hall (1959) famously observed that “culture is communication and communication is culture.” This statement underscores the mutual dependence between the two concepts.

Communication serves as the vehicle through which culture is created, maintained, transmitted, and transformed. Through communication, societies preserve collective memories, transmit traditions, educate younger generations, and reinforce social values (Schramm, 1964).

Dynamic versus Static Perspectives of Culture

The concept of culture has generated extensive scholarly debate regarding its nature, characteristics, and patterns of development. One of the most significant debates in cultural

studies concerns whether culture should be understood as static or dynamic. This distinction is important because it influences how researchers, policymakers, and media practitioners approach cultural preservation, promotion, and transmission. While the static perspective views culture as a relatively fixed and stable phenomenon that should be preserved in its original form, the dynamic perspective regards culture as a continuously evolving system that adapts to social, economic, technological, and environmental changes.

Static Perspective of Culture

The static perspective conceptualizes culture as a stable body of traditions, customs, beliefs, values, and practices inherited from previous generations. Proponents of this view argue that culture represents the collective heritage of a people and should therefore be preserved and protected from external influences that may alter its authenticity. Within this perspective, culture is often regarded as a repository of historical experiences and ancestral wisdom that provides continuity and identity for members of a society.

Anthropologists who support the static perspective emphasize the importance of safeguarding traditional cultural expressions such as indigenous languages, folklore, rituals, festivals, traditional music, and customary institutions. They argue that excessive cultural change may lead to the erosion of cultural identity and the loss of valuable indigenous knowledge systems (Haviland, Prins, Walrath, & McBride, 2018).

The static perspective is particularly evident in cultural preservation initiatives undertaken by governments, cultural organizations, museums, and heritage institutions. Such initiatives are often designed to conserve cultural artifacts, historical monuments, traditional practices, and indigenous languages in their original forms. UNESCO's efforts to protect endangered languages and safeguard intangible cultural heritage reflect elements of this preservationist orientation (UNESCO, 2003).

Within the Nigerian context, advocates of the static perspective frequently express concern regarding the decline of indigenous languages, traditional values, and cultural practices resulting from globalisation, westernization, urbanisation, and technological advancement. They argue that preserving traditional cultural forms is necessary for maintaining national identity and cultural continuity.

Despite its contributions to heritage preservation, the static perspective has been criticized for presenting culture as unchanging and resistant to transformation. Critics argue that no culture exists in complete isolation and that all societies experience cultural change through interaction, innovation, migration, trade, education, and communication. Consequently, viewing culture as entirely fixed may overlook the realities of social evolution and cultural adaptation.

Dynamic Perspective of Culture

In contrast, the dynamic perspective views culture as a living and evolving system that continuously changes in response to internal and external influences. Scholars adopting this perspective argue that culture is not a fixed inheritance but an ongoing process of meaning-making, adaptation, and social interaction. According to this view, cultural change is a natural and inevitable aspect of societal development.

Hall (1997) contends that culture is constantly produced and reproduced through communication, representation, and social practices. Individuals and communities actively interpret, negotiate, and transform cultural meanings in response to changing social circumstances. Consequently, culture should be understood as fluid rather than static.

The dynamic perspective recognizes that technological innovation, globalisation, urbanisation, migration, education, and media exposure contribute significantly to cultural transformation. For example, contemporary cultural practices often combine traditional and modern elements, resulting in hybrid forms of cultural expression. Indigenous music may incorporate modern instruments, traditional festivals may be promoted through digital media, and local languages may coexist with global languages within contemporary communication environments.

From this standpoint, cultural adaptation does not necessarily imply cultural loss. Rather, it may represent a strategy through which societies maintain relevance while preserving core cultural values. Dynamic theorists argue that cultures survive precisely because they possess the capacity to adapt to changing conditions without losing their essential identity (Giddens & Sutton, 2021).

The media play a particularly significant role within the dynamic perspective of culture. Radio, television, social media, and digital platforms facilitate cultural exchange, reinterpretation, and innovation. Through media representations, cultural practices can be preserved, modified, revitalized, and transmitted to wider audiences. Media therefore function not only as preservers of culture but also as agents of cultural transformation.

Comparative Analysis of Static and Dynamic Perspectives

Although the static and dynamic perspectives appear contradictory, they are not entirely mutually exclusive. Both perspectives acknowledge the importance of culture in shaping identity, social relationships, and collective memory. However, they differ in their understanding of how culture should respond to social change.

The static perspective emphasizes preservation, continuity, and protection of traditional cultural forms. It seeks to safeguard cultural authenticity and prevent cultural erosion. Conversely, the dynamic perspective emphasizes adaptation, innovation, and transformation. It views cultural change as a normal and necessary component of societal development.

In practical terms, cultural sustainability often requires a balance between these two perspectives. Excessive resistance to change may isolate cultural practices from contemporary realities, while uncontrolled change may result in the loss of valuable cultural heritage. Effective cultural promotion therefore involves preserving essential cultural values while allowing culture to adapt to changing social environments.

Cultural Heritage

Cultural heritage represents one of the most important manifestations of human civilization and collective identity. It embodies the accumulated legacy of traditions, values, beliefs, knowledge systems, practices, artifacts, and historical experiences that are inherited from previous generations, maintained in the present, and transmitted to future generations. As societies evolve, cultural heritage serves as a critical link between the past and the present,

enabling communities to preserve their unique identities while adapting to changing social realities.

The concept of cultural heritage has attracted considerable scholarly attention because of its significance in identity formation, nation-building, cultural continuity, social cohesion, historical preservation, and sustainable development. In contemporary societies characterized by rapid globalisation, technological advancement, urbanisation, and cultural convergence, the preservation and promotion of cultural heritage have become increasingly important concerns for governments, educational institutions, cultural organizations, and media practitioners.

According to the United Nations Educational, Scientific and Cultural Organization (UNESCO, 2023), cultural heritage refers to the legacy of physical artifacts and intangible attributes inherited from past generations, preserved in the present, and transmitted for the benefit of future generations. This definition emphasizes the intergenerational nature of heritage and highlights the responsibility of contemporary societies to protect cultural resources from extinction or deterioration.

Similarly, Graham, Ashworth, and Tunbridge (2016) define cultural heritage as a selective interpretation of the past that societies choose to preserve because of its historical, cultural, social, political, or symbolic significance. This perspective suggests that cultural heritage is not merely inherited but actively constructed through social processes of remembrance, preservation, interpretation, and representation.

From an anthropological perspective, cultural heritage encompasses the entire range of cultural expressions that define a people's way of life. It includes customs, traditions, rituals, languages, folklore, artistic productions, historical sites, indigenous knowledge systems, and social practices that distinguish one cultural group from another (Smith, 2021). Through these cultural expressions, communities maintain continuity with their historical experiences and reinforce their collective identities.

In communication studies, cultural heritage is often viewed as a repository of meanings, symbols, narratives, and memories that facilitate social interaction and identity construction. Cultural heritage provides the symbolic resources through which communities communicate shared values, interpret social realities, and preserve collective memories. Consequently, cultural heritage functions not only as a record of the past but also as a communication system through which cultural knowledge is transmitted across generations (Hall, 1997).

Scholars have increasingly emphasized that cultural heritage extends beyond physical monuments and historical artifacts. Earlier understandings of heritage focused primarily on tangible resources such as buildings, monuments, museums, archaeological sites, and works of art. However, contemporary perspectives recognize that cultural heritage also includes living traditions, oral histories, indigenous languages, music, festivals, rituals, and other forms of intangible cultural expression (Harrison, 2013).

This broader understanding emerged partly because many societies, particularly those in Africa, Asia, and Latin America, preserve significant portions of their cultural knowledge through oral traditions rather than written documentation. Consequently, the protection of intangible cultural heritage has become a major focus of international cultural preservation efforts.

The significance of cultural heritage extends beyond cultural preservation. Cultural heritage contributes substantially to social development, education, tourism, economic growth, community cohesion, and national identity. It provides communities with a sense of belonging, historical continuity, and collective pride. Cultural heritage also serves educational functions by transmitting knowledge, values, moral lessons, and social norms from one generation to another.

In multicultural societies such as Nigeria, cultural heritage performs an additional role in promoting cultural diversity and intercultural understanding. Nigeria is home to hundreds of ethnic groups, each possessing unique cultural traditions, languages, customs, and belief systems. The preservation of these diverse cultural heritages contributes to national unity while simultaneously protecting cultural distinctiveness.

Within Rivers State, cultural heritage constitutes an essential component of community life. The state is characterized by remarkable ethnic and linguistic diversity, encompassing groups such as the Ikwerre, Kalabari, Okrika, Ogoni, Etche, Ekpeye, Ogba, Abua, Andoni, and several others. These groups possess rich cultural traditions manifested through indigenous languages, oral literature, traditional music, festivals, masquerade performances, folklore, rituals, and indigenous communication systems. Collectively, these cultural resources form an important aspect of the state's heritage and identity.

Despite its importance, cultural heritage faces numerous contemporary challenges. Globalisation, westernization, urbanisation, migration, technological transformation, and changing lifestyles have significantly altered traditional cultural practices across many societies. The increasing influence of global media content has contributed to the decline of indigenous languages and traditional cultural practices among younger generations. In many communities, cultural knowledge that was once transmitted through oral traditions is gradually disappearing due to reduced participation in traditional institutions and cultural activities.

These challenges have intensified calls for innovative approaches to cultural preservation and promotion. Media institutions, particularly radio broadcasting, have emerged as important mechanisms for safeguarding cultural heritage. Through indigenous language programmes, cultural discussions, storytelling segments, traditional music broadcasts, festival coverage, and educational content, radio stations contribute significantly to the preservation and dissemination of cultural heritage. This role is particularly important in developing societies where oral communication remains a dominant feature of cultural transmission.

Methodology

The study adopted a survey research design while the population of the study included programme producers, managers and regular listeners of Radio Rivers 99.1 FM and Wazobia FM 94.1 in Port Harcourt. Producers and managers are directly involved in programme design and scheduling, while listeners provide perspectives on audience engagement and effectiveness. The sample size for the interview was 4 while the sample size for the respondents were 384 determined using Krejcie and Morgan Table. Purposive sampling was used to select respondents knowledgeable about cultural programming from the respective stations. Programme producers and managers were chosen for the interview based on their professional roles and regular listeners were selected to reflect audience experience and perception. Structured questionnaire

were purposively administered to radio listeners within Port Harcourt metropolis, and semi-structured interview guides was used for programme producers and managers. The instruments were reviewed by experts in media and communication studies to ensure content validity. A pilot test was conducted to assess clarity and relevance. Reliability was established using Cronbach's Alpha to ensure consistency in responses. The reliability coefficient was 0.97. Quantitative data were analyzed using descriptive statistics, including frequencies, percentages and mean scores. The response items were structured on Strongly Agree, Agree, Disagree and Strongly Disagree.

Results and Discussion

Table 1: Perception of Programming Techniques in Cultural Radio Programmes

S/N	Statement	SA	A	D	SD	N	Σ	Mean	Remark
1	The stations use drama, storytelling, and music to promote indigenous culture.	50	70	120	144	384	885	2.30	Disagreed
2	Presenters and producers make cultural programmes interesting through creative formats.	135	140	60	49	384	1,329	3.46	Agreed
3	The techniques used by the stations make cultural programmes engaging and easy to understand.	55	80	125	124	384	894	2.33	Disagreed

Table 1 shows respondents' perceptions of programming techniques used in cultural radio programmes, revealing mixed opinions. The disagreement with the first and third statements indicates that many listeners feel the use of drama, storytelling, music, and other techniques is not effectively promoting indigenous culture or making programmes fully engaging and easy to understand. However, the agreement with the second statement suggests that presenters and producers are making efforts to present cultural content in interesting and creative formats. The table highlights that while some programming approaches are appreciated, there is a clear need for improvement in the application of techniques to enhance cultural relevance and audience engagement.

Table 2: Perception of Programme Scheduling (Belts) in Cultural Radio Programmes

S/N	Statement	SA	A	D	SD	N	Σ	Mean	Remark
1	Cultural programmes are usually aired at convenient times for listeners.	140	130	70	44	384	1,312	3.42	Agreed
2	The time allotted to cultural programmes is sufficient for their objectives.	60	85	120	119	384	894	2.33	Disagreed
3	I can easily access cultural programmes due to their regular schedule.	55	80	125	124	384	884	2.30	Disagreed

ALEX, OYINA ROSE; PROF. B. G. OKON AND DR. SARAH JOE
PROGRAMMING AND THE PROMOTION OF CULTURAL HERITAGE BY SELECTED RADIO...

Table 2 highlights respondents' perceptions of programme scheduling for cultural radio content, showing mixed opinions. Respondents agree that cultural programmes are generally aired at convenient times, indicating some level of accessibility. However, the disagreement with items 2 and 3 suggests that many listeners feel the time allocated for these programmes is insufficient and that regular scheduling does not always make them easily accessible. This indicates a need for broadcasters to reconsider both the duration and consistency of cultural programme slots to improve audience engagement and satisfaction. The table underscores the importance of effective scheduling in enhancing the reach and impact of cultural content.

Table 3: Effectiveness and Impact of Cultural Radio Programmes

S/N	Statement	SA	A	D	SD	N	Σ	Mean	Remark
1	Cultural radio programmes help me appreciate my heritage and traditions.	60	75	120	129	384	897	2.33	Disagreed
2	These programmes sustain cultural identity among Rivers State residents.	55	80	125	124	384	884	2.30	Disagreed
3	Radio is an effective medium for preserving and promoting cultural heritage.	140	135	60	49	384	1,329	3.46	Agreed

Table 3 presents respondents' views on the effectiveness and impact of cultural radio programmes, revealing mixed perceptions. The disagreement with the first two statements indicates that many listeners feel these programmes do not significantly help them appreciate their heritage or sustain cultural identity, suggesting a gap between programme content and audience expectations. However, agreement with the third statement reflects a recognition that radio remains an effective medium overall for preserving and promoting cultural heritage. This implies that while the medium has potential, broadcasters may need to enhance programme content and delivery to strengthen its impact on cultural appreciation and identity.

Discussion of Findings

Radio stations in Rivers State use drama, interviews with cultural experts, traditional and contemporary music, and interactive formats to reflect and reinforce indigenous culture. These techniques are deliberately designed to ensure authenticity, audience participation, and cultural learning. The use of local languages, idioms, and proverbs further strengthens cultural preservation, while the combination of formats creates an engaging and holistic approach that sustains cultural identity and counters foreign media influence.

Programme scheduling strongly influences audience exposure and engagement. Cultural programmes aired during peak periods attract higher listenership, while consistent scheduling builds audience habits and loyalty. Interactive segments are more effective when placed at convenient times, enhancing participation. However, programmes scheduled during off-peak periods face low engagement due to commercial priorities. Overall, strategic timing and adequate programme length are essential for effective cultural transmission.

Radio programmes contribute significantly to sustaining cultural identity, especially among older audiences, by promoting local traditions, music, and language. However, younger audiences show weaker engagement due to preference for global and digital content.

Effectiveness depends on content relevance, accessibility, and scheduling. Despite challenges, radio remains a powerful tool for cultural preservation, particularly when programmes are interactive, relatable, and adapted to modern formats to engage diverse audiences.

Conclusion

The study highlights that radio remains a vital medium for preserving and expressing culture despite rapid technological change and global media influence. It emphasizes that media platforms shape cultural identity and social cohesion by balancing audience appeal with authentic representation of local traditions, languages, and values. Cultural sustainability depends on strategic and engaging programming that blends entertainment with education, making cultural content accessible and meaningful.

However, external pressures such as commercialization and globalized media threaten local cultural distinctiveness. To address this, there is a need for regulatory support and a strong commitment to local content. Ultimately, the preservation of indigenous culture through radio requires collective efforts from media practitioners, policymakers, and cultural stakeholders to promote cultural awareness and ensure that heritage remains relevant across generations.

Recommendations

The study therefore recommends that:

1. Stations should sustain the use of creative formats like drama, music, and interviews, while adopting digital platforms and social media to strengthen cultural engagement. Presenters should also be trained to use indigenous languages and expressions effectively to enhance content authenticity and audience connection.
2. Cultural programmes should be scheduled during peak listening periods based on audience research, including evenings and weekends, with consistent airtime to build and maintain listener loyalty.
3. Regular evaluation of audience response and cultural impact is necessary to improve programme quality. Feedback tools such as surveys and interactive channels, alongside digital engagement strategies targeting younger audiences, should be used to keep content relevant and culturally meaningful.

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