

CULTURAL REVIVAL THROUGH THE AIRWAVES: INFLUENCE OF INDIGENOUS MUSIC ON RADIO AUDIENCES IN OGUN STATE

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Abstract

This study examined the influence of indigenous Yoruba music broadcast on radio in promoting cultural revival among listeners in Ogun State, Nigeria. As a widely accessible and powerful medium, radio continued to play a critical role in preserving cultural heritage, educating the public, and fostering community identity. Indigenous music, deeply embedded in traditional Yoruba values and oral storytelling, served as a key instrument in sustaining cultural legacy. However, the pressures of globalization and shifting media preferences threatened its continued relevance. Using a quantitative research approach, the study surveyed 312 radio listeners from two prominent stations in Ogun State, Splash FM and Super FM, to assess their perceptions, listening habits, and responses to indigenous content. Findings revealed that indigenous music on radio enhanced cultural awareness, strengthened emotional ties to heritage, and influenced musical preferences positively. Despite this, challenges such as inadequate funding, limited advertiser support, and misconceptions about the commercial viability of indigenous music hindered its promotion. The study highlighted the potential of radio to revitalize traditional music when supported by inclusive programming, regulatory compliance, and audience engagement. The study therefore recommended that radio stations establish regular, branded time slots specifically for indigenous music, incorporating storytelling, artist interviews, and audience participation to deepen engagement. Government and cultural agencies should also offer tax breaks, sponsorships, or grants to incentivize advertisers and content producers who invest in indigenous programming.

Keywords: Indigenous knowledge, Indigenous music, Radio communication, Cultural revival, Heritage preservation, Audience engagement

Introduction

Radio has historically served as a crucial platform for the dissemination of cultural content across various domains, including news, music, literature, and oral storytelling. As one of the earliest forms of mass communication, radio has played a pivotal role in preserving and promoting cultural heritage, especially in diverse and multiethnic societies such as Nigeria. In the contemporary media environment, where digital transformation and technological advancements continue to reshape access to cultural materials, radio remains an enduring and accessible medium that connects populations to their roots and traditions. According to Spencer-Oatey and Kádár (2021), culture is a complex set of meaning systems that influence behaviour and interpretations; it is learned rather than biologically inherited. Thus, sustaining cultural identity requires intentional communication, education, and preservation efforts, for which radio provides an effective channel.

The Yoruba ethnic group, known for its rich cultural and linguistic heritage, is among the most socially and artistically diverse communities in Africa. Within this group, indigenous music serves as a fundamental expression of identity, societal values, and historical continuity. Babátúnde and Oladipo (2018) underscore the centrality of music in Yoruba cultural life, noting its capacity to transmit wisdom, celebrate communal values, and demarcate social occasions. In Ogun State, Yoruba traditional music plays a multifaceted role, blending musical elements with non-musical forms such as proverbs, chants, and dramatic performance. Indigenous music in Yoruba culture is distinguished by its diverse genres and distinctive instruments. Genres such as Juju, Fuji, Apala, Sakara, Waka, and Afro-Juju reflect a wide spectrum of traditional and

contemporary influences. These genres are performed using culturally significant instruments like the Šekere (beaded gourd rattle), gongs, talking drums, bata drums, and agidigbo (thumb piano) (Akinremi & Maram, 2024). These musical forms are not only artful compositions but also repositories of historical knowledge, community values, and spiritual beliefs. As Bsharat, Barahmeh, and Turkman (2021) argue, indigenous music serves as a living archive that preserves and transmits cultural knowledge across generations.

In African contexts, music frequently transcends its entertainment function to serve as an instrument for social instruction, historical narration, and collective memory. Indigenous music is often used to impart moral lessons, reinforce societal norms, and provide commentary on contemporary issues. It functions as a cultural bridge that links past traditions to present realities and projects future aspirations. Okechukwu (2022) notes that indigenous music facilitates self-actualization, civic consciousness, and national integration by fostering a sense of belonging and identity among listeners. Through regular radio airplay, musicians gain visibility, and their messages reach wider audiences, enabling indigenous music to maintain relevance in an evolving cultural landscape. The Nigerian government established the National Broadcasting Commission (NBC) as a regulatory body to oversee broadcasting practices and enforce cultural mandates. The NBC's 1992 code (specifically under provisions related to programme content and local quotas in the enabling framework and subsequent codes derived from it) stipulates that open television stations must broadcast a minimum of 60% local content, while radio stations are required to maintain an 80% local content ratio (with Nigerian music constituting a significant portion of music broadcast). Additionally, the sixth edition of the Nigeria Broadcasting Code (2016) emphasizes the

role of media in discovering, promoting, and preserving Nigeria's cultural diversity. These regulatory frameworks were designed to ensure that broadcasting institutions contribute to national development through the dissemination of indigenous content, including traditional music. However, empirical observations suggest that many radio stations fall short of these expectations (Omowale & Ayo-Obiremi, 2024). The prevalence of Western musical genres on Nigerian radio reveals a disconnection between regulatory intent and actual practice. In Ogun State, this trend is particularly concerning given the region's rich musical heritage. Salawu and Fadipe (2022) caution that without deliberate intervention, the cultural forms that once held society together may become obsolete.

Despite regulatory mandates and the recognized socio-cultural significance of Yoruba indigenous music, there remains a persistent gap between policy intentions and on-ground broadcasting practices in many Nigerian stations, particularly in regions like Ogun State with deep Yoruba musical roots. This marginalization exacerbates the risk of cultural erosion amid globalization and media commercialization, limiting the transmission of indigenous knowledge, values, and identity to younger audiences. While existing studies have explored broader aspects of Nigerian media local content or Yoruba music in general, few have specifically examined the influence of indigenous music on radio listeners in Ogun State, the practical ways stations promote Yoruba traditional genres, or the operational and structural challenges hindering effective promotion.

In light of these challenges, this study seeks to assess the extent to which Splash 106.7FM in Abeokuta and Super 96.3FM in Ijebu-Ode, Ogun State, align with the NBC's local content mandates, particularly with regard to indigenous music. By evaluating radio programming patterns and analyzing

audience responses, the study aims to determine the influence of indigenous music on radio listeners, examine ways Yoruba indigenous music is promoted on radio, and determine the challenges in promoting indigenous music on radio. This research bridges the identified empirical gap by providing context-specific insights into media-driven cultural revival, contributing to broader discussions on media, culture, and identity in the digital age. It underscores the potential of radio as a vehicle for cultural revival and calls for renewed commitment from media producers, cultural advocates, and policymakers to safeguard indigenous music as a vital component of Nigeria's national heritage.

Objectives of the Study

This study seeks to achieve the following objectives:

- i. determine the influence of indigenous music on radio listeners;
- ii. examine ways Yoruba indigenous music is promoted on radio; and
- iii. determine the challenges in promoting indigenous music on radio

Literature Review

Radio Programming and Indigenous Music in Nigeria

Radio programming refers to the structured planning, development, and delivery of content broadcast over radio channels in a predetermined sequence. As defined by Ihuoma (2015), it is the preparation and execution of content that audiences encounter on radio and television. Music, particularly

indigenous music, holds a vital place in radio programming. As Rosas (2020) emphasizes, music transcends language, functioning as a universal medium for conveying emotion and meaning. Participating in musical experiences—whether through listening, performance, or composition—is a deeply social and cultural act that strengthens bonds within communities and affirms shared identities. Indigenous music, in particular, is characterized by its cultural rootedness and its integration with other cultural practices, such as storytelling, dance, and rituals. It often carries spiritual, ceremonial, or communal meanings and functions as an essential repository of cultural knowledge and historical memory (Jayeola, 2015).

Jayeola (2015) further notes the close connection between indigenous music and traditional music, explaining that these terms are often used interchangeably due to their shared themes and modes of expression. Nigeria's indigenous music landscape is notably rich and diverse, reflecting the country's vast ethnic, linguistic, and geographical heterogeneity. Each of Nigeria's over 250 ethnic groups possesses unique musical forms tied to specific social, religious, and cultural practices. Rauf et al. (2023) document the wide array of traditional music genres found across the country, which serve roles in religious ceremonies, rites of passage, festivals, and daily communal life. Music is integral to the Nigerian life cycle—naming ceremonies, initiation rites, warrior celebrations, marriages, and funerals are all marked by musical expression (Ihuoma, 2015).

Some indigenous music genres are highly localized, cherished within specific regions, while others have gained national appeal. For example, Igbo Highlife originated in southeastern Nigeria and remains popular in that region. In contrast, Fuji music, which originated in southwestern Nigeria, particularly among the Yoruba, has achieved broader national recognition. Afrobeat,

despite its Yoruba roots, is now played and celebrated across the country and internationally.

The interplay between music and place is central to the concept of indigeneity. Music does not only embody language but also encapsulates the unique cultural and environmental contexts from which it arises. Thus, indigenous music is a cornerstone of cultural identity, local knowledge systems, and folkloric traditions. It includes genres passed down orally over generations and continues to evolve while retaining core traditional elements.

Traditional Music Genres and the Impact of Globalization in Nigeria

Nigeria's traditional music is a rich cultural archive, embodying the beliefs, values, and histories of its diverse ethnic groups. Among these, the Yoruba, Igbo, Hausa and other ethnic communities have developed music forms that not only serve aesthetic purposes but also perform critical social, religious, and political functions. However, globalization, with its attendant technological advances and cultural exchanges, continues to reshape the trajectory of these indigenous music genres. This essay explores the evolution and globalization-induced transformation of key traditional Nigerian music genres—namely Apala, Fuji, Juju, Igbo Highlife, Afrobeat, and Waka.

Apala is one of the earliest Yoruba traditional music forms, emerging in the late 1930s primarily among Muslim communities. Initially performed to awaken the faithful during Ramadan, Apala has evolved into a cultural expression that transcends its religious roots. The genre is renowned for its rhythmic complexity, driven by indigenous instruments like the **agogo** (bell), **agidigbo** (thumb piano), **talking drums**, and **sekere** (rattle). These instruments create intricate polyrhythms that form Apala's distinct sound. **Fuji music**, though closely

related to Apala, took a more dynamic and technologically adaptive path. Derived from **Ajisari** or **Were music**, which was also used during Ramadan, Fuji was modernized and popularized by **Alhaji Sikiru Ayinde Barrister**. He infused Fuji with elements from other genres like Juju, Sakara, Afrobeat, and Highlife, expanding its appeal beyond religious confines. Today, Fuji enjoys massive appeal across southwestern Nigeria and has produced stars like **Wasiu Alabi Pasuma**, **Saheed Osupa**, and **K1 De Ultimate**.

Moving to southeastern Nigeria, **Igbo Highlife** emerged in the 1950s as a fusion of indigenous Igbo music with Ghanaian Highlife. The genre blends traditional Igbo instruments and rhythms with Western musical frameworks, notably the use of guitars and horns. Its lyrics, often rendered in Igbo and Pidgin English, speak to both cultural themes and contemporary social issues. Highlife is widely performed during community events such as weddings, funerals, and traditional festivals, solidifying its role as an enduring expression of Igbo identity. Its ability to adapt to modern contexts while retaining traditional roots illustrates the genre's vitality.

Waka music, although less internationally known, holds a unique place within the Yoruba musical landscape. It features melodic vocal lines, softer percussive elements, and a slower tempo compared to Fuji or Apala. Originating in religious circles, Waka was made popular by artists such as **Batile Alake** and **Salawa Abeni**, the latter crowned as the "Queen of Waka." Over time, Waka evolved into a genre that straddles both religious and secular domains, making it versatile and relevant in contemporary settings.

The influence of **globalization** on these traditional genres is multifaceted. On one hand, it has enabled wider dissemination through digital platforms, international

collaborations, and cross-cultural exposure. According to **Salm (2010)**, even in the first millennium, music was transmitted through trade, migration, and intercultural contact. Today, satellite radio, streaming services, and global music festivals have made indigenous Nigerian music accessible to global audiences, encouraging a renaissance of interest in African cultural products.

However, globalization also presents significant **challenges**. As **Jayeola (2015)** warns, the dominance of Western music and values in global media spaces often marginalizes local traditions. Despite these challenges, indigenous music remains a powerful medium for **cultural identity and resistance**. As **Yarrow (2023)** observes, music serves as a universal language that promotes self-expression, unity, and cultural diversity. In Nigeria, traditional music has played crucial roles in storytelling, historical preservation, and fostering social cohesion. These functions underscore the importance of supporting indigenous music not just as entertainment, but as a cultural necessity.

Nigeria's traditional music genres—**Apala**, **Fuji**, **Juju**, **Igbo Highlife**, **Afrobeat**, and **Waka**—represent a tapestry of cultural richness and resilience. While globalization has introduced new tools and audiences, it also demands a renewed commitment to preserving the roots from which these genres sprang. Embracing the global while safeguarding the local is not only possible but necessary for the continued vitality of Nigeria's musical heritage.

Empirical Review

Oluwafemi and Adeyemi (2024) examined radio as an indispensable tool for promoting indigenous Yoruba culture in selected local government areas (Alimosho and Ikorodu) in Lagos State, Nigeria. Anchored on Cultural Motivation Theory and using a survey of 400 respondents, the study found moderate awareness (mean score of 3.2 on a 5-point

scale) of Yoruba cultural programmes on radio. The researchers recommended greater diversification of radio content with more Yoruba music and stronger integration of indigenous languages.

In similar fashion, Omolabake (2026) investigated the role of indigenous language radio in fostering Yoruba cultural values, focusing on the Mini Jojo programme on Faaji FM and its impact on residents of Ilaro, Ogun State. The study revealed that consistent exposure to the programme strengthened cultural identity and community values among listeners, though it noted declining interest among younger audiences as a key challenge. Another research by Sanusi and Ojewunmi (2024) assessed the effectiveness of radio as a medium for promoting cultural awareness among Nigerian teenagers using a mixed-methods approach. Conducted across selected urban and semi-urban areas, the study found that stations featuring indigenous languages and Yoruba music significantly enhanced teenagers' cultural consciousness and identity (with over 65% of respondents reporting positive influence).

Expanding on the role of radio in national development, Okpeki et al. (2023) assess the contributions of musical broadcasting to socio-political engagement and cultural unity in Nigeria. Musical programming on radio is more than a tool for entertainment—it serves to mobilize citizens toward national objectives. Radio broadcasts promote civic engagement, reinforce cultural values, and facilitate political participation. In a diverse country like Nigeria, radio musical content that fuses traditional and modern elements from various ethnic groups fosters cultural inclusivity and tolerance.

While the reviewed studies provide valuable insights into the broader roles of radio in cultural promotion, indigenous language broadcasting, audience awareness, and the socio-political impact of musical content, there are still gaps. Most works focus on

general awareness, language preservation, or national/regional effects in places like Lagos, Delta, or Rivers States, with limited deep empirical attention to the specific influence of Yoruba indigenous music genres (such as Apala, Fuji, or Juju) on radio listeners in Ogun State. Few directly examine practical promotion strategies, operational challenges, and listener responses on specific stations such as Splash 106.7FM in Abeokuta and Super 96.3FM in Ijebu-Ode.

This current study bridges these gaps with an empirical research that determines the influence of indigenous music on radio listeners in Ogun State, examining specific ways Yoruba traditional music is promoted on radio, and identifying context-specific challenges, thereby offering targeted, station-level insights for policy and practice in cultural revival through the airwaves

Theoretical Framework

Cultural Preservation and Identity Theory

Cultural Preservation and Identity Theory provides another valuable lens for this study. It places emphasis on the ways communities safeguard cultural heritage while negotiating modernity. Rooted in the works of multicultural education scholars such as James Banks (2020), the theory argues that identity is not static but it is continually reshaped through practices of preservation, adaptation, and transmission. It highlights the importance of cultural institutions—namely schools, media, and community organizations—in mediating continuity across generations and resisting cultural erosion.

This theory has been applied in a number of contexts. Onyema (2024) examined how refugees and migrants preserve cultural identity while integrating into host societies, showing that preservation involves active reinterpretation rather than passive archiving. In the works of Balogun and Adeyemi (2022), they equally analyzed globalization's

impact on Nigerian cultural identity, stressing the importance of resilience and deliberate cultural programming. In diaspora studies, Nwosu and Arinze (2020) demonstrated how festivals, language use, and community organizations sustain identity across borders. These applications reveal the theory's utility in explaining how cultural heritage is both protected and dynamically reimagined.

For this research, the theory illuminates how Ogun State radio stations act as custodians of Yoruba identity. By allocating airtime to Juju, Fuji, and Apala music, framing them with culturally resonant narratives, and balancing them against commercial imperatives, these stations contribute to the preservation of Yoruba heritage. Listeners engage with these broadcasts as affirmations of identity, finding continuity in traditions while navigating modern cultural influences. The framework thus enables analysis of radio as a site of cultural resilience, ensuring that Yoruba identity is not lost but continually renewed in the face of globalization.

Methodology

This study adopted a descriptive survey research design, using a quantitative approach. This quantitative approach involved a structured questionnaire to investigate the role of radio programming in the promotion of indigenous music in Ogun State, Nigeria. The questionnaire was deemed appropriate for eliciting accurate, relevant, and measurable data, and for enhancing the understanding of readers regarding the subject matter. The study was conducted in two major cities in Ogun State—Abeokuta and Ijebu—targeting listeners of Splash 106.7FM and Super 96.3FM, respectively. These radio stations were selected for their strong presence and listenership across diverse age groups. The respondents comprised active listeners who were selected to provide insights into the effectiveness of radio shows

in promoting indigenous music in the region.

The population for this study was drawn from two local government areas: Abeokuta South (population: 250,295) and Ijebu North East (population: 68,800), making a combined total of 319,095 as recorded in the 2006 census. To determine the appropriate sample size, the Taro Yamane formula was applied:

$$n = \frac{N}{1 + N(e)^2}$$

where n is the sample size, N is the population size (319,095), and e is the margin of error (0.055). Substituting these values, the calculated sample size was approximately 330 respondents. A simple random sampling technique was adopted to ensure fairness and representativeness across demographic categories. Out of the 330 questionnaire distributed, 312 were returned and deemed valid for analysis, representing a response rate of 94.55%. The distribution process was carefully monitored to ensure participants understood the questions and responded appropriately.

Data collection was guided by ethical considerations, including obtaining informed consent from respondents prior to participation. The questionnaire served as the primary data collection instrument and was structured to address the study's research objectives. The analysis was conducted using quantitative methods, with results presented in frequency tables. Percentages and numerical values were used to enhance clarity and interpretation. The findings derived from the analysis were directly linked to the research objectives, enabling well-informed conclusions and recommendations. The methodology adopted provided a robust framework for assessing the extent to which radio shows contribute to the preservation and promotion of indigenous music in Ogun State.

Result

Table 1: Gender distribution of respondents

Response	Frequency	Percent %
Male	205	65.7%
Female	107	34.3%
Total	312	100

Field Survey, 2025

The gender distribution reveals a male-dominated sample, with 65.7% male respondents compared to 34.3% female. This suggests higher male participation in the survey, which may reflect greater male listenership of indigenous music programmes or higher willingness among male respondents to engage with cultural research topics in the study area.

Table 2: Age Distribution of Respondents

Response	Frequency	Percent %
16 - 30	37	11.9%
31 - 45	75	24.0%
46 - 60	109	34.9%
61 – above	91	29.2%
Total	312	100%

Field Survey, 2025

The age distribution shows that middle-aged and older listeners dominate the sample, with 34.9% in the 46–60 age group and 29.2% aged 61 and above. Younger listeners (16–30 years) constitute only 11.9% of respondents. This pattern implies that indigenous Yoruba music on radio resonates more strongly with older audiences in Ogun State, while younger generations may require targeted strategies to increase engagement. This relatively lower participation from younger individuals could suggest that they are either less engaged with indigenous music broadcast on radio or less

represented in the listening audience of the sampled stations.

Table 3: Frequency of listening to radio

Response	Frequency	Percent %
Very Often	105	33.7%
Often	174	55.8%
Seldom	33	10.6%
Total	312	100

Field Survey, 2025

A large majority of respondents (89.5%) listen to radio often or very often. This high level of regular exposure underscores radio's continued relevance as a accessible medium for cultural content dissemination among audiences in Ogun State and highlights its potential as an effective channel for promoting indigenous music. The data affirms that radio remains a significant channel for cultural communication, making it an effective tool for promoting indigenous music in Ogun State.

Table 4: Influence of indigenous music on radio on listeners

Statements	SA	A	D	SD	U	Mean
I feel more connected to my cultural heritage when I hear indigenous Yoruba music on the radio.	64	166	47	21	14	3.77
Indigenous Yoruba music played on Radio has broadened my musical taste.	30	102	61	22	97	3.06
Radio programmes encourage me to discover new	97	134	27	13	41	3.82

indigenous music artist that I enjoy						
Indigenous Yoruba music tell	152	124	12	04	20	4.25

Field Survey, 2025

From Table 4 on influence of indigenous music on radio on listeners, we report mean ≈ 3.77 as the baseline for the interpretation, **statement 4** has the highest mean score (≈ 4.25), indicating strong agreement that **indigenous Yoruba music uniquely tells stories**, affirming its cultural depth and narrative appeal. **Statement 3** (Mean ≈ 3.82) shows that many listeners discover **new indigenous artists** via radio, reinforcing radio's role in **music promotion**.

Overall, respondents agree that indigenous Yoruba music on radio **promotes cultural identity, supports artist discovery, and conveys unique stories**. These findings affirm that radio remains a **powerful medium for preserving and promoting indigenous music** in Ogun State.

Table 5: Challenges in promoting indigenous music on radio

Statements	SA	A	D	SD	U	Mean
Radio stations lack financial resources to promote indigenous music effectively.	72	104	84	31	21	3.37
Lack of advertiser support for programmes featuring indigenous music.	115	70	66	20	41	3.54
Limited awareness among listeners about the variety of indigenous music available.	77	105	27	45	58	3.39

Indigenous music is often viewed as less commercially viable than popular western music.	155	76	34	12	35	3.89
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Field Survey, 2025

Table 5 presents the challenges in promoting indigenous music on radio, we report mean ≈ 3.37 as the baseline for the interpretation. Statement 4 has the highest mean score (≈ 3.89), indicating strong agreement that indigenous music is often perceived as less commercially viable than Western music.

The data clearly shows that economic and perceptual barriers significantly hinder the promotion of indigenous music on radio. Addressing these challenges will require a combined effort from government bodies, private sponsors, and media stakeholders to reposition indigenous music as both culturally valuable and commercially viable.

Discussion of findings

The findings of this study illustrate a substantial cultural and emotional impact of indigenous Yoruba music on listeners. As Table 4 shows, respondents generally “strongly agree” or “agree” that indigenous music on the radio enhances their sense of connection to cultural heritage (mean ≈ 3.77), uniquely conveys stories (mean ≈ 4.25), and encourages discovery of new artists (mean ≈ 3.82). Only the statement regarding broadened musical taste had a lower mean (≈ 3.06), indicating varied enthusiasm.

These data resonant the literature, Adebisola’s (2012) analysis of Ayinla Omowura’s Apala genre noted that reflective rhythms and local language lyrics evoke deep introspection, reinforce values, and elevate musicians as cultural icons. Similarly, Ihuoma (2015) found audiences in Lagos prefer

indigenous music and regard playing foreign music as a threat to cultural preservation projectreserve.com. Radio becomes the vehicle through which such genres resonate—supporting identity, ethics, and socio-cultural continuity.

Radio stations curate playlists that foreground indigenous music, effectively signaling to audiences that these cultural expressions are important. Listeners who reported being undecided or less influenced regarding musical taste broadening may reflect generational preferences or exposure gaps. Younger audiences might gravitate toward Western or contemporary genres, even within Yoruba communities. Still, nearly 90% of listeners regularly tune in (Table 3), supporting the idea that radio's reach remains broad and potent among adults. Indigenous music on radio has a clear influence on reinforcing cultural identity, facilitating discovery of indigenous artists, and promoting storytelling traditions, though its effect on expanding musical tastes may be more limited.

Promotion strategies emerge in three domains: playlist inclusion, language-use programming, and thematic curation. Findings indicate that stations like Splash FM and Super FM create dedicated slots for indigenous content. This aligns with literature on stations such as Radio Lagos, which broadcasts over 98% in Yoruba, and bespoke community stations like Amuludun FM and Orisun FM that deliver purely Yoruba-language programming. Programs such as phone-in shows broadcast in Yoruba—which foster listener interactivity, discuss culture, community issues, and implicitly include traditional music—serve as promotion mechanisms. This is reinforced by insights from the “Oyin Ado” programme on Fresh FM in Ibadan, wherein listeners interact in Yoruba and contribute to public discourse; such programmes elevate indigenous music and language preservation

simultaneously (Sunday & Irele, 2024).

Nevertheless, resource constraints and advertiser preferences often lead to dominance of Western or pop genres, despite regulatory quotas that mandate up to 80% local content for radio. In Nigeria, while many stations exceed quotas in theory, the commercial imperative leads to selective, financially viable programming, sometimes at the expense of sustained indigenous music visibility.

Survey responses suggest that presenters and producers may value local music but feel constrained by limited airtime, sponsorship, or listener appetite. As Ihuoma (2015) suggested, strategies such as designating indigenous music days, presenter training in cultural competence, and engaging station directors can increase promotion effectiveness.

Table 5 highlights four central challenges: **low commercial viability perception** (mean ≈ 3.89), **limited advertiser support** (mean ≈ 3.54), **inadequate listener awareness** (mean ≈ 3.39) and **insufficient financial resources** (mean ≈ 3.37). These findings are consistent with broader literature. Salm (2010) and Jayeola (2015) observe that globalization and Western cultural dominance have marginalized traditional forms. Radio stations often see indigenous music as less profitable compared to mainstream Western or pop genres. As a result, advertisers shy away from sponsoring indigenous-music programs unless financially incentivized.

Listener awareness is another barrier. Despite a rich cultural repository, many listeners lack exposure to the diversity of indigenous music genres. Our data show substantial undecided responses, indicating limited awareness or engagement. This underscores the need for educational programming and audience sensitization strategies.

From the perspective of Cultural Preservation and Identity Theory, radio stations in Ogun State function as vital institutions for

safeguarding and dynamically reshaping Yoruba cultural identity. By broadcasting indigenous genres such as Juju, Fuji, and Apala, stations like Splash 106.7FM and Super 96.3FM enable listeners to negotiate their cultural heritage amid globalization and Western media influences. The strong agreement among respondents on feeling more connected to their heritage (mean = 3.77) and the unique storytelling power of indigenous music (mean = 4.25) demonstrates how radio facilitates active cultural preservation and identity reinforcement. This aligns with the theory's emphasis on media as a key agent in mediating cultural continuity across generations.

Conclusion and Recommendations

This study has examined the influence, promotion strategies, and challenges associated with indigenous Yoruba music on radio among audiences in Ogun State, Nigeria. The findings reveal that indigenous music significantly fosters a sense of cultural identity, emotional connection, and appreciation of traditional storytelling among listeners. A high frequency of radio listenership and strong agreement with heritage-centered statements underscore radio's enduring relevance in cultural revival.

Most radio stations in the state promote indigenous music through curated playlists, Yoruba-language programming, and culturally themed broadcasts. However, these efforts are often inconsistent or under-resourced due to financial limitations, advertiser reluctance, and a perception that indigenous music is less commercially viable than Western alternatives. These challenges constrain the scale and quality of promotional initiatives, despite the positive audience reception and the policy framework encouraging local content.

Using Cultural Preservation and Identity Theory, the study underscores how radio

stations in Ogun State serve as critical mediators in the preservation and renewal of Yoruba cultural heritage. When stations actively manage the interface between traditional musical forms and contemporary broadcasting demands, they strengthen listeners' cultural identity and sustain indigenous knowledge systems. On the contrary, commercial pressures and inadequate support weaken this potential, risking further cultural erosion.

The study also reflects broader concerns in literature around globalization, cultural erosion, and the underrepresentation of traditional forms in modern media. While there is evident interest and emotional resonance among listeners, systemic and structural challenges must be addressed to sustain and expand the promotion of indigenous music.

In conclusion, indigenous music remains a powerful medium for cultural education, identity affirmation, and community connection. Radio, with its wide reach and oral affinity, is uniquely positioned to revive and preserve Yoruba musical heritage—if supported by intentional programming, policy intervention, and cross-sector collaboration.

The study therefore recommends that:

- i. Radio stations should establish regular, branded time slots specifically for indigenous music, incorporating storytelling, artist interviews, and audience participation to deepen engagement.
- ii. Government and cultural agencies should offer tax breaks, sponsorships, or grants to incentivize advertisers and content producers who invest in indigenous programming.
- iii. Media literacy initiatives and school outreach programmes should introduce younger audiences to

indigenous genres, highlighting their
cultural and educational value.

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