

**AN ASSESMENT OF THE REFLECTION OF INDIGENOUS FASHION
BRANDS IN TVC PROGRAMMES**

BY

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**UNIVERSITY OF BENIN
BENIN CITY, NIGERIA**

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**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF MASS
COMMUNICATION, FACULTY OF ARTS, UNIVERSITY OF BENIN, BENIN
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COMMUNICATION**

NOVEMBER, 2021.

DECLARATION

This project work is based on a study undertaken by me, in the department of Mass Communication, Faculty of Arts, university of Benin, under the supervision of Prof. Ezekiel S. Asemah. All findings and analysis in the study are product of my personal research and where the views of others have been used and expressed, they were duly acknowledged.

DANIELS AMAKA GLORY
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CERTIFICATION

This is to certify that this research was duly carried out by Daniels Amaka Glory in the Department of Mass Communication, Faculty of Arts, University of Benin, in partial fulfilment of the requirements for the award of Bachelor of Arts (B.A) degree in Mass Communication.

Prof. Ezekiel S. Asemah
Project Supervisor

Date

Dr. F.P. Olise
Head of Department

Date

DEDICATION

This research work is dedicated to God Almighty, for his Infinite mercies.

ACKNOWLEDGEMENTS

I am most grateful to GOD ALMIGHTY for the strength, grace, knowledge and resources to carry out this research work. All glory returns to him alone.

Special thanks to my project Supervisor, Prof Ezekiel S. Asemah, for the time, expertise, guidance and support given to me during the course of this project. God bless you sir.

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My sincere appreciation goes to my Lecturers and the department of Mass Communication, University of Benin, for all the knowledge imparted. Special thanks to Prof. E. Asemah, Dr. F.P. Olise, the head of department, Mr. N. Umoro, Dr. E.C. Obaje, Dr. D. Ekharefo and others.

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ABSTRACT

The researcher evaluated the Reflection of Indigenous Fashion Brands in TVC Programmes and was anchored of the Reflective Projective and Cultivation communication theories. This study became necessary following the slow pace of growth of many Nigerian Fashion Brands which can be linked to little to no portrayal of these brands by the media, especially the television media. Hence, the need to properly assess the reflection of these Indigenous Fashion brands by TVC, a local television station in Lagos, Nigeria, to ascertain the extent to which TVC showcases Nigerian Fashion brands and the influence this portrayal has on Lagos residents. The researcher made use of the survey research design and questionnaire to elicit data from a sample of 385 respondents selected through multi stage sampling techniques. Data obtained were presented in tables and analysed using simple percentages and frequencies. The study found out that the Extent to which TVC showcases indigenous fashion brands is high, however Lagos residents agree that it is not enough. The study revealed that Lagos residents perceive these programmes as entertaining and interesting and that television programmes about Nigerian fashion brands influence people to patronize these brands which in turn, promotes the Nigerian fashion industry. The researcher concluded that the Television medium, is a veritable tool for the promotion of Nigerian fashion brands. It was recommended that Nigerian fashion brands make proper use of the media to promote their brands because it is capable of growing their brands.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The fashion industry in Nigeria plays an important cultural role and contributes significantly to the country's economics and all-round development. The fashion industry which consists of clothing, textiles and footwear brands encompasses the design, manufacturing, distribution, marketing, advertising and promotion of these clothing, textiles and footwear retailing.

According to the National bureau of statistics [NBS] in 2018, the textile, apparel and footwear subsector remains the second largest contributor to the Nigerian manufacturing sector. The subsector which contributed a total output of 383 billion naira in 2017 which is 23% of the manufacturing Gross domestic product [GDP] and grew by 1.1% the following year is still performing well below its full potential. As an emerging industry, Nigeria's fashion industry should be a determining factor in our economy and for this to happen we need to clearly understand how it can work.

The fashion industry is made up of two major sectors which are the creative sector and the sales and promotion sector. The creative sector consists of design and production process while the sales and distribution sector consist of the distribution, marketing, retailing, advertising and promotion of fashion products. In Nigeria, the creative sector is well equipped due to the fact that there are numerous talented and budding fashion designers in the fashion industry. However, the sales and promotion sector are not thriving majorly because there are not enough platforms available for the promotion of the fashion industry. The media remains one of the major platforms that can be used to promote the nigerian fashion industry. The media are the channels of used to covey information to the public. The media plays a major role in the fashion industry. According

to Bellanaija [2021], a core aspect of the fashion industry is the media because it fills the gap between fashion brands and the rest of the world. The media include all methods of information dissemination that are not primary or face to face. In fashion the media consists of fashion television stations and programs, magazines, blogs, books and advertising agencies. The media help to translate and promote fashion brands and give people an insight into the fashion industry, home and abroad.

The global fashion industry is worth over 2.5 trillion dollars with Africa's share estimated at less than 1% of that total. Euromonitor [2019] suggests that the sub-Saharan's fashion market is worth over 31 billion dollars, with Nigeria accounting for 15% of that total (4.7 billion dollars). This is materially lower than South Africa's share which is estimated at 14.4 billion dollars despite the fact that Nigeria has nearly four times as many people. This proves that the Nigerian fashion industry is performing well below its full potential. Despite the depreciation of the naira currency, there is still a heavy influx of ready to wear garments and a neglect of indigenous fashion brands.

The media, especially the television media is one that plays major role and is capable of promoting the nigerian fashion industry. A thorough examination and exploration of the intimate symbiotic relationship of fashion and the media is crucial for the understanding of the vast power of media exposure. Media exposure is the extent to which audience members have encountered specific messages or classes of messages/media content (slater 2004). Media exposure of indigenous fashion brands is capable of increasing people's knowledge about the Nigerian fashion industry and affecting audiences' attitude, encouraging them to engage fully in the activities of the nigerian fashion industry and as a result growing the industry.

This study focuses on assessing the reflection of indigenous fashion brands in TVC programmes.

1.2 Statement of the Problem

Fashion is a form of self-expression and autonomy at a particular period and place in a specific context of clothing, footwear, lifestyle, accessories, makeup, hairstyle and body posture. It is the area of activity that involves clothing, appearance, style and lifestyle.

The Nigerian fashion industry has been around for decades and has grown in size and sophistication, attracting global attention. However, fashion commentators continue to point out that the Nigerian fashion industry is still performing well below its full potential. Lloyd (2014) points out that Nigeria is well known for its oil business but it is currently gaining status as a country with reputable fashion designers. Although the fashion industry is currently facing a lot of problem which ranges from high cost of production to inadequate promotion and publicity, she observes that Nigerian designers have been featured on some of the world's runways and are also gaining strong base with some celebrities worldwide.

The major problems of the Nigerian fashion industry includes; the inability to find a viable market locally, inability to meet up with the international fashion industry, lack of internal and external patronage, poor marketing, advertising and public relations as well as poor infrastructure and defunct textile markets. However, the major problem remains the industry's inability to properly promote its creative talent and reap its vast reward. Hence, the fashion industry and its potential in Nigeria has not been given its due recognition.

Contrary to other African countries like South Africa and Ghana who generate a lot of income through their fashion industry, Nigeria has a teeming population of over 200 million people and is recognized as Africa's most populous nation, but is unable to generate as much income from its fashion industry as these countries. This problem can

be ascribed to the poor promotional activities in the industry. This is why this study aims to analyze the representation and reflection of the Nigerian fashion brands and industry by television Continental (TVC) station to understand the extent to which the television broadcast media aids in promoting indigenous fashion brands and industry, the role this reflection plays in building the industry and the effects the promotion has on the Nigerian fashion industry brands and consumers.

Previous studies about the media and Nigerian fashion industry discuss the relationship between fashion and the media, the role and influence of social media and print media on indigenous fashion brands and the evolution and growth of the Nigerian fashion brands. However, this study aims to assess the reflection of Nigerian fashion brands by TVC, a local television station in Lagos, Nigeria. In light of the above exposition, to what extent does TVC portray Nigerian fashion brands? and what influence does this portrayal have on Lagos residents?

1.3 Objectives of the study

The objectives of the study are to:

1. Ascertain the extent to which television continental showcases Nigerian fashion brands.
2. Determine the forms of Nigerian fashion brands portrayed in TVC programmes.
3. Find out the perception of the Nigerian fashion brands programmes in TVC showcased among Lagos residents.
4. Determine the influence of portrayal of indigenous fashion brands on Lagos residents.

1.4 Research Questions

The following are the research questions designed to guide this study:

1. To what extent does TVC showcase Nigerian fashion brands?

2. What are the forms of Nigerian fashion brands portrayed by TVC programmes?
3. What is the perception of Nigerian fashion brands programmes in TVC showcased among Lagos residents?
4. What is the influence of the portrayal of indigenous fashion brands by TVC among Lagos residents?

1.5 Significance of the Study

This study is significant to the Nigerian fashion industry, prominent and prospective fashion brands and designers, as well as Nigerian broadcast stations especially the television media. The study is also significant to the Nigerian economy, consumers of fashion and lovers of indigenous fashion.

The study seeks to help Nigerian fashion brands understand the role and effects television media exposure can have on their brands.

The study is also important to the academic community as it can help researchers understand the television media and the many effects its use can have on its users. The study can also serve as a point of reference to future similar studies.

This study aims to contribute more insight and knowledge on the Nigerian fashion industry in general, its current state and how it can be improved using the television media.

1.6 Scope of the Study

This study aims to assess the reflection of indigenous fashion brands in TVC programmes. The study will focus on TVC, a television station based in Lagos and its programmes which reflect and showcase indigenous fashion brands. The main focus of the study includes Lagos state residents who have access to TVC programmes. Copies of

questionnaires will be distributed to respondents gotten from this population to gather data and analyze their thoughts to answer the research questions.

TVC was selected due to its exceptional broadcast quality. The brand was established in 2013 and has a reach of over five million households across Africa and Europe. Former CEO Nigel parsons stated that the station aims to tell the many positive stories coming out of Africa, through African eyes.

The study also covers the extent to which indigenous fashion brands are portrayed by TVC, the forms of Nigerian fashion brands portrayed by TVC, the perception of Lagos residents towards these programmes and the influence the programmes have on Lagos residents.

1.7 Definition of Terms

Fashion: Fashion refers to the area of activity that involves clothing, apparel, style and appearance. It is the current and prevailing style of dressing and appearance at any given time.

Fashion Brands: Fashion brands are companies that are majorly involved in the fashion business, with the aim of serving fashion consumers. Fashion brands are headed by designers and are involved in the creating, advertising, distribution and sales of fashion materials.

Fashion Television Programmes: Fashion television programmes are television programmes with contents that encompasses the fashion industry. These programmes are based on the various aspects of fashion.

Television Continental (TVC): TVC is a Nigerian television station based in Lagos.

Television Programmes: Television programmes are creative contents which are recorded and distributed through the television broadcast media

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter covers the conceptual review, empirical review as well as the theoretical framework adopted in this research. This chapter aims at analyzing and reviewing existing literatures and research works related to this study as well as discussing the findings gotten from these studies and anchoring this research work to a recognized communication theory. This chapter is contained and explained in the following subheadings:

- Conceptual review which contains; an overview of the television media, Concepts of fashion and the fashion industry and an overview of the Nigerian fashion industry
- Opinion review; this contains Challenges facing the Nigerian fashion industry, Challenges associated with the promotion of the nigerian fashion industry through television and Mass media and the promotion of indigenous fashion.
- Empirical review
- Theoretical framework
- Summary of the review

2.2 Conceptual Review

The conceptual review covers a review of different concepts that are related to this study.

2.2.1 An Overview of Television

Television is a system for transmitting visual images and sounds that are reproduced on screens, chiefly used to broadcast programs for the purpose of informing,

educating and entertaining. Asemah (2011, P.22) notes that television is an audio-visual device used for conveying messages from a source to a large and heterogenous audience. The television is categorized under electronic media. Electronic media are media that use electronics or electromechanical means for the audience to access the content. Asemah (2011, P.18) says that electronic media is the machine that serves as pathways or means of doubling, repeating or representing communication that would have otherwise been limited to two persons or a group of persons in a face to face setting. Other forms of electronic media include radio, telephones, internet, fax, CD-ROMs, DVD and any other medium that requires electricity or digital encoding of information.

The television set has become a common place in many households, businesses and institutions, it is also a major vehicle for advertising and one of the most effective media for mass communication. Televisions are able to entertain, inform, educate and advertise through its programs. Television programs also called television shows, are segments of contents intended for broadcast on television. Television programs include news programs, entertainment programs, educational programs, music programs, interview programs, discussion programs and children programs.

Television is characterised by its ability to combine sound, visual and motion factors, its ability to reach large audiences virtually instantaneously and its ability to obtain grocer distribution and merchandizing support. The television is often referred to as a 'magic medium' because it allows people to watch the world from anywhere while making the process memorable as it engages the audio and visual human senses. Unlike radio media, television has the ability to create a long-lasting effect on its audience; it is why television remains a top choice for advertising and promoting various products and services. Although, the television media is expensive, urban oriented and transient, its

advantages outweigh its disadvantages as it remains one of the most utilized advertising media.

2.2.2 Concepts of Fashion and the Fashion Industry

The word ‘fashion’ is derived from the Latin word *facere* which means ‘to make’ or ‘to do’. Fashion as defined by Steele and Major (2013) is the style or styles of clothing and accessories worn at any given time by groups of people. Fashion involves the selection of different types of clothes, and accessories in the latest designs and latest colors. It is dressing and wearing clothes not just to protect our bodies from the environment or with the sole purpose of covering the body but to express ourselves and impress others. Fashion therefore refers to the area of activity that involves clothing, apparel, style and appearance. It is the current and prevailing style of dressing and appearance at any given time.

The fashion industry refers to the enterprise in charge of the production, distribution, sales and promotion of textile, clothing, footwear and apparels. McCarthy (2013) defines the fashion industry as the global enterprise devoted to the business of making and selling clothes. The fashion industry is made up of fashion designers, models, fashion influencers, fashion journalists, textile manufacturers and fashion distribution. The fashion industry is responsible for the creation and distribution of fashion materials and styles.

2.2.3 An Overview of the Nigerian Fashion Industry

The Nigerian fashion industry has been around for decades and has grown over the years. Bada (2013) notes that fashion in Nigeria is an aspect of the culture of a vibrant, passionate and flamboyant people. The Nigerian fashion industry is an outlet or another face of a people that brings out the creative nature and passion of the people who are

colorful, expressive, curious, rich and dazzling. He further points out that the fullness of this rich culture has been recognized all over the world today due to the vision and innovation of Nigerian designers.

Ellsworth (2009) in Bada (2013) notes that in the fashion industry today and all over the world, the Nigerian culture is being borrowed and incorporated into styles, signatures and works of partakers of the industry. He also says that the simple wear ability of such material such as Ankara has made the fabric not only a runway creation but an everyday and even red carpet and movie premier wear of choice for Hollywood big names. This feat can be attributed to Mrs Folorunsho Alakija, an exponent of contemporary fashion in Nigeria, who tried to meet up with her western counterparts during the Black expo exhibition in New York, Washington D.C, Atlanta, Georgia, Mississippi and Maryland in 1993 and 1999 but failed using their own fabrics. This failure in turn made her realize that she could not compete with the westerners in their own line and with their own fabrics because they know it better than her. Folorunsho started working with ethnic fabrics that celebrate Africa, capturing and representing the styles, symbols, signs, dreams and aspirations of the people. The result of her research led to the full embrace of the production of designs that are originally Nigerian and African and has a fusion of the beautiful African heritage and western designs by Nigerian designers and this has made the industry more unique, showcasing it to the world. Nigerian designers like Duro Olowo, Ituen Basi, Deola Sagoe, Tiffany Amber, Lisa Folawiyo, Amaka Osakwe to mention just a few have been able to make impact in the world's fashion scene.

2.3 Opinion Review

2.3.1 Challenges Facing the Nigerian Fashion Industry

The Nigerian fashion industry has risen in size and complexity over the last decade, gaining international interest. The textile, apparel and footwear sector have grown at an average of 17% each year since 2010, according to GDP data from the National Bureau of statistics (NBS). This development has been fueled by increased demands and unrivalled activities that continue to propel Nigeria into the global fashion spotlight.

However, the Nigerian fashion industry is still performing below its full potentials and should be thriving more than it currently is. There is still a heavy influx of ready to wear garments and a neglect of Indigenous fashion brands by Nigerians, as 60% of the clothing sold on Jumia, Nigeria's largest online fashion market place are imported. This is because the Nigerian fashion industry is currently facing a lot of challenges which has delayed the growth of the industry. The Nigerian fashion industry should be generating more income to the Nigerian economy than it is currently contributing and these challenges are responsible for the slow pace of growth of the Nigerian fashion industry. The major problems of the Nigerian fashion industry includes:

- i. **High cost of Production:** The current state of the Nigerian economy and the ever-increasing prices of goods and services makes Nigerian fashion brands run at a high cost. This poses as a serious threat to upcoming fashion brands, as most of them tend to are not able to afford international standard production materials. This leaves Nigerian fashion brands with poor- and low-quality materials for production.
- ii. **Lack of Investments from the Government:** The Nigerian government has failed to invest substantially in the fashion sector. This is due to the fact that

Nigeria's current major priority is the oil sector. This leaves the Nigerian fashion brands and designers to fend for themselves with no major support from the government

iii. The inability to meet up and compete with the international fashion industry:

The global fashion industry is one that has greatly evolved and is currently worth trillions of dollars. Developed countries are currently making use of materials, machinery and publicity measures that are not yet available to Nigerian fashion brands. This is because Nigeria is not as developed as its foreign counterparts and do not yet have access to these materials. This makes it harder for Nigerian fashion brands to meet up and compete with its forcing counterparts.

iv. Poor marketing, advertising and public relations practices:

Most Nigerian fashion designers do not know how to properly market and promote their fashion brands. Besides the high cost of advertising and public relations services which is a challenge, some fashion brands are not yet aware of the many advantages proper advertising and marketing has to offer. This is the reason we have so many creative designers that are unrecognized and underrated.

Other challenges of the Nigerian fashion industry include Poor production infrastructure and defunct textile markets, Lack of internal and external patronage and inadequate promotion and publicity. The major challenge of the Nigerian fashion industry which this study aims to point out is the poor use of the media, especially the television media to promote fashion brands.

2.3.2 Challenges Associated with the Promotion of the Nigerian Fashion Industry through Television

The poor use of the media, especially the television media, remains one of the major problems of the Nigerian fashion industry. However, this problem is not totally the

fault of Nigerian fashion brands as the Nigerian television industry is lacking. The challenges confronting the Nigerian television industry are numerous just as in other industries in Nigeria. These challenges affect the ability of the television media to promote our indigenous fashion industry.

These challenges include, but are not limited to:

- i. Lack of adequate manpower development and training:** The promotion of fashion through the television media is an area of specialization called fashion journalism. Fashion journalism is a component of fashion media, with a focus on writing and photojournalism. It focuses mainly on fashion trends and events, maintaining a cordial relationship with designers and stylists and having broad knowledge of fashion history and current fashion industry trends. Promotion of the fashion industry, requires adequately trained journalists who are competent in both journalism and the fashion world. This job requires specialization, skill and hard work. There is a lack of this manpower as most of the individuals involved in the promotion of fashion are either only regular journalists or only fashion enthusiasts. There is a dire need to develop and train more people with a fusion of both qualities to be in charge of creation and management of fashion programmes and coverage of fashion events
- ii. Media imperialism:** Media imperialism is the domination of a country's media activities by another. It is a theory that negatively affects less developed/smaller nations, in which their national identity is lessened or lost to more developed/larger nations. This makes Nigerian television put out more foreign fashion contents and programmes than indigenous fashion programmes. Nigerian television audience are also more eager to watch foreign fashion programmes than indigenous fashion programmes. Promotion of more foreign fashion contents than

indigenous fashion contents is as a result of the media's need to satisfy its audience, it is the desire of most Nigerians to own fashion pieces like Hermes, Gucci, Balenciaga etc. hence, they look forward to these foreign programmes while neglecting indigenous ones.

- iii. Slow infrastructural development of local television stations:** Communication technology has greatly evolved and developed. Broadcast quality has greatly improved worldwide however, Nigerian local television stations still face major setbacks. This is evident in the display of poor-quality pictures on screens in some of our local television stations unlike our foreign counterparts. This challenge poses a threat to the promotion of Indigenous fashion brands, as fashion works majorly with the sense of seeing, and what people see on television goes a long way to influence them about fashion. This influence will not be totally effective if the broadcast quality is low.
- iv. Most local television stations are profit oriented:** Most local television generate their revenue through advertisements and promotion. This means that most of the local television stations are commercial in nature and run their stations majorly through revenue gotten from advertisements. This means that if indigenous fashion brands desire to promote their brands, they will have to pay heavily for it. The cost of television broadcast airtime is expensive and most fashion designers struggle with this cost. This also means that local television stations are only willing to give their time to whoever is ready to pay for it. These local television stations need to survive hence, they ignore upcoming fashion brands even when they do not intend to.

2.3.3 Mass Media and the Promotion of Indigenous Fashion

Mass media refers to a diverse array of media technologies that reach a large audience via mass communication. Mass media is the vehicle of communication that is intended for a large, scattered and heterogeneous audience. The forms of mass media include; radio, television, films, newspapers, magazines, books and online media. Asemah (2011) notes that the mass media is characterised by its impersonality, simultaneity, anonymity, limited sensory, large and wide dispersed audience. The mass media is important to individuals and society for various reasons. Asemah (2011) notes that mass media is important as it is a source of news and entertainment. He also notes that media binds influence, transmits cultural heritage, functions as agents of development, interprets messages and aids selling and promotion.

Indigenous fashion is the design and creation of fashion clothing and accessories by Natives or people who originate from a particular place. Indigenous fashion is a part of the culture of a people and is of great importance to their identity and cultural heritage. Indigenous fashion holds great amount of meaning for the people who wear and make it and can be used to reflect their culture and values. Indigenous fashion is a form of cultural communication and it pertains to the use of fashion to spread culture.

For indigenous fashion to thrive, it requires the help of the mass media to promote it. The mass media is a tool for promotion in society. Every minute of broadcast programming or page of the print media passes a message which can be about any issue, such as politics, religion, government, fashion and culture. The mass media is not just a means of transmitting communication, it brings a massive audience into direct relationship with particular set of values and attributes. The mass media therefore has the capacity and ability to bring a massive audience into a direct relationship with indigenous fashion. The use of tools such as fashion television programmes, fashion magazines,

fashion corners in newspapers, fashion blogs and fashion influencing are agents of promotion of indigenous fashion.

The media is very important to indigenous fashion as it is the communication link between fashion brands and their intended audience. The desire of every indigenous fashion brand is to increase its sales and to be recognized. The key to achieving this is media exposure and proper utilization of the promotional qualities inherent in the media.

The mass media can promote indigenous fashion in different ways. Through the creation and promotion of broadcast fashion programmes that are dedicated to indigenous fashion and creates opportunities for indigenous fashion designers to showcase their brands and products. This will help increase publicity for their designs, increase sales and establish a relationship with the audience. mass media also promotes indigenous fashion through its coverage of fashion events, red carpets and runway shows that are focused on indigenous fashion brands. Upcoming indigenous fashion designers are constantly making efforts towards growing their brands and getting exposure, some of these efforts include the organisation of fashion events and shows, media coverage of such events could help the fashion brand gain publicity and recognition as well as increase its sales. Mass media also promotes indigenous fashion through fashion magazines, fashion blogs and fashion influencing on social media.

2.4 Empirical Review

The Empirical review covers a review of previous research works and studies that have been made on the subject of this study or relating to it.

Chudi-Duru (2018) evaluated the effects of social media on indigenous textile and nigerian fashion industry. The article discussed the influence of social media on designers, consumers, the general public and the indigenous textile and fashion industry.

The article identified the role, effects, advantages and disadvantages social media has on the Nigerian fashion industry. The researcher explained that social media has transformed and taken communication levels in the Nigerian fashion industry to greater heights as previous advertising and marketing strategy of the fashion industry was through the traditional media, but since the advent of the new media, it has been used to promote the industry. The article posits that fashion exposure and promotion was achieved in the Nigerian fashion industry through runway events, newspapers, magazines and on television, but with the advent of innovations such as sponsored tweets, Google Smart Adverts and social media influencing, social media has been able to affect and promote the Nigerian fashion industry tremendously. The article provided a conceptual review of social media, its types and characteristics, fashion and design in Nigeria, the Nigerian fashion industry and Nigerian indigenous fabrics.

The findings of the study are categorized as the positive roles and disadvantages of social media on the indigenous textiles and fashion industry in Nigeria. The summarized positive effects of social media on the Nigerian fashion industry by Chika (2018) includes:

- i. The provision of easy access to fashion information, design and designers through fashion articles and writeups.
- ii. The provision of brand monitoring tools for fashion brands to help sustain their brands.
- iii. Social media networking has enabled small fashion business owners attract attention to their brands at a little or no cost
- iv. Social media has been able to provide cheaper, yet highly effective advertisement option for fashion brands owners

- v. Social media has helped to provide a platform for interactivity between designers and consumers
- vi. Social media has helped to sustain the Nigerian indigenous dress culture.

Chudi-duru (2018) also highlights the negative effects social media has on the Nigerian fashion industry. She explained that social media lacks strict measures for regulating the fashion contents that are published as anyone can write and post fashion styles that may not be decent and morally justified. She also explained that social media makes it easy for designers to steal each other's creative designs and ideas with little or no credit going to the originator of the idea. In conclusion, the author asserts that the positive impacts outweigh the negative, as social media plays a great role in building the indigenous textile and fashion industry in Nigeria.

Woblers (2021) evaluated the relationship between fashion and the media. The article looks at the relationship between fashion and the media as a symbiotic one. The writer asserts that an intimate, symbiotic relationship between fashion and media has come to exist after decades of evolution, and that the influence of each on the other, is so vast that the modern mind cannot easily fathom how fashion could exist without media influence and vice versa. The writer explains that the print media which consists of newspapers, general interest magazines and fashion magazines ranked as the foremost media for fashion until the advent of technological advancements. The article examines the use of fashion photography and articles, runway shows, television fashion shows, commercial fashion websites and movies as major ways the media helps to promote fashion. The article explains that the fashion industry needs the media and the media needs the fashion industry. The fashion industry needs the media to promote it and the media needs fashion content to satisfy its audience.

Nnadichukwu and Anih (2020) evaluated the television as a medium for the promotion of indigenous culture, using the Nigerian television authority (NTA) as a study point. The research work aimed to identify how television can promote the Nigerian culture, how NTA promotes the Nigerian culture through its programmes and the impact of these programmes on the viewing audience. The research was anchored on the cultivation theory which connotes that the mass media, especially the television media cannot be overlooked in the task of propagating Nigerian rich cultural values. The researchers adopted the survey research method for the study to be able to collect data from a sample of 390 people using focused group discussions as their instrument.

The findings in the study revealed that Nigerians do watch local television programmes and that all attention is not focused entirely on foreign channels as 43% of the respondents agreed to watching NTA programmes, while the majority of 54% revealed they watch NTA programmes only for important local news purposes. The study also revealed that television programmes do influence the decisions as well as actions of Nigerians. The study revealed that Nigerians are convinced that television programmes can be used to promote our rich culture but local television stations should do better, as 62% of the respondents said that NTA is not doing enough to promote the Nigerian culture, while 35% said that NTA is doing enough. The study also revealed that the television as a medium of communication is very realistic and relevant in the task of taking the Nigerian rich cultural values from where it is now to where it should be.

GTBank (2017) discussed the salient influence of social media on Nigerian fashion. The article notes that social media influences and inspires Nigerian fashion in various ways. The writer asserts that social media contributes greatly to the way fashion

is viewed in Nigeria and how people source for and obtain their fashion needs and inspirations.

The findings of the study include the ways and areas in which social media influences fashion in Nigeria. The article explains that social media has granted individuals easy access to urban fashion, unlike decades ago when fashion was only accessible through runway events, magazines and television, fashion trends are now accessible through our mobile phones and computer gadgets. Another influence of social media on Nigerian fashion noted in the article is the spotlight it gives to fashion to fashion icons who help to promote fashion trends with their large online audience. social media also puts spotlight on fashion designers, giving them exposure and the opportunity to exhibit and sell their works online. Social media has also helped to improve the fashion sense of Nigerians as people unconsciously have social media in mind while shopping for clothes. The article also highlights how social media is placing Nigeria on the world map of fashion, as foreigners now identify with African outfits like Adire, Asoeke, Asoebi and more. Fashion shows like GTBank fashion weekend and the Nigerian fashion week which impact greatly on fashion in Nigeria make use of social media as their showcase tools. Social media has influenced the creation of more fashion jobs in Nigeria. Jobs like social media fashion influencer, social media fashion retailer, digital fashion critic, online fashion writer are now available in Nigeria due to the influence of social media on fashion in Nigeria.

The article asserts that social media has an important Influence on Nigerian fashion, fashion brands, designers and the industry at large and proper utilization of the media will produce good results.

Vilaca (2021) evaluated how fashion magazines influence society. The article explains that fashion magazines are important communication agents that help to promote

fashion. The article looks at fashion journalism as the official practice of transmitting news about fashion. The article notes that fashion journalism may have created the concept of fashion and its symbolic value as it helps to establish articulation between the fashion industry and public consciousness. Fashion magazines are print media publications that discuss and promote fashion.

Fashion magazines influence society by aiding the promotion of fashion and influencing its readers towards recognizing and patronizing fashion brands.

The article asserts that fashion magazines influence society by reflecting societal change. Fashion magazines contain articles that spread news about fashion, fashion designers and the society's fashion concern. Fashion magazines incorporate fashion and politics to discuss societal issues on fashion. Issues such as representativeness, inclusivity and diversity in the fashion world gains more visibility and prominence through fashion magazines.

Eze (2020) evaluated the complex expression of the Nigerian fashion industry and its emerging appreciation. The article discusses the Nigerian fashion industry and how its expression and promotion is gaining international appreciation. The writer asserts that the Nigerian fashion industry embraced and absorbed all elements that have formed it and makes it stay true to self and identity. Despite the fact that many Nigerian fashion brands are inspired by the western and European essence of fashion which suits their identity, Nigerian fashion continues to thrive with its rich complexity and mystification.

The article asserts that the Nigerian fashion brands are gaining international appreciation, recognition and audience through the creative abilities of the designers and use of African and Nigerian textile prints, motifs and materials.

Another factor that has contributed to the growth of the Nigerian fashion industry is the media. The article notes that the promotion of indigenous fashion brands by the

media through coverage of fashion shows and red-carpet help to promote the Nigerian fashion industry. The writer notes that Nigerian audiences are appealed by what our home-grown designers offer that celebrities and fashion influencers glide the red carpet to various hosted events, being boldly dressed by Nigerian designers whose names they proudly proclaim to the media. The article indicates that the union of indigenous fashion materials and fabrics with media promotion and fashion influencing leads to the undisputable growth and continuous appreciation of the Nigerian fashion industry.

2.5 Theoretical Framework

A theory according to Asemah (2009) is a set of interrelated constructs, definitions and propositions that present a systematic view of a phenomenon or explanation and prediction of a phenomenon. According to the business dictionary (2017) Theories are sets of assumptions, propositions or acceptable facts that attempt to provide a plausible or rational explanation of cause and effect relationships among a group of observed phenomena. It is also seen as a set of principles on which the practice of an activity is based.

The theoretical frame work helps to explain the path of a research work and ground it firmly in theoretical constructs. It also makes the research findings more meaningful and acceptable to the theoretical constructs in the research field and ensures generalizability. This study is anchored on the reflective projective theory of communication and the cultivation theory.

2.5.1 Reflective Projective Theory

The reflective projective theory of communication also referred to as the ambiguous mirror theory was propounded by Lee Loevinger (1979), a former US

communication commission (FCC) head. The theory asserts that the mass media acts like mirrors for the society and reflects society's attitudes and values as they simultaneously project idealized visions of a society. Individuals interpret these reflections seeing both their own images and alternative realities. Interpretations are affected by the intellectual, emotional and sensory responsiveness of each individual. Okenwa (2002) observes that this theory is saying that the media can have ability to form or make somebody into nobody and nobody into somebody. The strength of this theory lies in the ability of the media to show and highlight issues. For the media to be able to achieve this, the media has to continue pounding or hitting until they achieve their aim (national open university of Nigeria). The reflective projective theory is suitable for this study as it explains the media's ability to promote and support the Nigerian fashion industry through consistent reflection. This theory proves that the media is capable of promoting and transforming the Nigerian fashion industry by consistently portraying the industry and influencing viewers on the positive aspect and potentials the Nigerian fashion industry has.

The reflective projective theory of communication, suggests that the media has the power to promote and transform the Nigerian fashion industry through continuous reflection and portrayal. The creation of fashion broadcast programmes, newspaper and magazine articles on Nigerian fashion brands, fashion blogs that focus primarily on indigenous fashion brands, if consistent can develop the Nigerian fashion industry. The theory suggests that the media possesses the power to influence its audience hence, the media should serve as a communication link between Indigenous fashion brands and its intended audience. this study aims to analyse the influence the television media can have on Nigerian fashion brands.

2.5.2 Cultivation Theory

The cultivation theory was also selected for this study. The cultivation theory was propounded by Gerbner, Gross, Signarelli and Morgan and it explains how television shapes people's view of social reality. The theory posits that the more people are exposed to television, the more their perception of reality is influenced to conform to what is spread by the television. Okenwa (2002) asserts that the mass media, especially the television exerts a tremendous influence by altering individual's perception of reality. The theory assumes that the more time people spend watching television, the more their world view will be like those spread by the television. The cultivation theory was selected to anchor this study as the theory explains the tremendous effect and power the television media has over its audience. This means that the television media is capable of promoting the Nigerian fashion industry and giving it the promotion that it lacks.

The cultivation theory suggests that long term exposure to media, can influence and shape how people see indigenous fashion brands. This study aims to analyse the reflection of Nigerian fashion brands through programmes in a local Television station and the influence this portrayal has on the audience and the fashion brand. The cultivation theory of communication anchors this study effectively because it proves, through systematic and empirical facts that the television media has an influence on the people who watch it.

Indeed, the postulations of the reflective projective and cultivation theories capture all that needs to be considered in functional approach towards aggressive revival of the Nigerian indigenous fashion industry through television programs, particularly the television continental (TVC) programmes.

2.6 Summary of the Review

This chapter covered the conceptual review, empirical review and theoretical framework of the study. This chapter has been able to explain the concepts surrounding the research subject and give an in-depth understanding of the research subject. This chapter also reviewed relevant previous studies relating to this research subject and anchored the study to known communication theories.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter contains the methods and procedures adopted by the researcher to help generate data for this and a structure for the analysis of the data gathered. This chapter contains the research design adopted, a description of the study's population, the

sample size, the sampling technique adopted and its process, the research instrument used to collect data for the study and its administration, the validity and reliability of the research instrument, method of data collection and method of data analysis.

3.2 Research Design

The research design adopted for this study is the survey research method. The study aims to assess the reflection of indigenous fashion brands by TVC programs and individual's perception towards it. Asemah, Gujbawu, Ekharefo, Okpanachi (2017) notes that a survey is an empirical study that uses questionnaire or interview to discover descriptive characteristics of a phenomenon. Berger (2000, p.188) notes that "surveys are used to determine what people know, what people think, what people own, what people do, what people plan to do, what people's attitudes are, people's taste, people's beliefs and what people value". Survey research method best suits this study because it will help in describing the characteristics of a large population and enable the researcher gather targeted data and results to draw conclusions and answer the research questions.

3.3 Population of the Study

This study seeks to assess the reflection of indigenous fashion brands by TVC programmes. Television continental (TVC) is a television station based in Lagos, Nigeria. The population of the study are the residents of Lagos state, Nigeria. The population which continues to grow is currently estimated at over 17 million people.

3.4 Sample Size

The sample size for this study is 385. This figure was obtained using the Cochran's sampling formula. (See appendix for the computation).

3.5 Sampling Technique

Due to financial and time constraints, a smaller sample to represent the large population was needed. A multi-stage sampling was employed in this study to enable the selection of an appropriate sample that represents the population. The sample was selected in five stages using the stratified sampling technique, simple random technique, stratified random technique and purposive sampling technique.

At the first stage, a stratified sampling technique was employed to group the Lagos state population based on the senatorial districts in Lagos state. Lagos state has local government areas and these local government areas are grouped into three senatorial districts (strata); Lagos central, Lagos east and Lagos west. (see appendix for table of senatorial districts and their local government areas)

The second stage involved the selection of one local government area from each stratum (senatorial district) through a simple random sampling. Here, Surulere local government area, oshodi/isolo local government area and Ikorodu local government area was selected.

In the third stage, the selected local government areas were further divided into wards and one ward was selected from each local government through a stratified random sampling. Surulere L.G.A has 12 wards, Oshodi/Isolo L.G.A has 11 wards and Ikorodu L.G.A has 19 wards (see appendix for table of local governments and their wards). For Surulere L.G.A, Itire ward was selected, for Oshodi/Isolo L.G.A Okota ward was selected and for Ikorodu L.G.A, Ibeshe ward was selected.

The fourth stage involved the selection of areas with high population density in the selected wards, through a purposive sampling. In Okota ward, Ago palace way was selected, in Itire ward, Karounwi was selected, in Ibeshe ward, Ibeshe road was selected.

In the fifth stage, copies of questionnaire were distributed to respondents found in the selected areas. The respondents were selected by the researcher randomly.

3.6 Research Instrument

The major research instrument used to gather data for this study was questionnaire and it was designed to ensure that information and data obtained are relevant to the research objectives and questions. The questionnaire is divided into two sections; The demographic section was used to gather information concerning the respondent's biodata and the psychographic section was used to collect subjective data focused on the research questions.

Question one to four of the questionnaire were used to collect demographic data concerning the respondent's sex, age group, occupation and education status. Question 5, 6 and 7 of the psychographic section of the questionnaire provided answers to research question one, while question 9 provided answers to research question two. Question 8, 10, 11 and 13 of the questionnaires provided answers to research question three, while question 12 and 14 provided answers to research question four.

The items in the questionnaire, asides question 9 and 10 were structured based on the five-point Likert scaling where the respondents needed to react to statements by indicating the extent to which they agree or disagreed with the statements. The total number of items in the questionnaire were 52.

3.7 Validity of the Instrument

The research instrument is valid because the content and construct of the instrument was designed to elicit information relating to the research questions and objectives. The instrument was also subjected to review by the researcher's project

supervisor to ensure it captured the necessary content and variables of the study as presented in the hypothesis of the study.

3.8 Reliability of the Instrument

Reliability is the ability of the research instrument to consistently measure what it is intended to measure (Asemah 2017). The reliability of the research instrument was tested by conducting a pilot study. Twenty copies of the questionnaire were distributed to respondents that are not part of those selected for the main study. The questionnaires were able to elicit information relating to the study, hence making the research instrument reliable.

3.9 Method of Data Collection

The researcher made use of both primary and secondary source of data for the study. For the primary source of data, copies of questionnaire were administered by the researcher to the respondents face-to-face. The questionnaire contained relevant questions to solve the research questions. For the secondary source, Data were gathered by the researcher through books, journals, internet sources and lecture notes.

3.10 Method of Data Analysis

The data for this study were analyzed and interpreted based on the data collected through the questionnaire. The data collected were presented in tables which represent each detail in the questionnaire and analysed using simple percentages and frequencies. Necessary interpretations and explanations of the tables were given underneath the tables.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

This chapter involves the presentation and analysis of data collated through questionnaires for the study, as well as a discussion of the findings made in the study. A total of 385 copies of questionnaire were distributed by the researcher. However, 9 copies of the questionnaire were damaged or not properly filled making the sample size a total of 376 after questionnaire administration. This accounts for a 97.7% return and 2.3% loss. 376 respondents therefore represent the entire sample size being studied. The details of the questionnaire are presented in the tables below and analysed using simple percentages and frequencies.

4.2 Data Presentation and Analysis

Table 1: Distribution of Respondents by Sex

Sex	Percentage	No of Respondents
Male	45%	169
Female	55%	207
Total	100%	376

Source: field survey 2021

Table 1 shows that the study is composed of both male and female respondents however, female respondents were more available to participate in the study.

Table 2: Distribution of Respondents by Age

Age	Percentage	No of respondents
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Below 18	9%	34
18-25	38.6%	145
26-35	30.3	114
36-45	14.1%	53
Above 45	8%	30
Total	100%	376

Source: field survey 2021

Table 2 shows that the study composed of respondents within various age distribution. The table indicates that a greater proportion of respondents in the study were within the age group of 18-25 and 26-35.

Table 3: Distribution of Respondents by Occupation status

Occupation	Percentage	No of respondents
Self-employed	33.5%	126
Employed	31.9%	120
Unemployed	9.6%	36
Retired	3.2%	12
Student	21.8%	82
Total	100%	376

Source: field survey 2021

Table 3 shows that the study composed of respondents with different occupation status. The table indicates that a greater proportion of the respondents are self-employed and employed.

Table 4: Distribution of Respondents by Education status

Education	Percentage	No of Respondents
O-level	25.8%	97
OND/HND	18.4%	69
Bachelor degree	43.6%	164
Master degree	10.15	38
Doctorate degree	2.1%	8

Total	100%	376
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Source: field survey 2021

Table 4 shows that the study composed of respondents with different educational qualifications. A greater proportion of the respondents hold a bachelor degree.

Table 5: Extent of Exposure to TVC station

Variable	Percentage	No of respondents
Very high	13.8%	52
High	45%	169
Can't tell	10.3%	39
Low	20%	75
Very low	10.9%	41
Total	100%	376

Source: field survey 2021

Table 5 shows the extent to which the respondents watch TVC station. The table shows that a majority of the respondents (45%) indicated that the extent to which they are exposed to TVC station is high. This means that a large number of the respondents watch TVC station.

Table 6: Extent of interest in Nigerian fashion brands and Industry

Variable	Percentage	No of Respondents
Highly interested	26%	98
Interested	45%	169
Can't tell	7%	26
Less interested	14.3%	54
Not interested	7.7%	29
Total	100%	376

Source: field survey 2021

Table 6 shows the extent to which respondents are interested in Nigerian fashion brands and industry. The table indicates that 45% of respondents are interested in

Nigerian fashion brands and industry while 26% of the respondents are highly interested. This indicates that a majority of the respondents are interested in Nigerian fashion brands and industry.

Table 7: Extent of exposure to programmes about nigerian fashion brands in TVC station

Variable	Percentage	No of respondents
Very high	19%	71
High	38.2%	144
Can't tell	11.7%	44
Low	20%	75
Very low	11.1%	42
Total	100%	376

Source: field survey 2021

Table 7 shows the extent of the respondent's exposure to programmes about Nigerian fashion brands in TVC station. A majority of the respondents indicated that the extent to which they are exposed to these programmes are high. However, 20% of the respondents indicated that the extent of exposure to these programmes are low.

Table 8: Level of satisfaction with the programmes

Variable	Percentage	No of Respondents
Highly satisfied	13.25	50
Satisfied	40%	150
Can't tell	18.1%	68
Less satisfied	16.2%	61
Not satisfied	12.5%	47
Total	100%	376

Source: field survey 2021

Table 8 shows the extent to which respondents are satisfied with programmes about Nigerian fashion brands in TVC station. A greater majority of the respondents

(40%) indicated that they are satisfied with these programmes, while others had different opinions.

Table 9: Forms of Nigerian fashion brands encountered by respondents in TVC programmes

Variables	Percentage	No of Respondents
Deola Sagoe	10.1%	39
Duro Olowo	8%	31
Yomi Casual	21.7%	84
Ituen Abasi	9.1%	35
Mai Atafo	16.8%	65
Lisa Folawiyo	9.1%	35
Tiannah's empire	14.5%	56
Others:	0.3%	1
None	10.4%	40
Total	100%	386

Source: field survey 2021

Table 9 shows the forms of Nigerian fashion brands the respondents may have encountered being portrayed by TVC. This question allowed for multiple choices hence, 386 choices in total. 21.7% of the respondents indicated that they have seen Yomi casual, 16.8% of the respondents indicated Mai Atafo while, 14.5% indicated Tiannah's empire. However, 10.4% indicated they had seen none of the fashion brands while 1 respondent indicated they had seen Zizi Kadow in the others option. This means that the respondents have been exposed to various forms of Nigerian fashion brands on TVC.

Table 10: How would you describe programmes about Nigerian fashion brands in TVC

Variables	percentage	No of Respondents
Entertaining	37.5%	141
Educative	21.8%	82
Informative	28%	105

Can't tell	12.7%	48
Total	100%	376

Source: field survey 2021

Table 10 depicts the respondent's perception towards programmes about Nigerian fashion brands in TVC. A greater proportion of the respondents indicated that these programmes about Nigerian fashion brands on TVC are entertaining.

Table 11: Level of interest of programmes about Nigerian fashion brands in TVC

Variables	Percentage	No of Respondents
Highly interesting	18.1%	68
Interesting	33.7%	127
Can't tell	13%	49
Less interesting	24%	90
Not interesting	11.2%	42
Total	100%	376

Source: field survey 2021

Table 11 depicts the extent to which respondents find programmes about Nigerian fashion brands in TVC interesting. Majority of the respondents indicated that they find these programmes interesting.

Table 12: Influenced by these programmes to patronize Nigerian fashion brands

Variables	Percentage	No of Respondents
Strongly agree	10%	37
Agree	40%	151
Can't tell	15.2%	57
Disagree	21.5%	81
Strongly disagree	13.3%	50
Total	100%	376

Source: field survey 2021

Table 12 depicts the extent to which respondents have been influenced by programmes about Nigerian fashion brands in TVC to patronize Nigerian fashion brands. Majority of the respondents agreed that they have been influenced to patronize Nigerian fashion brands by watching programmes about Nigerian fashion brands in TVC, however others held different opinions.

Table 13: TVC showcases Nigerian Fashion brands enough

Variables	percentage	No of Respondents
Strongly agree	16.2%	61
Agree	27.1%	102
Can't tell	11.2%	42
Disagree	28.7%	108
Strongly disagree	16.8%	63
Total	100%	376

Source: field survey 2021

Table 13 depicts the extent to which respondents believe that TVC station showcases/portrays Nigerian fashion brands enough. 28% of the respondents disagreed that TVC showcases Nigerian fashion brands enough while 27.1% agreed that TVC showcases Nigerian fashion brands enough. This means that a greater proportion of the respondents disagreed that TVC portrays Nigerian fashion brands.

Table 14: TVC programmes about Nigerian fashion brands promote the Nigerian fashion industry

Variables	percentage	No of respondents
Strongly agree	16.7%	63
Agree	48%	180
Can't tell	15.1%	57
Disagree	11.7%	44
Strongly disagree	8.5%	32
Total	100%	376

Source: field survey 2021

Table 14 shows the extent to which respondents believe that TVC programmes about Nigerian fashion brands influences the growth of the Nigerian fashion industry. The table shows that majority of the respondents agreed that programmes about Nigerian fashion brands in TVC influences the growth of the Nigerian fashion industry.

4.3 Discussion of Findings

Research Question One: To What Extent Does TVC Showcase Nigerian Fashion Brands?

In answering research question one, data presented in table 5, 7 and 13 will be used. This question looks at the extent to which TVC station portrays Nigerian fashion brands.

Table 5 looks at the extent to which the respondents watch TVC station. The data presented in table 5 shows that 169 respondents (45%) indicated their exposure to TVC station is high, 52 respondents (13.8%) believes their exposure to TVC station is very high. However, 75 respondents (20%) indicated their exposure is low, 41 respondents (10.9%) indicated very low and 39 respondents (10.3%) can't tell. This indicates that a greater proportion of the respondents watch TVC station to a high extent and have knowledge of TVC programmes.

Data presented in table 7 looks at how often respondents watch programmes about Nigerian fashion brands in TVC station. 144 respondents (38.2%) indicated that the extent to which they watch programmes about Nigerian fashion brands on TVC is high, 71 respondents (19%) indicated that their exposure to programmes about Nigerian fashion brands is very high. However, 75 respondents (20%) indicated that their exposure to these

programmes are low, 42 respondents (11.1%) indicated very low, while 44 respondents (11.7%) can't tell. This reveals that a greater proportion of the respondents watch programmes about Nigerian fashion brands on TVC to a high extent.

Table 13 sought to know if the respondents believed that TVC portrays Nigerian fashion brands enough. 108 respondents (28.7%) disagreed that TVC station showcases Nigerian fashion brands enough and 63 respondents (16.8%) strongly disagreed that TVC showcases Nigerian fashion brands enough. However, 102 respondents (27.1%) agreed that TVC showcases Nigerian fashion brands enough, 61 respondents (16.2%) strongly agreed that TVC portrays Nigerian fashion brands enough while, 42 respondents (11.2%) can't tell. This reveals that a greater proportion of the respondents disagreed that TVC station showcases Nigerian fashion brands enough.

The findings of the study reveal that majority of Lagos residents watch TVC to a high extent and the extent to which they watch programmes about Nigerian fashion brands on TVC is high. However, majority of Lagos residents believe that TVC does not portray Nigerian fashion brands enough or as much as they would want it to. Therefore, the extent to which TVC portrays Nigerian fashion brands is moderately high, but could be better. This is in line with the findings of Nnadichukwu and Anih (2020) where the study revealed that majority of Nigerians are exposed to local television stations and watch contents about indigenous culture and fashion on them. However, majority of the respondents said that local television stations are not doing enough to promote indigenous culture.

Research Question Two: What Are the Forms of Nigerian Fashion Brands Portrayed by TVC Programmes?

Data presented in table 6 and 9 will be used to answer this question.

Table 6 sought to know the extent to which the respondents are interested in Nigerian fashion brands and industry. 169 respondents (45%) indicated that they are interested in Nigerian fashion brands and industry and 98 respondents (26%) indicated that they are highly interested in Nigerian fashion and industry. However, 54 respondents (14.3%) indicated that they are less interested in Nigerian fashion brands and industry, 29 respondents (7.7%) indicated they are not interested while 26 respondents (7%) can't tell. This reveals that a greater proportion of the respondents are interested in Nigerian fashion brands and industry.

Data presented in table 9 shows various forms of Nigerian fashion brands the respondents have heard about through TVC programmes. 84 respondents (21.7%) said they have heard about Yomi Casual through TVC programmes, 63 respondents (16.8%) said they've heard about Mai Atafo, 56 respondents (14.5%) chose Tiannah's Empire, 39 respondents (10.1%) chose Deola Sagoe, 35 respondents (9.1%) chose Ituen Abasi, 35 respondents (9.1%) chose Lisa Folawiyo, 31 respondents (8%) chose Duro olowo while 40 respondents (10.4%) said they haven't heard about any of the fashion brands. However, in the open-ended option for others, 1 respondent (0.3%) indicated exposure to Zizi Kadow through TVC programmes.

The findings indicate that majority of Lagos state residents are interested in Nigerian fashion brands and industry and are knowledgeable on indigenous fashion brands. Hence, when asked to identify the forms of Nigerian fashion brands they have seen on TVC programmes, they were able to. The findings reveal that the respondents are able to recognize various forms of Nigerian fashion brands they have heard about through TVC programmes. Therefore, the forms of Nigerian fashion brands portrayed by TVC programmes include; Yomi casual, Mai Atafo, Tiannah's Empire, Deola Sagoe, Ituen Abasi, Lisa Folawiyo, Duro Olowo, Zizi Kadow amongst others. This is in line with the

findings of Chudi-Duru (2018) where the study listed Nigerian fashion brands like Duro Olowo, Ituen Basi, Deola Sagoe and Lisa Folawiyo as the various forms of Nigerian fashion brands that are making an impact in the world scene and being recognised locally and internationally.

Research Question Three: What Is the Perception of Nigerian Fashion Brands Programmes In TVC Showcased Among Lagos Residents?

Data presented in table 8, 10 and 11 will be used to answer this question.

Table 8 sought to know the extent to which respondents are satisfied with programmes about Nigerian fashion brands in TVC. 150 respondents (40%) indicated that they are satisfied with programmes about Nigerian fashion brands in TVC and 50 respondents (13.2%) are highly satisfied with these programmes. However, 61 respondents (16.2%) are less satisfied with these programmes and 47 respondents (12.5%) are not satisfied with these programmes while 68 respondents (18.1%) can't tell. This reveals that a greater proportion of the respondents are satisfied with programmes about Nigerian fashion brands in TVC.

Table 10 depicts the respondent's description of programmes about Nigerian fashion brands in TVC. 141 respondents (37.5%) indicated that they think programmes about Nigerian fashion brands on TVC are entertaining. 105 respondents (28%) think that these programmes are informative, 82 respondents (21.8%) think that these programmes are Educative while 48 respondents (12.7%) can't tell. This reveals that a greater majority of the respondents describe programmes about Nigerian fashion brands on TVC as entertaining.

Data presented in table 11 sought to show how interesting the respondents think programmes about Nigerian fashion brands in TVC are. 127 respondents (33.7%) think

that programmes about Nigerian fashion brands in TVC are interesting and 68 respondents (18.1%) think these programmes are highly interesting. However, 90 respondents (24%) believe these programmes are less interesting and 42 respondents see the programmes as not interesting while 49 respondents (13%) can't tell. This reveals that a majority of the respondents think that programmes about Nigerian fashion brands in TVC are interesting.

The findings indicate that Lagos residents have a majorly positive perception of programmes about Nigerian fashion brands in TVC. The findings reveal that Lagos residents majorly perceive these programmes as satisfying, entertaining and interesting. Therefore, the perception of Nigerian fashion brands programmes in TVC showcased among Lagos residents is majorly Positive. This is in line with the findings of Nnadichukwu and Anih (2020) where it was discovered that majority of Nigerians perceive television programmes that promote indigenous culture and fashion as interesting and are satisfied with these programmes.

Research Question Four: What Is the Influence of The Portrayal of Indigenous Fashion Brands Among Lagos Residents?

Table 12 and 14 will be used to answer this question.

Data presented in table 12 shows the extent to which programmes about Nigerian fashion brands in TVC influence the respondents to patronize indigenous fashion brands. 151 respondents (40%) agree that they are influenced by programmes about Nigerian fashion brands in TVC to patronize Nigerian fashion brands, 37 respondents (10%) Strongly agree that they are influenced, 81 respondents (21.5%) disagree that they are influenced by these programmes to patronize Nigerian fashion brands and 50 respondents (13.3%). However, 57 respondents (15.2%) can't tell. This reveals that a majority of the

respondents agree to be influenced by programmes about Nigerian fashion brands in TVC to patronize Nigerian fashion brands.

Data presented in table 14 shows the extent to which the respondents believe that programmes about Nigerian fashion brands influence the growth and promotion of the Nigerian fashion industry. The table shows that 180 respondents (48%) agreed that these programmes are capable to influencing the growth of the Nigerian fashion industry, 63 respondents (16.7%) strongly agreed, 44 respondents (11.7%) disagreed, 32 respondents (8.5%) strongly disagreed while 57 respondents (15.1%) can't tell. This reveals that majority of the respondents agreed that programmes about Nigerian fashion brands in TVC are capable of promoting and influencing the growth of the Nigerian fashion industry.

The findings indicate that Lagos residents are majorly influenced by these programmes to patronize indigenous fashion brands and know more about these brands. They agree that these programmes are capable of influencing the growth and promotion of indigenous fashion brands as continuous and high patronage of these brands equal growth and promotion of the brands. The findings therefore indicate that programmes about Nigerian fashion brands in TVC influences Lagos residents to patronize indigenous fashion brands which in turn leads to the continuous goth and promotion of the Nigerian fashion industry. This correlates with the reflective projective and cultivation theory used in this study which asserts that exposure to television contents can influence individuals who watch them. This suggests that exposure to television programmes about indigenous fashion brands can influence individuals who watch them to patronize these brands. This finding is also in line with the findings of Woblers (2021) where it was noted that television Fashion shows serve as a major way of promoting fashion brands.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

This chapter summarizes the details of what the study is about, the method of data collection and the findings of the study derived from collected data.

The study aimed to assess the reflection of indigenous fashion brands in TVC programmes. The research was carried out using the survey research method. The instrument used to collect data from the sample of the study was questionnaire. Copies of questionnaire were distributed among respondents and further collated and analysed to arrive at the findings of the study. The findings of the study, which were gotten through the data collected from the respondents through questionnaire includes:

1. TVC station showcases Nigerian fashion brands to a high extent and majority of Lagos residents have access to these programmes used to showcase Nigerian fashion brands.
2. Majority of Lagos residents are interested in Nigerian fashion brands and industry and are able to identify various forms of Nigerian fashion brands.
3. There are various forms of Nigerian fashion brands portrayed through TVC programmes, such as; Yomi Casual, Mai Atafo, Tiannah's Empire etc.
4. Majority of Lagos residents have a positive perception towards programmes about Nigerian fashion brands in TVC. They perceive the programmes as entertaining, satisfying and interesting.
5. Exposure to programmes about Nigerian fashion brands in TVC influences Majority of Lagos residents to patronize indigenous fashion brands.

6. Programmes about Nigerian fashion brands in TVC are capable to promoting and growing the Nigerian fashion industry.

5.2 Conclusion

The outcome of the study reveals that TVC portrays Nigerian fashion brands through programmes to a high extent and that this portrayal influences Lagos residents to patronize indigenous fashion brands. The study also revealed that Lagos residents are satisfied with these programmes and believe it can be used to promote the Nigerian fashion industry.

In conclusion, the television media is a great tool that can help promote Nigerian fashion brands by increasing sales and patronage if properly utilised. Hence, Nigerian fashion brands are encouraged to make use of the television media through fashion programmes, advertisements and coverage of fashion shows as these tools are capable of taking the brands to a greater level.

5.3 Recommendations

Based on the findings of study, the researcher recommends the following:

1. Nigerian fashion brands and designers should invest more in television exposure, advertisements and promotion: the findings of the study reveal that the use of the television media to promote fashion brands is very effective and capable of influencing the audience to patronize the brands. Hence, fashion brands and designers should utilise the many advantages of the television media. This promotion can be done through the creation of interesting fashion programmes and advertisements that will promote and grow the fashion brand.

2. Television stations should promote Nigerian fashion brands more and make it easier for fashion designers to promote their brands through the media. The high cost of television airtime is one of the many factors that hinder upcoming fashion brands from promoting themselves through the television media. Nigerian television stations should play a part in the development of the Nigerian fashion industry by subsidizing the rates of airtime for fashion brands, by creating more programmes that create opportunities for Nigerian fashion brands and by making efforts to cover indigenous fashion shows. The findings of the study reveal that Lagos residents believe that TVC station does not promote Nigerian fashion brands enough. Hence, more efforts should be made by TVC and other Nigerian television station to promote the Nigerian fashion industry.
3. The Nigerian Government should invest more in the fashion sector: The study established the importance of the fashion sector to the Nigerian economy and how the fashion sector is capable of generating revenue for the nation and creating more jobs for the country. There are numerous business opportunities available in the fashion sector. The government should make platforms available for young Nigerians to get involved in the job opportunities in the fashion sector. More Jobs such as fashion designers, fashion journalists and bloggers, textile manufacturers etc. can be created if the government invests financially and materially in the fashion sector with a view to growing and promoting.
4. Nigerians should prioritise indigenous fashion brands over foreign fashion brands. The findings of the study indicate that Nigeria is filled with so many creative and hardworking fashion designers and brands who are already being recognised locally and internationally. Hence, Nigerians should consider appreciating and patronizing

more indigenous fashion brands as this would help encourage and promote the brands and industry at large.

5.4 Limitations of the Study

In the course of carrying out this research work, the researcher encountered some challenges which posed as limitations to the study. The researcher faced financial constraints with the cost of printing, internet services and transportation. Another major constraint was the need to travel out of the state where the respondent lives, to distribute copies of questionnaire because the television station used in the study is restricted to another state.

APPENDIX I

Department of Mass Communication
Faculty of Arts
University of Benin
Benin City, Nigeria.

17th October, 2021.

Dear Respondent,

REQUEST FOR COMPLETION OF ITEMS IN QUESTIONNAIRE

I am Daniels Amaka, a final year student of the above-named department/institution. I am conducting a research on “AN ASSESMENT OF THE REFLECTION OF INDIGENOUS FASHION BRANDS IN TELEVISION CONTINENTAL PROGRAMMES”.

This research is in partial fulfillment of the requirement for the award of a Bachelor of Arts degree in mass communication.

You have been carefully selected for this study to provide reliable data. This study is strictly guided by research ethics which protects the anonymity of its respondents as all information provided by the respondents would be used solely for academic purposes.

Thank you for your cooperation and understanding.

Yours faithfully,

Daniels Amaka
Researcher.

APPENDIX II

QUESTIONNAIRE

Instruction: please kindly tick the appropriate option below

SECTION A: Demographic information

1. Sex (a) male (b) female
2. Age group (a) below 18 (b) 18-24 (c) 25-34 (d) 35-44 (e) 45 and above
3. Occupation (a) self-employed (b) employed (c) unemployed (d) retired (e) student
4. Education (a) O-level (b) OND/HND (c) bachelor degree (d) master's degree (e)
doctorate degree

SECTION B: Psychographic information

5. To what extent do you watch TVC station? (a) very high (b) high (c) can't tell (d)
low (e) very low
6. How interested are you in Nigerian fashion brands and industry? (a) highly
interested (b) interested (c) can't tell (d) less interested (e) not interested
7. How often do you watch programmes about Nigerian fashion brands in TVC (a)
very high (b) high (c) can't tell (d) low (e) very low?
8. How satisfied are you with the programmes about Nigerian fashion brands in
TVC? (a) highly satisfied (b) satisfied (c) can't tell (d) less satisfied (e) not
satisfied
9. Which of these Nigerian fashion brands have you heard about through TVC
programmes? (a) Deola Sagoe (b) Duro Olowo (c) Yomi Casual (d) Ituen Abasi
(e) Mai Atafo (f) Lisa Folawiyo (g) Tiannah's empire (h) others (i) none

10. How would you describe programmes about Nigerian fashion brands in TVC station? (a) entertaining (b) educative (c) informative (d) can't tell
11. How interesting are programmes about Nigerian fashion brands in TVC? (a) highly interesting (b) interesting (c) can't tell (d) less interesting (e) not interesting?
12. I am influenced by these programmes to patronize Nigerian fashion brands (a) strongly agree (b) agree (c) can't tell (d) disagree (e) strongly disagree
13. TVC station showcases Nigerian fashion brands enough (a) strongly agree (b) agree (c) can't tell (d) disagree (e) strongly disagree
14. TVC programmes about Nigerian fashion brands promote the Nigerian fashion Industry (a) strongly agree (b) agree (c) can't tell (d) disagree (e) strongly disagree

APPENDIX III

SAMPLE SIZE: The sample size for this study was calculated using the Cochran formula:

$$n = \frac{Z^2 pq}{e^2}$$

where:

e is the desired level of precision (i.e. the margin of error)

p is the estimated proportion of the population

q is 1-p.

The Z value is found in a Z table

The estimated proportion of 50% from the total population and a confidence level of 95% makes the sample size:

$$n = (1.96) \times 0.5 \times 0.5$$

$$0.05$$

$$N = 385$$

Therefore, the sample size of the study is 385.

APPENDIX IV

Table of senatorial districts in Lagos state and their local government areas

Senatorial districts	Local government areas
Lagos west	<ul style="list-style-type: none"> i. Agege ii. Ajeromi/Ifelodun iii. Alimosho iv. Amuwo-Odofin v. Badagry vi. Ifako-Ijaye vii. Ikeja viii. Mushin ix. Ojo x. Oshodi/Isolo
Lagos Central	<ul style="list-style-type: none"> i. Apapa ii. Eti-Osa iii. Lagos Island iv. Lagos Mainland v. Surulere
Lagos East	<ul style="list-style-type: none"> i. Epe ii. Ibeju/Lekki iii. Ikorodu iv. Kosofe v. Somolu

APPENDIX V

Table of selected local government areas and their wards

Local government areas	Wards
Oshodi/Isolo	<ul style="list-style-type: none"> i. Oshodi/Bolade ii. Orile Oshodi iii. Mafoluku iv. Shogunle v. Isolo vi. Ajao estate vii. Ilasamaja viii. Okota ix. Ishagatedo x. Oke-Afa/Ejigbo
surulere	<ul style="list-style-type: none"> i. Adeniran/Ogunsanya ii. Aguda iii. Akinhanmi/Cole iv. Coker v. Ibaja/Stadium vi. Ijeshatedo vii. Ikate viii. Iponri Housing Estate/ Eric moore ix. Itire orile x. Shitta/Ogunlana drive xi. Yaba/Ojuelegba
Ikorodu	<ul style="list-style-type: none"> i. Aga/ijimu ii. Agbala iii. Agula Iponmi iv. Baiyeku/Oreta v. Erikorodu

	vi. Ibeshe
	vii. Igbogbo I
	viii. Igbogbo II
	ix. Ijede I
	x. Ijede II
	xi. Imota I
	xii. Imota II
	xiii. Ipakodo
	xiv. Isele I
	xv. Isele II
	xvi. Isele III
	xvii. Isiu
	xviii. Odoguyan
	xix. Olorunda/Igbagba

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