

Appraisal of Indigenous Interview Programme Presentation: A Study of *Masoyinbo*

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Abstract

Television interview programmes involve the use of various presentation styles that make the conversation appealing to the audience, but indigenous style has proved to be very unique. This study examined the use of indigenous style on Masoyinbo programme presentation which featured selected Nigerian celebrities with focus on promoting Yoruba language by means of presentation style combining interactive question and answer pattern, contextual clues, and funny engagement to improve guests' knowledge while maintaining audience entertainment. Development Media Theory was adopted in line with postulation which advocated for the use of media to foster the socio-cultural, economic, and political development of society, aligning with the promotion of indigenous media for development purposes. Qualitative content analysis method was used to purposively select 6 episodes of the Masoyinbo programme that were transmitted both on African magic Yoruba and streamed on social media of YouTube covering six months duration between October, 2024 to March, 2025. The data analysis revealed the presenter's adoption of professional techniques on indigenous presentation style combining interactive teaching, humor, and cultural references especially in the episodes investigated. The study concluded that aside critical interview style used in television interviews, Masoyinbo indigenous style allowed for transmission of Yoruba cultural values to the audience. While the paper recommended that Masoyinbo programme should include live audience participation or viewer submitted questions to increase involvement and create a more communal learning experience, visual aids like on-screen Yoruba spellings or brief clips/videos showing word use would help both guests and viewers learn as well.

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Introduction

The role of Yorùbá programme broadcast in the propagation of indigenous languages among the audience in Nigeria has become the fulcrum of academic discourse in recent times. There has been an increase in the incorporation of indigenous language into broadcasting since the Western Nigeria Television Service (WNTV) was founded in Ibadan, South-West Nigeria, in 1959. Yorùbá language programmes, in particular, were part of the first set of broadcast content relayed in that year (Bakenne, 2023; Duke, 2021).

Kangiwa and Koko (2021) observed most broadcast stations in Nigeria transmit their programmes in English Language leaving out the vast majority of audience who understand faster through indigenous languages. Arguably, Nigeria's official language is English language too but the need to provide information, education and entertainment in local languages cannot to overemphasized. Communication experts have established that understanding of communicative content is enhanced through the use of indigenous languages or mother tongues. In some cases, appropriate choice of the words and bad contextual application of the language affect the audience in proper understanding of the message and lead to public rage.

According to National Broadcasting Commission, the broadcasting media shall be made accessible and affordable to all Nigerians to be used for the preservation and promotion of the nation's culture and values among others. The television and radio stations in Nigeria can be divided into federal, state and privately owned. Federal Radio and television has stations in all the states of the federation (Muhammed & Usman, 2021). The regulatory commission in one of its workshops gave some presentation tips that media houses may have their diverse styles of presentations and are not permitted to audaciously break the laws of English or the approved language rules. These include, amid other things, that a good presenter must inflect and modulate the voice properly, speak at comfortable pace, aim for a smooth flow, choose simple words, use a script if necessary, rehearse the script, pronounce names properly, sound warm and friendly always (Ibagere, 2013).

Recently, Yoruba language focused programmes on television have become culture fashionable and accessible to a wider audience which positioned *Masoyinbo* as an emerging indigenously produced and one of the most preferred show on African Magic Yoruba channel on DSTV with its presentation style that promotes Yoruba cultures and values (Kolawole, 2025). *Masoyinbo* has gained popularity for its unique format and cultural significance. It has become a viral sensation on platforms like TikTok and Twitter, with viewers' preferences over other shows.

There have been some growing scholarly contributions in the area of programme presentations on indigenous languages occupying an important place in broadcast media industry in Nigeria. Aondover, Liman, and Ojochenemi (2021) asserted that Nigeria is a country with diverse culture, and ethnicity and part of the mandate given to the broadcast media in Nigeria is to promote cultural heritage and to serve both private and public interest of the Nigerian populace. Njoku (2018) asserted that Nigerian Broadcasting Code stipulates that, broadcast media is expected as part of its cultural objective to provide, through its programming, a service essential to the maintenance and enhancement of national identity and cultural sovereignty.

Ngonso (2021) study noted that the National Broadcasting Commission, the supervising agency for broadcasting in Nigeria, mandated a content ratio of 70% local programming to 30% other programming for all broadcast stations in Nigeria to promote indigenous culture and language. Additionally, the Lagos State Government, through the Yoruba Language Preservation and Promotion Law of 2018, has demonstrated significant interest in promoting indigenous culture and media by approving the use of the Yoruba language for official purposes across governmental parastatals and agencies.

Another related study by Alejandro (2024) explained that presenters' articulation has roles in encoding-decoding theory of language perception. Using words clearly and logically leads guest and audience smoothly from thought to thought during their programmes. The essence is to make the task an agreeable and enjoyable experience for the audience. An efficient communication can be viewed as an encoding-decoding process, where the decoder process or perception is an active process consisting of phonetic/linguistic interpretation.

Masoyinbo holds significant cultural importance as it aims to preserve and promote the Yoruba language and culture. The show encourages contestants to speak and answer questions using the Yoruba language without slipping into English or other Western languages. This approach fosters linguistic purity and cultural pride, helping to combat the "identity inferiority complex" that some people feel towards their native languages (Kolawole, 2025).

Hence, in all these studies, little efforts have been made to examine the presentation style of Masoyinbo programme in the promotion of Yoruba language. This is the gap this appraisal filled as a contribution to knowledge in broadcast content development study.

The objectives that guided this study include: assessing the programme's presentation style of Masoyinbo in enhancing the understanding of the Yoruba language among the guests; identify the specific presentation techniques used in the Masoyinbo programme that resonates most with the audience in promoting the Yoruba language.

Literature Review

Broadcasting and Indigenous Language Use in Nigeria

Nigeria is a multicultural and diverse country with over 400 ethnic groups speaking more than 500 languages and dialects in different parts of the country. In Omoniyi (2012) who cited Brann (1992) classified Nigerian languages into three levels: major, state and local languages based on status as dominant languages, territorial spread and the population that speak them. He further explained that based on that categorization; there are three major languages in Nigeria, 13 state languages and over 44 local languages while those languages considered as either too small or non-dominant in any existing political or administrative territory were unlisted. Some of the languages are spoken across states with national prevalence and large number of speakers while the majorities are restricted to specific locations in the states and local governments.

The constitution has recognized English as the official national language with some languages considered three majors: Hausa, Igbo and Yoruba. State languages include: Fulfulde, Kanuri, Nupe, Tiv, Igala, Urhobo, Efik, and few others. Most people, depending on location, can speak two or more languages, often the mother tongue and most likely Hausa, Igbo or Yoruba and, English. But it is important to observe that local languages are increasingly receiving low attention and low esteem in many of the urban centres where younger people and particularly the elites shy away from using their indigenous languages preferring English or any of the major languages (Adedeji, 2015). Officially, too, English has remained the dominant language of business and educational instructions at all levels.

Salawu (2006) notes that local languages and English designated for various zones became each zone's languages of broadcasting and television stations across the country contributed to the promotion of a number of Nigerian languages through various message types and programmes: news, features, interviews, discussion programmes and chit-chats.

Television Programmes and Cultural Promotion

Television, radio, newspaper and other mass media channels of communication are the most influential agents of socialization between the developed and the developing nations. However, television has structural characteristics of visual images, motion and audio capacities that are creatively combined with the specific context of the transmitted messages by means of electromagnetic waves. In Nigeria, 60% of the population of more than 160 million including youths is reached through television broadcast with both positive and negative impacts.

Presentation in Broadcasting

Presentation is the packaging of content for broadcast media. Presentation is the delivery of messages that have been scripted for a presenter to deliver to the

listener or viewer. Presentation has to do with the use of skills of elocution to give content to audience. The place of presentation has become central to the success of any broadcast content. Hence, most outfits spend an appreciable amount of their income for the training of the anchor or presenters of their programmes.

A good presenter inspires imagination and liking for the programme, develops and fosters a sense of belonging among the listeners or viewers which keeps them “hooked” to the channel. Such a presenter is approachable and dependable, sounds pleasant, coherent, confident, cheerful and vibrant. In addition, the apex licensing and monitoring agency of broadcasting in Nigeria: National Broadcasting Commission (NBC) lists some points to be noted by anyone desiring good presentation. These are:

- Inflects and modulates the voice properly
- Speaks at a comfortable pace
- Aims for a smooth flow

For aspiring broadcast presenters, it is relevant for you to be determined, curious and motivated

Before dwelling on technique, let us see what Donald, Maynard and Spann (2008) suggest as a formula for presentation. They referred to it as PEER CAPE- an acronym used to represent: → Poise → Eye Contact → Energy and → Rhythm

CAPE refers to → Correcting mistakes → Animation → Pacing → Emphasis Donald et al argue that presenters should master the use of their eyes, lips, faces, hands and heads. As a presenter, you should not just stand motionless. Sometimes presenters lift their eye brows or tilt their heads for emphasis. Importantly, the gesture or animation must relate to the tone.

Presentation Technique

Presentation technique refers to the art, method or procedure of presenting content on the broadcast media. Since programmes vary, the techniques for presentation also are different. Some more serious or formal programmes such as news, current affairs, discussion and interview programmes demand more formal language, devoid of flowery or poetic language. There are two main technique of presentation styles such as: objective and subjective techniques.

Objective Technique: This method or technique of presentation relate to a matter-to-fact objective style. This is devoid of opinions, slangs, or other forms -that could affect the objectivity of the message. An objective technique of presentation is useful for news, current affairs, interviews, political programmes. A presenter on a broadcast programme should know when to draw the line

between subjectivity and objectivity. This should be drawn when presenting news related programmes as they ought to be. Kirchhoff (2021) posited that the declaration by the European Journalism Training Association in 2006 held that journalists should master the most genres, including their style-technique and basics of layout. The essence of this declaration is to encourage media workers, especially broadcasters, to be conversant with presentation techniques.

In Subjective Presentation, the anchor shows a measure of his views as well as allows the listeners or viewers to participate. This technique allows for opinions, use of colorful language, explanation and details.

Subjective presentation can be further divided into: Personalized Presentation: In personalized technique, there is a closer interaction between the presenter and the audience. Programmes that have phone-in, e-mail, tweets, video conferencing and so on are personalized programmes. Example of this programme is Radio-Link on Radio Nigeria Network. The essence of such a programme is to create for more feedback, participation and audience appeal for the programmes.

Aggressive presentation on the other hand involve a format where the presenter uses jokes, adds interesting news items anecdotes to enhance the programme credibility. It could also have commercials and opportunities for the viewers to win gifts. The aggressive style of presentation is becoming very popular, because of the use of entertainment to attract the listener or audience. Some magazine programmes engage aggressive methods of presentation to woo the audience to participate in the programme.

Overview of Masoyinbo Programme

Olalekan Fabilola hosts Masoyinbo programme, a creative and captivating Yoruba game show. Contestants are required to respond to questions in Yoruba without using any English words in an effort to preserve and promote the Yoruba language and culture. The show's fundamental rule is reflected in the name "Masoyinbo," which translates to "Do not speak English."

Answering ten questions in Yoruba gives contestants the chance to win up to one million naira. However, the prize money is deducted for any use of English words. The show's co-host, Henry Teniola known as Olofofo, injects humour by diverting competitors' attention and enforcing the no-English rule (Kolawole, 2025).

Masoyinbo's distinctive format and cultural significance have contributed to its rise in popularity. On social media sites like Twitter and TikTok, it has gone viral, and viewers have praised the show for making Yoruba language and culture trendy and approachable for a larger audience.

In addition to providing viewers with entertainment, the show teaches them Yoruba idioms, proverbs, and cultural knowledge. Masoyinbo fosters a sense of cultural pride among its viewers and aids in the preservation of the Yoruba language by highlighting these aspects.

Masoyinbo's engaging and entertaining promotion of the Yoruba language and culture has a significant impact on younger generations. In order to counteract the "identity inferiority complex" that some people have with their native tongues, the program promotes linguistic purity and cultural pride.

Theoretical Framework

The study adopted the theory of development communication, also known as development media theory developed by Dennis McQuail in 1987. This theoretical postulation in this theory advocated for the use of media to foster the socio-cultural, economic, and political development of society, aligning with the promotion of indigenous media for development purposes. Development media theory argues that media should play a vital role in supporting a nation's development and social progress, especially in developing countries. It suggests that media should act as a tool for positive change, focusing on issues like poverty reduction, education, and cultural identity, rather than solely prioritizing profit or sensationalism. Development communication theory integrates communication processes with the goal of fostering sustainable and inclusive development at all levels of the society. McQuail asserts that beyond the media's role in correlation functions, it should be at the forefront of driving social development. It emphasizes the importance of respecting and incorporating local cultures and languages in media content.

Development Media Theory promotes for media content that reflects local culture, values, and traditions. The study of Masoyinbo an indigenous programme aligns with this principle by explaining how traditional presentation styles contribute to cultural preservation. Development Media Theory supports the idea that media should not just imitate Western formats but should adapt to indigenous communication patterns that resonate with the local audience such *Masoyinbo* programme that promote culture and Yoruba language globally.

Methodology

This study adopted a qualitative research design of content analysis method to examine *Masoyinbo* interview programme presentation styles. The qualitative content analysis was found suitable for this study as it enables the researcher to identify patterns, themes, and trends in the presentation styles used in the programme and the rich conversational styles used in the episodes in the promotion of the Yoruba language. The population for this study comprised 6 episodes of the Masoyinbo programme that were transmitted both on African Magic Yoruba and streamed on social media of YouTube, which covered six

months from October, 2024 to March, 2025 and one episode was chose from each month.

A purposive sampling technique was used to select a representative sample of episodes from the Masoyinbo programme. The sample size consisted of 6 episodes of the programme, purposively selected based on their relevance to the research objectives. These episodes were drawn from each month of the last 6 to ensure a diverse representation of presentation styles and content. One Nigerian celebrity per episode who are guests of this show were selected. They are Lateef Adedimeji, Arojinle, Saheed Osupa, Olusola Fosudo, Funke Akindele and Femi Adebayo.

Data Analysis and Results

Table 1 shows demographic of selected guests on Masoyinbo Programme which consists 6 celebrities that appeared on 6 separate episodes of Masoyinbo programme. The above table shows guest professions, the programme air date and reward won by individuals. Meanwhile, Saheed Osupa, a Fuji musician has the highest reward of one hundred thousand naira while Funke Akidele, Nollywood actress has the lowest reward with twenty-five thousand naira.

Table 1: Demographic of Selected Guests on Masoyinbo Programme

GUEST	PROFESSION	EPISODE	MONTH	REWARDS
LATEEF ADEDIMEJI	Nollywood Actor	64	October 2024	#35,000
AROJINLE	Yoruba Broadcast Presenter	72	November 2024	#40,000
SAHEED OSUPA	Fuji Musician	83	December 2024	#100,000
OLUSOLA FOSUDO	Nollywood Actor	93	January 2025	#10,000
FUNKE AKINDELE	Nollywood Actress	105	February 2025	#25,000
FEMI ADEBAYO	Nollywood Actor	122	March 2025	#30,000

Source: EA Yoruba on YouTube (2025)

Table 2 shows *Masoyinbo* proramme style of presentation, in which it indicates how presenter uses “teaching of numbers in Yoruba” and questions and answering style. In interaction with *Lateef Adedimeji*, the presenter actively taught the guest the Yoruba translations of numbers, even when the guest failed initially (e.g., 664). The presenter also offered hints to facilitate the guest's correct answers, such as comparing Ikole-Ekiti to building a house when asking the guest to list towns in Ekiti State; *Arojinle*, the presenter focused on teaching the guest Yoruba words through questions when the guest provided incorrect answers e.g., the location of the Igogo festival. *Arojinle*, was eventually able to

get all the numbers in Yoruba correct; *Saheed Osupa*, the presenter simplified questions for the guest. For instance, when the guest couldn't name towns in Ondo State, the presenter first asked for 10 towns in Oyo State and then helped by mentioning some towns.

Table 2: Presentation Style

GUEST	TEACHING OF NUMBERS IN YORUBA	USE OF QUESTIONS AND ANSWER PRESENTATION STYLES
LATEEF ADEDIMEJI	The presenter was able to teach the guest the translation of his questions numbers from English to Yoruba as he didn't get any correctly e.g., 664	The presenter was able to give an hint for easy guess of the guests while asking the questions in Yoruba. E.g. the presenter gave some descriptions of towns in Ekiti state for the guest to get correctly when asked to list 15 towns in Ekiti state like Ikole-Ekiti being compared to building house.
AROJINLE	The guest was able to get all the numbers in Yoruba correctly.	The presenter was able to engage the guest by teaching him some Yoruba words through questions whenever the guest didn't get it right. E.g. Igogo festival takes place at Owo, ondo state.
SAHEED OSUPA	The guest was able to pronounce all the numbers in Yoruba correctly.	The presenter was able to simplify some of the questions he asked. E.g. the presenter was magnanimous by first asking the guests to name 10 towns in Oyo state when he couldn't mention that of Ondo. The presenter also helped in mentioning some towns in Oyo state for the guest.

OLUSOLA FOSUDO	The presenter was able to teach the guest correct pronunciation of numbers in Yoruba. E.g. 408 is ejolenirinwo in Yoruba.	The presenter major presentation style is asking the guest when he started his craft and also pushing words into the mouth of the guest by stylishly speaking English.
FUNKE AKINDELE	Like the other guests, the presenter was the one who taught her how to pronounce some Yoruba numbers correctly in Yoruba. E.g. 849 is ojilegberinlemesan in Yoruba.	The presenter was able to help the guest make an headway in guessing the answers right with some hints. E.g. a question states that the guest should mention five words that has 'Do-re-mi' accents and he uses revival in church as an hint which help the guest to mention revival which means 'Isoji' in Yoruba.
FEMI ADEBAYO	The presenter was able to teach the guest how to pronounce some numbers in Yoruba which is known as onka. E.g. 900 is edegberun in Yoruba.	The presenter was able to explain the assertion that 'a kisajueleedepede' which means one should allow someone talking to be through before interfering. It is used while explaining 500 and above in numbering.

Source: EA Yoruba on YouTube (2025)

Saheed Osupa successfully pronounced all the numbers in Yoruba; *Olusola Fosudo*, a major part of the presenter's style involved teaching the guest the correct pronunciation of Yoruba numbers (e.g., 408 as 'isejolenirinwo'). The presenter also frequently asked *Olusola Fosudo*, about the start of their career and would interject English words into their speech; *Funke Akindele*, similar to other guests, the presenter taught the guest the correct pronunciation of Yoruba numbers (e.g., 849 as 'isojilegberinlemesan'). The presenter also used hints to guide *Funke Akindele* towards the correct answers, exemplified by the "Do-re-mi" accent hint leading to the answer "Isoji" (revival). *Femi Adebayo*, the presenter instructed *Femi Adebayo* on how to pronounce Yoruba numbers, referred to as 'onka' (e.g., 900 as 'isedegberun'). Additionally, the presenter explained the meaning and usage of the Yoruba assertion 'aki saju eleede pede' in the context of numbering 500 and above.

Table 3 shows how presenter of *Masoyinbo* uses of humour as presentation technique, it indicates how presenter presenter incorporated humorous laughs into the program to enhance the sense of humor to interact with *Lateef Adedimeji*; the presenter's humor was evident when he jokingly held the guest responsible

for the difficulties faced by previous contestants in answering animal-related questions, as he had consulted with *Arojinle* for those questions. For the Fuji musician *Saheed Osupa*, presenter used lyrics from the guest's song to create jokes (e.g., referencing "...Gbogbo aye saatimo, Osupa Saheed...").

Table 3: Use of Humour as Presentation Technique

GUEST	PRESENTER
LATEEF ADEDIMEJI	The presenter was able to use some humorous laugh to add sense of humour to the programme.
AROJINLE	The presenter sense of humour came into play as he expose to the audience that the guest was the person he consulted when he wanted to gather questions and answers around animal documentary in Yoruba and all those guest that have appeared before should hold him responsible for their loss if question that pertains animal was their downfall.
SAHEED OSUPA	The presenter used one of the lyrics of the guests' song to crack jokes. E.g. "...Gbogbo aye saatimo, Osupa Saheed..." It means the world already knows the guest which the presenter uses to do his production.
OLUSOLA FOSUDO	The presenter uses humour by pretending not to know some assertions in Yoruba so that the guest can make mistake and not to get the answers correctly.
FUNKE AKINDELE	The presenter was able to use the guest weakness in not getting the answers right by making reference to a scene in the guest movie titled "Everybody loves Jennifer" where she rejected the proposal of 'Sege' by boldly saying he will avenge for 'sege' on the show.
FEMI ADEBAYO	The presenter used a line in one of the actors' movie titled 'jagun-jagun' by saying "...iwo ati tani ni waju tani..." Which means who are you before me? The guest has to confess that all those lines are scripted.

Source: EA Yoruba on YouTube (2025)

For *Olusola Fosudo*, presenter employed humour by feigning ignorance of certain Yoruba assertions, seemingly to encourage him to make mistakes. The presenter playfully alluded to the *Funke Akindele's* well-known movie scene in "Everybody loves Jennifer," where she rejected 'Sege's proposal, suggesting that the presenter would "avenge" 'Sege' on the show. When relating with *Femi Adebayo*, presenter quoted a line from one of the guest's movies, 'Jagun-Jagun' ("...Iwo ati tani ni waju tani ..."), prompting the guest to acknowledge that these lines were scripted.

Discussion of Findings

The analysis shows that the presenter employed a dynamic teaching approach, particularly in the instruction of Yoruba numerals. Across all six episodes, the presenter actively corrected guests when they mispronounced numbers, provided hints, and simplified questions to aid comprehension. For instance, with Lateef Adedimeji, the presenter patiently taught the correct Yoruba translation of "664," while with Funke Akindede, the presenter broke down complex numerals like "849" into understandable segments. This structured reinforcement suggests that the programme effectively aids guests in grasping Yoruba numerical expressions, which are often challenging even for native speakers.

Additionally, the presenter's use of contextual hints such as linking "Ikole-Ekiti" to building a house (where "Ikole" means "house") demonstrates an adaptive teaching method that enhances retention. This technique not only aids immediate recall but also reinforces cultural knowledge, making the learning process more engaging.

The study identified several presentation techniques that contribute to the programme's appeal: Interactive Question and Answer Style: The presenter frequently engaged guests in a back-and-forth dialogue, allowing them to attempt answers before offering corrections. This method fosters active participation rather than passive learning, making the programme more engaging for both guests and viewers. Use of humor; humor was a recurring technique that lightened the mood and maintained audience interest. The presenter's playful interactions such as joking with Saheed Osupa about his song lyrics or teasing Funke Akindede about her famous movie scene created a relaxed atmosphere that encouraged learning without pressure. Cultural References and Storytelling; The presenter often incorporated Yoruba proverbs, movie references (e.g., Femi Adebayo's Jagun-Jagun), and popular sayings, which not only entertained but also reinforced linguistic and cultural identity. This technique strengthens the programme's indigenous appeal, making it relatable to Yoruba-speaking audiences. Simplification and Repetition For guests struggling with certain questions, the presenter simplified tasks (e.g., asking for towns in Oyo State before Ondo) and repeated correct pronunciations, aiding memory retention.

Conclusion and Recommendation

The study concluded that *Masoyinbo* programme has been instrumental in promoting the Yoruba language by utilizing indigenous presentation style combining interactive teaching, humour, and cultural references. The results showed that the presenter's techniques especially the question and answer pattern, contextual clues, and funny engagement improve guests' knowledge while maintaining audience entertainment. The content of this interview programme provided a platform to make Yoruba learning accessible and fun by balancing teaching with entertainment. It is recommended that the programme

should include live audience participation or viewer submitted questions to increase involvement and create a more communal learning experience, visual aids like on-screen Yoruba spellings or brief clips/videos showing word use would help both guests and viewers learn as well.

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