

TELEVISION FOR CULTURAL LEARNING; A CASE STUDY OF PERE ODE ON
EKITI STATE TELEVISION (EKTV)

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ATTESTATION

I, Alawode Stephen Oludamola hereby attest that this research report was carried out by me and that I am solely responsible for all errors and omission, if any.

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CERTIFICATION

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DEDICATION

This work is dedicated to Almighty God; I AM THAT I AM who gives knowledge, wisdom, protection, blessings and mercies. This work is dedicated to my wonderful parents, Surveyor and Mrs Samson Alawode and my siblings (Astom, Omo-Oba and Samech). This work is also dedicated to all those who want a society devoid of social vices.

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ABSTRACT

Television as a means of communication helps in curbing and reducing societal vices. It is also a tool for cultural transformation. The research work investigates the state of cultural decadence and erosion of indigenous culture among indigenes and residents of Ado Ekiti, using cultural norms theory and social responsibility theory. The study discovers that television serves as a tool for cultural propagation, preservation and promotion. It investigated the efficiency of Pere Ode a talk show on Ekiti State television, (EKTV) Ado Ekiti in teaching and promoting culture. It also discovered certain difficulties such as illiteracy, beliefs and gender equality facing television stations in the process of promoting culture. Data were sourced for through the administration of questionnaire, interview and use of bibliotical materials. The study concludes that television should continually create culture based programme that can help promote and preserve societal values and transform society in general.

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CHAPTER ONE

Introduction

Background to study

Edward B. Taylor (33) defined culture “as a complex whole which includes knowledge, beliefs, arts, crafts, law, moral, custom, and any other capabilities and habits acquired by man as a member of society”. In line with this definition M. T Akinlade (95) also said “culture in this sense can be seen as a way of life because it permeates all facets of human life from birth to death”. Also, UNESCO defined culture as “set of distinctive spiritual, material, intellectual and emotional features of society or a social group and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs”. In the same way, the Cultural Policy of Nigeria in Anyakoroma (1) defines culture as “the totality of way of life evolved by a people in their attempt to meet the challenges of living in their environment which gives order and meaning to their political, economic, aesthetic and religious norms and modes of organization distinguishing a people from their neighbours”. Culture is thus the totality of the way of life of people. Culture entails how people behave generally in their community; that is how they talk, dress, respect elders, greet and above all, culture constitutes the behavioral modes of individuals within the society.

Today, our immediate society is faced with a lot of vices as a result of poor behavioral modes by individuals. One of the major factor that contributes to poor behavioral modes in the society is the fact that people are no longer familiar with or are completely detached from their culture through which they learn about morals and ethics. So, if people are conversant with their culture, they would know how to behave properly and the society will be a better place for everyone. For example if the people cultivate the habit of dressing properly there will be less case of rape and sexual harassment particularly among the youths.

Also culture teaches manners of greetings and how to talk to elders within the society, but most people in the society today have poor manners of addressing people and this usually lead to misunderstanding and chaos within the society.

As a way of looking for ways through which culture can be revived in the society, the television medium becomes the best outlet through which this can be achieved. As a major medium of communication; the television medium gives the needed information that informs and educates people about their culture. This is achieved through programmes such as music shows, talk shows, drama series and documentaries. Many of these programmes promote cultural values, norms and ethics of the society. These television shows also help to promote cultural values as a means to transform Nigerian culture. Furthermore, the need for a better Nigeria informed the choice of this research, as the researcher wishes to examine ways and manners of making the society a better place. So, this researcher embarked on the study of television show in order to showcase ways and manners of ensuring that culture is taught and revived to ensure a better society for all.

Statement of the problem

Local broadcast content in Nigeria is meant to be a conduit through which the people experience culture. Hence cultural learning can be enhanced by promoting and sustaining the moral and community life of the Nigeria people. Despite the stipulation of the NBC code, television broadcasting in Nigeria (especially private stations) continue to be criticized over the foreign nature of its content, while its local content feature a high level of hybridization- an infusion of western and Nigeria culture- which do not necessarily compliment the culture of its viewers, but which exposes them to modes and values that are contradictory to their own culture. This raises the major concern over the cultural modes and values that would be transmitted to the next

generation of Nigerian youths who constitute the majority of television viewers and are at risk of losing the basic thrust of their culture. This research also points to the issue of low level of cultural education and awareness among people in the society. The situation is responsible for the high rate of societal vices. This research aims therefore at identifying causes of cultural illiteracy and imperialism within the society. It explores how television shows have helped to promote norms and values within the society.

Significance of study

This research work is expected to serve as an eye opener for all categories of people to learn about their culture through television shows. The work is significant because it will explain in details why people need to be conversant with their culture. In this research work, ways and manners by which people can learn about their culture are identified and explained. Also the relevance of television shows will be examined as a medium through which cultural knowledge and awareness can be acquired. A television show promotes cultural norms, values and ethics just as it serves as a means of acquiring cultural education which will aid and promote societal decency. The research becomes significant because it is one of the ways of exposing the television as a means of promoting Nigerians cultural heritage among youths. The study is also expected to benefit diverse sectors of the economy as follows:

- **Media house:** mass media organizations will benefit from this work because it will enable them to pay more attention to cultural preservation and promotion, aside serving as a veritable agent of socialisation.

- Citizens:** Nigerians will through this study know the benefit of mass media in the area of socialization and teach their children what and when to watch television.

- **Government:** government at all levels will benefit from this study especially by partnering with community media to showcase and boost cultural values of the society.

In the light of the above, this research draws attention to the need to assiduously harmonize the cultural elements of the Nigeria people, and in most specific terms examine the working of Ekiti State Television (EKTV) in the area of cultural promotion.

Aims and objectives of study

Some of the objectives of this study are centered on the need;

1. To create greater awareness in people the need to embrace their culture and tradition.
2. To establish the fact that society can be a better place if people live and practice the good aspects of their culture.
3. To showcase how television talk shows and programmes help in the teaching and learning of culture.
4. To enrich cultural programming on television
5. To encourage critical selection of foreign culture on Nigeria television
6. To create awareness about preservation of indigenous culture using television as a medium

Scope of study.

This research work shall focus on Ekiti State Television (EKTV) and shall administer its questionnaire (audience survey) on people dwelling in Ado-Ekiti, capital of Ekiti state.

Research Questions

This study shall answer the following questions:

- How does the television station use its cultural programmes to improve people's way of life and make the society a better place?
- How does exposure to cultural programmes improve the quality of life of the people?
- How can television shows aid cultural transformation?
- What types of television programmes can facilitate cultural awareness?
- What challenges are facing television stations in producing culture-based programmes?
- Does EKTv create awareness about preservation of indigenous Nigerian culture?
- How does EKTv transmit Nigeria culture through its programmes?

Operational definition of terms

This aspect of study is aimed at explaining the meaning of terms used in this research work in relation to its usage.

Television: This is an audio-visual device that is used for conveying messages from a source to a large and heterogeneous audience

Culture: Culture is a word for people's 'way of life, meaning the way groups do things. Different groups of people may have different cultures. A culture is passed on to the next generation through learning,

Transformation: This connotes a complete change of something from one stage to the other.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

Communication is one of the human activities that we all engage in but cannot satisfactorily define. This is so because it is both a field of study and a set of activities. People do not only study communication but inadvertently engage themselves in it. It is a conscious or unconscious, subjective and creative activity that is vital to our existence as human beings; it is like the air we breathe that everyone needs it.

Berko et.al(4) define communication as “Conscious or unconscious, intentional or unintentional process in which feelings and ideas as are expressed verbal and or nonverbal messages, sent, received and comprehended”. John Fiske (8) sees communication as a social interaction through messages. This definition of Fiske tallies with what Mowlana and Wilson (9) says when they see communication as “social interaction by means of messages which are both human and technological”. Jayaaweera (17) similarly defines “communication as an interaction process through which persons or groups relate to each other and share information, experiences and culture”

Communication is a complex phenomenon because it occurs in forms and ways and through different outlets. Communication can be classified as verbal and nonverbal, personal and non-personal, interpersonal and intrapersonal. Communication is achieved through a mode or outlet. However, due to advancement in technology, the media is taking the lead by serving as the most efficient and effective way through which communication can be achieved. The media can be classified into different form which is the print media and electronic media. Print media

comprises of magazines, journals, newspaper etc. Electronic media includes television, radio, and film. The media in specifics the electronic medium is the major and most reliable form of mass communication.

Mass communication as a process takes place through so many channels. These channels are simply regarded as the major gateways through which large number of people receives information, entertainment and education. Mass media is therefore a term used to denote a section of the media specifically designed and envisioned to reach a very large number of people such as a state, nation or country. The media comprises books, journals, magazine, newspaper, radio, film and television. The television is believed to be central to the overall development of society. This perspective has been generally accepted as a long standing traditional role of the television as a catalyst for change in the society. This suggests that television is relevant in power distribution and in watching over the extent to which such power has positively and negatively impacted the people. The fact that television transmits ideas, entertainment and information to targeted audience shows that it is responsible for influencing the behavioral patterns of people in the society. Sometimes those activities take the targeted audience unaware yet they themselves are trapped in the main stream of the desired behavior.

Most developing countries like Nigeria have in the past revolutionized their capacity to communicate with their own citizens through the power of television. This is due to its massive outreach, linguistic barrier breakage, easy to operate nature and instantaneous effect. Television has a special authority in the sense that it raises public and official awareness about different development issues such as cultural promotion strategies. Television communicates new facts and skills and as well as helping to involve people in major news information programme such as cultural imperialism and promotion of the fight against cultural imperialism.

Television contents represent real life and fictional words to its viewers. Its visual and aural nature affords its viewer the opportunity to participate as they are able to perceive, interpret and accept images as real or imaginary. However, beyond this, television contents according to O'Donnell (145) are "strategies through which a society cultural values, norms, practices, interest and trends are developed". Television broadcasting in Nigeria is a major step towards the modernization of the traditional system of communication and the development of the continent. In 1959, Western Nigeria Television (WNTV) was established by the late chief Obafemi Awolowo (then premier of the region). "The aim of television broadcasting as at the time was to provide adequate services in education, agricultural, political and cultural development" Lasode (52). The earliest contents on Nigeria television included drama, variety shows, public affairs programmes, and news bulletins, most of which were broadcast in the local language of the people. However, government's use of the medium as a tool for propaganda and the lack of press freedom and high cost of producing local contents constituted a major detriment to the growth and development of television broadcast industry generally and cultural learning in particular. It was not until 1992 that government's monopoly of television ownership was brought to life when General Ibrahim Babaginda signed the National Broadcasting Decree 38 into law. This established and empowered the NBC, hence the need to deregulate the industry and put an end to the exclusive monopoly and strict control of media by government, which utilized the media as a tool for the dissemination of information to suit its interest.

Furthermore, the deregulation of broadcasting in Nigeria also set in motion genuine competition for supremacy and 'survival of the fittest' syndrome among old as well as new operators in the field. It also brought hope for rapid development in the industry through modernization and accessibility to a wide range of information for both media professionals and

the public which would have not been made possible when the government was still in total control of the media. (Media Rights Monitor, 1997). “Television thus became a potent weapon of cultural colonialism in Africa as seen in locally produced movies, which often times project western culture at the detriment of indigenous cultural expressions” Sado (30). There is also the issue of what Kinzt (34) referred to as deliberate design of local content to reflect western formula models through a hybridization of indigenous values and foreign values which contradict Nigeria culture. Programmes such as Big Brother Africa where young people are expected to live together in a house for three month and often times the viewing audience can see their nudity is grossly offensive to Nigeria (nay African) culture.

According to Thompson (34), “the functions of the mass media (far beyond entertainment and information) include presenting views, events and cultural life through images and stories that inevitably contribute to a sense of identity as well as shape beliefs and values”. This function is a means of sharing and fostering cultural learning. Therefore, if broadcasting in Nigeria is to bring about cultural learning and fulfill the EKTU’s cultural objectives, its content must be seen to propagate the various elements of culture which are: languages, customs and traditions, norms and values, festivities, rites, rituals, dressing codes, music and food. However, the level of practice and transmission of these elements from one generation to the next is highly influenced by the society especially the mass media.

2.2 Culture as a concept

The word culture (from the Latin cultura stemming from colere, meaning to cultivate) has been defined and used in various ways by different classes of people. However, the word culture is mostly used in three basic senses and they are:

- Excellence of taste in fine arts and humanities also known as high culture.
- An integrated pattern of human knowledge, belief and behavior that depends upon the capacity for symbolic thought and social learning.
- The set of shared attitudes, values, goals, and practices that characterizes an institution, organization or group.

Culture is a very crucial term and in view of this it has been subjected to various definitions by scholars. Firth (13) defined culture as “the component of accumulated resources, immaterial as well as material, which people inherit, employ, transmit, add to and transmit. Lan Robertson also defined culture as “all the shared products of society: material and nonmaterial. Another scholar Kroeber (43) defined culture as “the mass of learned and transmitted motor-reaction, habits, techniques, ideals, values and the behavior they induce”. From the above definitions, it is obvious therefore that culture is the totality of learned socially transmitted behavior. It includes ideas, values and customs (as well as the music, language, dress pattern, food types, sign symbols and pattern of social relationships) of groups of people. The concepts of culture and society are closely related. Culture is defined as the products of society (material and nonmaterial), society consists of interacting people living in the same territory who share a common culture. We really cannot have one without the other (unless you want to call archaeological remains and historical records ‘culture’). People in society create culture; culture shapes the way people interact and understand the world around them. From the above explained it can be seen that culture determines what we know, what we don’t know and what we want to be.

Culture is considered to be group-specific behavior that is acquired, at least in part, from social influences. Here, group is considered to be the species-typical unit, whether it is a troop, lineage, subgroup, and so on. Culture is a stream flowing down through the centuries from one generation to another. Each generation contributes something to this stream, but in each generation something is left behind, some sediments drop to the bottom and is lost to society. Culture is critical to survival of human race because of the nature of animal we are, unlike most animals that are specially adapted to the environment in which they live, we lack special physical characteristics such as long fangs, sharp teeth, jaws, feathers or scales; or even physiological behavior patterns such as hibernation which enable us to survive in an hostile environment. But like the higher primates (which we are one of its type), we share a number of important characteristics such as sociability, smartness and the likes. However, there are biological characteristics possessed by man alone schooling, locomotion (humans alone walk erect), symbolic speech (using symbols to communicate, humans alone have developed a highly complex system of symbolic speech).

Every Human possesses a highly developed and complex brain which allows him/her to communicate symbolically, learn quickly and to innovate. However, we lack instincts (or if they exist they are not readily apparent). It is our culture that thus enables us to survive as a species. Culture provides answers to such basic problems such as finding shelter, food and clothing. Culture provides guidance for our everyday lives; social organization which keeps us from tearing each other apart. Every generation has to learn from the culture of its society or it will perish. All the basic institutions of the society; the economy, education, religion, recreation, politics represent the need that society must meet and ways of meeting these needs are handed over from one generation to the next. The key point is that all behavior is learned. Humans can

change culture without changing genes. Biology sets the stage by giving us unique capabilities that distinguish us from other species; culture determines how we use those unique capabilities.

2.3 Relevance of cultural programmes in broadcasting.

Globalization and the quest for cultural diversity are strengthening cultural colonialism in Africa. But as much as we can blame colonialism on the Whiteman we cannot entirely blame cultural colonialism on him because cultural colonialism is a two-way street. You have to share the value of an idea with its author for such idea to have the intended effect on you. Otherwise it fails the author's motive, positive or negative. In essence, the adverse impact of globalization on local cultural expressions is one area in which Africans cannot blame the Whiteman and exonerate themselves. Television is arguably the most powerful tool of mass communication invented by man. Together with film, this medium is perhaps the most potent weapon of cultural colonialism in Africa as they help to assert Western influence on African societies to the detriment of indigenous cultural expressions. Nigeria, the ancestral home of one in every three Africans, is one of the biggest victims of this trend. And like it happens in many African countries, the country is not doing anything serious to reverse the trend. There are more Mexican soap operas and other types of foreign programmes on Nigerian television today compared to locally produce ones. Even in the case of locally generated programmes, a vast majority of such programmes still mirror Western values, lifestyles and languages rather than those of the local people, and to the detriment of our local cultural values and expressions. South Africa seems to have realized the danger that such a trend portends to its culture and it is doing something, drastically too, to counteract it. In September 2006 the South Africa Department of Arts and Culture (DAC) and the national television broadcaster, SABC, initiated a partnership aimed at adapting literature about the culture and the arts of South Africa for television (Richard 27). This

is primarily aimed at initiating the sinterest of the younger generation in arts and culture through TV. In the words of Dr. Z. P. Jordan, the Minister for Arts and Culture of South Africa, “the South African society is not a reading one” (Richard 35). Hence, there is the need to propagate and preserve the cultural values and arts of the people through the TV adaptation of literary classics written in indigenous South African languages. This is expected to help the younger generation who watch more TV than they read books, learn their arts and culture through TV while also being stimulated to get interested in reading about their culture. Long before the Literature for Television Adaptation, the South African film and television industry seems to have seized the initiative. The SABC broadcasts in all of the country’s eleven official languages to serve its linguistically diverse population. Although English is the language most widely understood in South Africa, emphasis is, however, deliberately placed on promoting all the languages through the media and other means. Consequently, there are news bulletins in all the official languages on SABC today. (Wikipedia encyclopedia)

However, apart from the SABC, other local content providers have been doing a great deal in trying to infuse elements of culture propagation in their programmes. This they do through an aggressive pro-local approach to programme packaging. But while it may be argued that there is a lot of local content on Nigerian TV today, it is imperative to point out that true local content is the creation and dissemination of programmes expressing a people’s knowledge and experience the communication of which provides the people with an avenue to express their own ideas, knowledge and culture in their own language. And this is not what the array of foreign programmes or locally produced programmes on Nigerian TV stations that reflect foreign lifestyles and values more than those of the local people suggest.

In contrast to Nigeria Television Authority (NTA) for instance, most of the drama series on SABC are in one South African language or the other. As such there are drama series in Afrikaans, Zulu, Tsonga, Setswana etc. with English subtitles, While some are exclusively in indigenous languages with English subtitles, others like *Generations* and *Isidingo* for instance are in both English and indigenous languages with appropriate English translation to reach out to both English-speaking and non-English-speaking audiences,(Wikipedia encyclopedia). Language is of special significance in the analysis of culture because it is a community-based art form that serves as the bridge to understanding a culture. Without language we cannot truly understand the traditions of a culture because language holds knowledge about the identity of a people. Therefore, once we start to lose our ability to communicate in our languages, we begin to lose knowledge – indigenous knowledge that is important for sustainable development.

Beyond language, there is also the deliberate attempt at positively highlighting other elements of the people's culture. In *Generations* for instance, *lobola*, the Zulu tradition of determining bride price in terms of number of cows, is always portrayed as an inevitable prelude to marriage (Wikipedia encyclopedia). In contrast to our emphasis of Western-style and religious marital rites as being more ideal rites in our drama or movies, the *lobola* is depicted as a practice that should and will never fade out in relevance in the face of more 'exotic' marital rites. Apart from the *lobola*, there is also a deliberate attempt to emphasize the positive impact of a *Sangoma* – a traditional practitioner of herbal medicine, divination and counseling (of the Xhosa, Ndebele, Swazi, Zulu, Tsonga and Sotho people) – to the South African society (see the South African movie, *Mr. Bones*). In South Africa, just like in Nigeria, there are prevalent instances of dubious and diabolical *Sangomas*. This, notwithstanding, South African movies and drama always

portray the work of a sangoma as a totally positive phenomenon unlike the way we perpetually ascribe negative roles to the *Babalawo* and other shaman in most Nigerian movies and dramas.

This pro-indigenous approach to entertainment is already yielding fruits for South Africa. The South African film, *Tsotsi* won the award for best foreign language film during the 2005 Academy Awards and movie critics have hailed the film as having been able to tell a South African story in a South African way. As a matter of fact, it has also being widely agreed that the pivotal element in *Tsotsi*'s success was its language (Wikipedia encyclopedia). Beyond meeting expectations on certain moviemaking technicalities, the film succeeded based on the fact that it is was produced in a language – *tsotsitaal* (a South African pidgin language comprising Zulu, Sotho, Afrikaans, Tswana and English) Wikipedia encyclopedia). The language is foreign to Hollywood and America. Nigerians, as entertainers in whatever form can learn from this that we stand to benefit more from positively showcasing our own culture and values than from replicating culture of other people for their own consumption.

But Oscars or not, there is need for Nigerians to pay adequate attention to the promotion of our rich and diverse cultural experiences for the sake of our future. And this is a task that requires more than a negligible number of 'patriotic' minds and hands in certain brackets of the media and entertainment segment of our society. The ball is in the court of the government through the tourism and culture ministry in particular as well as local content providers and TV and movie producers.

2.4 Socio-cultural transformation via the television medium

The television performs so many roles in cultural transformation and propagation, they carry out so many functions in the propagation of culture in Nigeria, and they

carry out these functions through many means. The television medium promotes cultural events e.g. carnival, for instance, the Abuja cultural carnival that was organized by the former minister of culture and tourism Frank .N. Ogbuewu, which took place at Abuja, it was there that the cultural heritage of different ethnic groups in Nigeria was showcased by broadcasting it on the television (N.T.A and other stations) and through this means the culture of people were promoted.

Television also propagates culture through audience participating programmes; for instance television stations engage in programmes where issues are picked and discussed openly, issues on culture are sometimes discussed in programmes hence promoting the cultural heritage of the people. Television also serves as an agent of transformation of culture through invitation of guests (two or more) who discuss issues on culture and beauty of the cultural heritage of a particular society.

Furthermore, television also promotes culture through music which is displayed and heard often on the broadcast media. Television also promotes indigenous culture through playing of indigenous songs regularly as people tend to react to what they hear according to the cultural norms theory. Also television propagates culture through sensitization campaign which is a veritable means of propagating and promoting the culture of the people. For instance, the National Orientation Agency (NOA) which sensitizes the public on practices such as Female Genital Mutilation (FGM), widowhood practices such as when a woman is forced to drink the water used to bath her dead husband or when a widow is denied access to properties of her late husband. Another practice is gender inequality whereby it becomes a taboo to send a girl child to school. In addition NOA also educates the general public on the need for child spacing in both English and local dialect (Yoruba, Hausa, Igbo) through the media (TV).

The broadcast media (television) has indeed contributed to the propagation of culture in Nigeria. This can be seen in programmes such as Goge Africa on Africa Independent Television (A.I.T) on Wednesdays by 1pm and Odede on Osun State Broadcasting Service (OSBC). These programmes are done with the aim of propagating various indigenous African cultures. The African pot is another programme which propagates culture on Nigerian Television Authority (NTA) every Tuesday by 8pm thus showcasing different types of African cuisines thereby encouraging African people to learn cooking and eating their locally made food.

The Arambara is also another programme that projects culture on Africa Magic Yoruba every Wednesday's by 11:35 am to 12:06pm thus bringing to remembrance ancient culture via a festival. There is explanation on how a particular festival is done, what brought about the celebration of the festival, significance and purpose of the festival and his importance to humans.

2.5 Relationship between culture and television

Culture as the totality of the way man has adapted to his environment and process of achieving all forms of creativity and has some relationships with the television. Some of these are listed below:

- Television is a veritable instrument of cultural dissemination;
- Television is also a custodian of culture hence it motivates people to bring about social integration. Okunna (20) quoted Mac Bride Commission (1980) that says "the mass media are cultural instruments which supply the cultural fare and shape the cultural experience of millions of people in the world".

Ansah (15) in Okunna emphasized that “the role of international communication in fostering cultural dependency is crucial because communication is a major carrier of culture”. However, Ukonu and Wogu (12) said “it is saddening that media in Africa are custodians of culture that are completely foreign”. It is therefore important to note that since a strong relationship exist between culture and the broadcast media, television should endeavour to propagate indigenous culture through its various educational, entertainment and sensitization programmes.

2.6 Factors militating against the propagation of culture through the television

In the course of this research, the researcher was able to discover a number of factors hindering television stations from achieving efficient and effective propagation of culture. Nweke, O.F (12) also listed factors militating against the propagation of culture by television as follows:

Poverty: As a result of high cost of engaging the media in passing cultural information to the public through television, it therefore becomes difficult for the broadcast media to promote culture.

Lack of equipment and logistics: Due to inadequate logistics and lack of O.B vans and other relevant equipment that could enable the media effectively cover cultural events in various societies, the television station find it difficult to promote indigenous culture.

Norms, values and beliefs: Owing to certain beliefs in some societies, the media finds it very difficult to promote the culture of the people. This is so because some societies forbid and disallow airing and broadcasting of their cultural activities to the mass audience. For example, during the yearly Osun Osogbo festival, the public is never allowed to see the kind of rituals that take place inside the Osun Osogbo shrine. This can also be seen during the Egbesu festival in the

Eastern parts of Nigeria where due to certain ritualistic elements, the media personnel are prevented from covering the events because strangers are forbidden from seeing them.

Gender inequality: In most societies, women are denied access to some cultural activities of the people; hence it becomes difficult for women journalists cover such cultural events.

Illiteracy: As a result of ignorance and lack of education in some parts of the country, the people involved in cultural activities find it difficult and unnecessary to invite the media to cover the events about their cultural heritage, hence this prevents the television medium from promoting the culture of the people.

2.7 Theoretical framework

According to Udofia (2) theories are conceptual representation or explanations of communication process. The theories applied here are based on social responsibility and cultural norms. The place of these theories in communication and investigation cannot be overemphasized as they provide the researcher with readymade framework or spectacle through which the present investigation can be carried out.

Udofia (2) also said that theories perform a number of functions among which is to simplify research findings. He explained that theories allow the researcher to predict the outcome and effects in the data. Theories are also used as observational aids because they direct the researcher on how to observe rather than just pointing out what to observe.

Cultural norms theory

This theory was propounded by McLuhan in 1964. He propounded this theory when Minneapolis stayed without a newspaper and it was seen that with newspaper there was less crime around, this was because of the ways the media presented issues on crime, but there was a report of the media as watchdog to the society, it then looked as if nothing was wrong. Babatunde Folarin (25).

Thus, it can be seen that people tend to pattern their attitudes according to media (television) presentations. This theory says that people tend to pattern their lives according to dominant way through which the media present selected issues. According to Wogu (33) “some themes are purposefully emphasized or portrayed to influence people due to the pattern of their presentation”. For instance, women can learn to wear certain costumes or follow a given dress pattern which they get from television presentations. Thus through selective presentation and hype on certain themes, television creates the notion among the audience that such themes are part of the society or given cultural norms of the society. The socially influenced members of the public often follow such media presentations.

Meanwhile critics’ stress that the media are likely, if unchecked to emphasize bad behavior and mislead people, yet the media can also encourage good behavioral pattern at the same time. Cultural norms theory thus provides the much needed theoretical understanding on the investigation of the role of television in propagating culture. For example, the more television lays emphasis on the importance of culture, the more people tend to follow and pattern their lives towards it. In other words, what the television says or broadcasts about culture is what can make the society a much better place to live in.

Social responsibility media theory

The Social Responsibility Theory, first developed in the 1940s by Robert Maynard Hutchins, is still a guiding principle for the media today. To combat the pressures that threatened freedom of the press, this theory was first introduced in 1947 and was recommended by the Hutchins Commission on Freedom of the Press. It stated that the media should serve the public, and in order to do so, should remain free of government interference. It defined guidelines that the media should follow in order to fulfill its obligation of serving the public. (Goke Raufu 78)

The Social Responsibility Theory claimed that the media could be self-regulating by adhering to the following precepts:

- Media has obligations to fulfill to a democratic society in order to preserve freedom.
- Media should be self-regulated.
- Media should have high standards for professionalism and objectivity, as well as truth and accuracy.
- Media should reflect the diversity of the cultures they represent.
- The public has a right to expect professional performance. (The proponents of this theory had strong faith in the public's ability to determine right and wrong, and take action to preserve the public good when necessary.)

The social responsibility does not only fall upon the reporters and producers of media. The responsibility also falls to the consumers to become media literate and maintain high, yet reasonable expectations of the media. In theory, if these things happen, there will be no need for government intervention. The Social Responsibility Theory was set forth as the ideal way for the media to conduct business. Over the years since its introduction, this theory has met with

much criticism as well as support. It has become the standard for United States media practices. It has also set the standards for much of the currently accepted media ethics. Since the Hutchins Commission produced its famous theory, the United States has developed better educated journalists, seen a reduction in news sensationalism and enjoyed more accuracy in reporting. Many journalists are now also advocates for the public and for social issues and reform, getting their messages out through the media

Other recommendations of the Hutchins commission as explained by Goke Raufu (16) are:

1. The press should be accountable to the public.
2. It is the duty of the press (print and electronic) to provide truthful, comprehensive and intelligent account of the day's event in a context that gives them meaning
3. The press should serve a forum for the exchange of comment and criticism.
4. The press should serve as presentation and clarifications of the goals and values of the society.
5. The press should give a representative picture of the constituent groups in the society.
6. The press should give provide full access to the day's intelligence and finally should engage in the gigantic project of news
7. The press should raise social conflict from the plane of violence to the place of discussion.

The social responsibility theory is peculiar to this work because the theory holds that while the media informs, educates, and entertains, they are equally to be socially responsible and to see that all sides of social and political issues are fairly and fully presented. This research work therefore conforms to this theory because it shall inform the public about their culture through

television shows. Furthermore, the social responsibility theory stresses that the media must perform a duty to the public and serve as presentation and clarification agent for the goals and values of the society. This is important because the television uses the talk show programme to present and clarify issues about culture which cannot be overlooked in the society

CHAPTER THREE

RESEARCH METHODOLOGY

- **INTRODUCTION**

This chapter describes the methodology used by researcher in gathering data for this research work. The survey research design method was employed to carry out this study. Qualitative (interview) and quantitative (questionnaire) methods of getting data were adopted.

3.2 Quantitative data

Copies of questionnaire were administered to people in Ado-Ekiti to gather relevant data needed in the research. Questions was asked to know the relevance of television in the

propagation of culture and also to know how they have in past learn about culture from Pere ode on EKTv. The sample size of 320 was drawn using the random sampling method.

3.3 Qualitative data

The researcher conducted interview with the producer of Pere ode programme who said the programme was aimed at preserving and promoting culture which was gradually fading out .She also gave explanation as regard the programme and mention some limitations been faced in doing the programme.

3.4 Administration of questionnaire

The copies of the questionnaire were administered to 320 respondents in five major areas of ado Ekiti such as Ajilosun (40 copies), Oke-isa (55 copies), Adebayo (75 copies), Oldgarage (60) EKSU (90 COPIES) areas of Ado Ekiti. The reason for the unequal distribution in the areas was that some areas were more populous than some areas.

CHAPTER FOUR

DATA ANALYSIS AND RESULT

4.1 Introduction

This chapter presents the analysis of both the quantitative and qualitative data. The chapter also discusses the general findings on respondent's attitude concerning the role of television in cultural transformation.

The researcher presents seventeen tables which are analysed using simple percentage distribution and which provide answers to the research questions in chapter one.

4.2 Qualitative data analysis: Pere Ode on EKTv

Content

“Pere ode” is a Yoruba cultural programme on EKTU that is transmitted weekly. The programme is aired every Friday between 10.30am and 12noon. The producer of the programme is Mrs Christiana Ademulegun, popularly known as Iya Opitan. “Pere ode” is a programme done with the major aim of teaching people about their culture. The programme is divided into four segments with each segment serving its own unique function in actualization of the aim of the programme. The segments are:

- Aboba,
- Owe ati itumo,
- So suan baa,
- Uku lagba

Aboba

This segment mainly talks about historical happenings and incidents that have long been in existence and are not expected to be forgotten. In this segment, a particular historical happening is picked every week and deliberated extensively upon, paying attention to its origin, functions, advantages, disadvantages, do’s and don’ts and other relevant issues under study.

For example, the programme featured a discussion on a tree called Igi Ose which represents a significant ancestral element in Yoruba culture. Another episode talks on the festival of the ado people of Ekiti State and why it is important not to forget this festival and the goddess.

Owe ati itumo (proverb and meaning)

In this segment a guest is invited to explain and give explanations on the origin, meaning and importance of an indigenous proverb or adage. The proverb or adage is usually explained carefully for people to understand the motif behind its usage. In this segment people are allowed to write to the producer of programme to ask relevant questions or make clarifications. This segments helps the audience to know more about one's culture and historical happenings of one's culture; this is so because most adage are tied to one past incident or the other so in the process of explaining the adage past historical happenings are told.

So suan baa (is it a good idea)

This is a dramatic segment showing different happenings in the contemporary society. Some of the issues are so critical that they relate to the development and wellbeing of every individual in the society. The drama is usually open ended such that the audience always participate by giving their personal views. The issues raised in the drama always reflect elements of culture. For example, an episode depicts a woman who delivers a baby in a hospital. After the delivery the doctor throws the placenta into the soak away without the father consent. The father disagrees claiming that is culture forbids throwing the placenta away without his knowledge. This issue becomes important as people react to it from different viewpoints. The underlying issue here is that the placenta is culturally attached to the destiny of the baby.

Ikun lagba (food is king)

This segment showcases the cuisine culture of the Yoruba people. It is designed to educate listeners about our indigenous food and how they are prepared. The emphasis is laid on the importance of eating our indigenous meals rather than eating foreign meals. This is achieved by bringing an elderly woman in the society to demonstrate how to cook indigenous meal through

practical demonstration on the programme. In an episode people are taught how to prepare a vegetable called Worowo in the Yoruba culture and its function to the body is explained. Also in another episode, how to cook Ofada Rice mixed with vegetable is taught.

Focus of Pere Ode

Pere ode is a cultural programme aimed at teaching people about their culture. The major objective is to ensure the survival of indigenous culture by teaching the youth about the values, belief and norms inherent in their culture so as for them to practice it and thereby passing it from one generation to the other. The major focus of this programme is the propagation of indigenous culture and to prevent it from going into extinction.

Analysis of the interview with Pere ode producer

The researcher conducted interview with the producer of “Pere ode” in person of Mrs Christina Ademulegun, A.K.A Iya Opitan. The interview was conducted on the 24th of June 2015. The researcher raised issues regarding the “Pere ode” programme questioning its essence and relevance to the society some of her response are below.

The programme started in 2003 when it was noticed that indigenous Nigerian cultural norms and values are gradually going into extinction. It was noticed that many Nigerian youths have lost touch with their cultural heritage due to globalization and civilization. The programme therefore is created to educate Nigerians on the need to embrace their indigenous ways of life as they affect feeding, dressing, respect for elders, language and many more.

Pere ode helps in promoting and preserving indigenous cultural norms, values and beliefs of Nigerians especially that of the Ekiti people. The programme is effective because the producer usually receives calls from the audience thanking and appreciating them for doing such a

programme which teaches culture and urging them to keep the spirit by continually doing the programme. The effectiveness of the programme was also measured through various awards received by the producer from various organisations including Ekiti state university student union government, Ladoke Akintola University of Technology Student Union Government, University of Ilorin Student Union Government, Federal University of Akure Student Union Government among many others.

The producer mentioned some difficulties encountered and listed some factors hindering the propagation of some cultural heritage in “Pere ode”. She listed gender inequality as an impediment because some societies will not allow female journalist to enter some place to cover cultural events that are regarded to be sacred and out of bound to women. There is also the issue of some societies denying journalists access to their cultural heritage. Some of these societies are Ogun festival worshippers in ire- Ekiti of Ekiti State, and Esu Igelu festival worshippers of Igelu-Ekiti in Ekiti State.

4.3 Quantitative data analysis

A total of 300 copies of the questionnaire were administered by the researcher in five different areas in ado Ekiti. The areas include Ajilosun, Bank road, Old Garage, EKSU and Adebayo. The following figures show the distribution and percentages of the respondents from all the areas. The data are treated using simple percentage counts and is presented using tables.

Fig. 1: Age range of respondents

Category	Frequency	Percentage
Less than 25	241	80.33

26 – 35 years	45	15.00
36 – 45	11	3.67
46 & Above	3	1.00
Total	300	100%

Field survey 2015

Figure one above shows the age category of the respondents. The table shows that majority of the respondent are within the age range of less than 25 years and below with 80.33 percentage of the sample population. 15% of the sample population also falls within 26-25 years. 36-45 years of the population constituted 3.67% of the sample population. The remaining 1% of the population is within 46 years and above. This result shows that majority of the sampled population are youths which are the main culprit that don't even know about their culture. This result makes it better for the researcher to get accurate and more reliable data needed.

Fig. 2: Sex of respondents

Category	Frequency	Percentage
Male	127	42.33
Female	173	57.67
Total	300	100

Field survey 2015

Figure two above shows the gender of the sample population. 42.33% of the sample population is males while the remaining 57.67% of the sample population are females. From the result from

this table it can still be concluded that the research is gender sensitive as it covers a wide range of both gender because the percentage difference is not that much.

Fig. 3: Academic qualification of respondent

Category	Frequency	Percentage
Primary	5	1.67
Secondary	82	27.33
Tertiary	202	67.33
Others	1	0.33
Total	300	100

Field survey 2015

Figure three above shows the academic status or level of the respondent. The survey shows that majority of the respondent are educated to the tertiary school level with 67.33% of the sample population while 27.33 to the secondary level and 1.67% at primary level and 0.33% with no education at all. From the result above it was seen that majority of the respondents are educated and at least will understand the researcher's argument and questions to certain extent which we make their responses valid and reliable.

Fig. 4: How often television is watched

Category	Frequency	Percentage
Regularly	87	29.00

Rarely	213	71.00
Never	0	0.00
Total	300	100

Field survey 2015

The table four shows how often the respondents watch television. It was discovered that 29% watch television regularly while 71% of the sample population watch television rarely or occasionally as the case may be. It was noticed that all the respondent watch television with 0 person that has never watched television. So from the result of the finding all respondents are television viewers.

Fig. 5: Television stations watched by respondent

Category	Frequency	Percentage
EKTV	100	33.33
NTA	102	34.00
Other stations	98	32.67
Total	300	100

Field survey 2015

This table shows the various television station patronize more by the respondent. This table shows that Ekiti State Television (EKTV) was watched by 33.33% of the sample population while Nigeria Television Authority (NTA) is watched by 34% of the sampled population. It was seen that the remaining 32.67% of the sampled population watched other stations apart from

EKTV and NTA. Examples of other stations watched include Africa magic, Tinsel, Orisun, MITV, LTV, Galaxy and many more to mention a few.

Fig. 6: Programme watched on television station by respondents

Category	Frequency	Percentage
Music	68	22.67
Documentary	45	15.00
News	99	33.00
Drama/cultural	75	25.00
Other programme	13	4.33
Total	300	100

Field survey 2015

The table 6 above shows what kind of programme that is been watched often by the respondents. 22.67% of the sampled population says they watch music programmes than any other programme. It was also deduced that 15% of the respondents watch documentaries than any other programme. News is watched by 33% of the sampled population than any other programme while 25% watch drama/cultural programme and 13% watch other programme apart from the one listed above. It is pertinent to know and note that the fact that these respondents say they watch the kind of programme indicated those not mean they don't watch other kinds of programmes. From the result it was discovered that news is highly subscribed to than any other programme by respondents. In a situation like this it will be pertinent to infuse cultural means of

news telling as a means of teaching culture through television. It was discovered that only 25% watch cultural programme from the sampled population and this is a very low percentage to talk of. However because of the low turn up to watching cultural programme more needs to be done by media houses to increase people attention or interest in watching cultural programme.

Fig. 7: How often cultural programme is watched by the respondents

Category	Frequency	Percentage
Regularly	72	24.00
Rarely	192	64.00
Not sure	36	12.00
Total	300	100

Field survey 2015

The table seven shows how often the respondents watch drama/cultural programme. It was seen that 24% watches it regularly while 64% watches drama/cultural programme rarely and the remaining 12% of the sampled population are not sure of how regular or often they watch drama/cultural programme. From the above it was noticed that regularity of people in watching cultural programme is low and this can be one of the reasons for poor behavioral mode within the society. From the above it can be said that more needs to be done to increase people interest in watching cultural programme at all time.

Fig. 8: Do you learn about your culture through television?

Category	Frequency	Percentage
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Yes	240	80.00
No	41	13.67
Not sure	19	6.33
Total	300	100

Field survey 2015

The table eight above questions the respondent to know if they actually learn about culture through television. It was seen that 80% of the respondent says they learn about culture through the television while 13.67% of the respondent are of the opinion that they don't learn about culture through television and the remaining 19% remain indecisive whether television teaches about culture or not by saying they are not sure. From the result deduced from this table, it can be concluded that television is a very strong tool or means of teaching culture because 80% support and says they learn about culture through television which is a very strong and reasonable percentage to ascertain with that television teaches culture but the issue according to tables 6 & 7 still remains in coming up with means that we gear up more people interest to cultural presentations and programmes.

Fig. 9: Do you benefit from cultural programme?

Category	Frequency	Percentage
Yes	246	82.27
No	54	17.73
Total	300	100

Field survey 2015

Table nine above questions the respondents to know if they benefit from drama/cultural programme or not. 82.27% of the respondents say they do benefit from cultural programme while 17.73% says they do not benefit from cultural programme. From the above it is seen that people benefit from cultural programme.

Fig. 10: What do you benefit from cultural programme?

Category	Frequency	Percentage
Entertainment	94	31.33
Education	136	45.33
Information	70	23.34
Total	300	100

Field survey 2015

The table set to know in specifics what the respondents benefit from cultural programme since they said they do benefit from cultural programme. It was seen that 31.33% says they gets entertained through cultural programme while 45.33% says they are educated through cultural programme. Information is been generated by 23.34% from cultural programme. In line with table 9 above, we can see what actually the respondents who say they learn culture through television benefit from the cultural presentations and programmes. It was seen that the highest percentage of the population gets educated through cultural programmes with 45.33% which is one of the major essence of cultural presentation in virtually all stations. Cultural presentations are done to educate people about their culture and to educate people about what they don't know

which is essential to their existence. The next to the highest percentage of people who gets educated are those who get entertained, this is actually good because the cultural presentation are appreciated before the people could say they are entertained. Appreciation of our cultural heritage is also one of the aims of cultural presentations; there is a need to appreciate our culture instead of foreign and western cultures.

Fig. 11: Ways in which cultural programme has influenced respondents behavior

Category	Frequency	Percentage
Understanding the nature of man	83	27.67
Teaches history and culture	145	48.33
Makes me know about my society	71	23.67
Others	1	0.33
Total	300	100

Field survey 2015

This table shows how cultural programme has influenced respondent's behavior. It was discovered that cultural programme makes 27.67% of the sampled population understand the

nature of man while it teaches 48.33% about their history and culture while the remaining 23.67% of the sampled population learns about their society through drama/cultural programme.

Fig. 12: Do you support the transmission of more cultural programme?

Category	Frequency	Percentage
Yes	254	84.95
No	46	15.05
Total	300	100

Field survey 2015

Table 12 above seeks to ask the respondents to know if they would support the transmission of more cultural contents on the television. The respondents that supported the transmission of more cultural content sum up to 84.95% of the sampled population while 15.05% Of the respondents said no, that is they do not want more transmission of cultural programme on television. It can therefore be seen from this survey that there is need for the television station to be transmitting more cultural programme has the highest percentage of the sampled population says it is needed and supported.

Fig. 13: Television is good for promoting culture

Category	Frequency	Percentage
Strongly agree	124	41.34
Agree	152	50.67

Not decided	16	5.33
Disagree	4	1.33
Strongly agree	4	1.33
Total	300	100

Field survey 2015

The table examines the rate at which television is good for promoting culture. 41.34% of the sampled population strongly agrees that television is good for promoting culture while 50.67% of the sampled population just agree that television is good for promoting culture. 5.33% of respondents are not decisive whether television is good for promoting culture or not. 1.33% of the respondents disagree that television is good for promoting culture and another 1.33% strongly disagree that television is good for promoting culture. Due to the response of respondents in table 8,9 & 10 it was obvious this made them opines that television is a strong weapon of cultural promotion with 50.67% of the sampled population agreeing that television is good for promoting culture and 41.34 strongly agreeing to the notion as well. Since respondents says television is good for promoting culture, so there should be cultural presentations on the television as a means of cultural promotion.

Fig. 14: Do you watch Pere Ode on EKTv?

Category	Frequency	Percentage
Yes	213	71.00
No	87	29.00

Total	300	100
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Field survey 2015

The table seeks to ask respondents if they watch a programme titled Pere Ode on Ekiti state television (EKTV). 71% of the respondents said they do watch the programme while 29% says they don't watch the programme at all.

From the above table, it was noticed that 213 respondents constituting 71% of the respondents watch Pere Ode while only 29% do not, it can thus be concluded that information that we be gathered about this programme in tables below we be worthwhile as great percentage of the sampled population watch the programme and also it can be seen that something must have triggered their interest which we be seen in tables below.

Fig 15: How regular do you watch Pere Ode?

Category	Frequency	Percentage
Very often	100	46.95
Often	49	23.00
Occasionally	64	30.05
Total	213	100

Field survey 2015

The table 15 above presents how regular and frequent respondents who watch Pere Ode does. The analysis here is based on 213 respondents since they are the ones who watch Pere Ode. It

was seen that 46.95% watch the programme very often while 23% watches it often and the remaining 30.05% watches the programme occasionally

From the above, it was seen that the highest numbers of people watches the programme the most with 100 people watching the programme consistently and at all times while those that watch the programme in next degree of consistency constitute 23% of the sampled population and 64 people watch the programme ones in a while as they stumble on it. From this, the highest number or percentage watch consistently which is a deliberate act not to miss the programme, this must have been due to what the programme offers them which is vital and pivotal.

Fig 16: How effective is Pere Ode in teaching culture?

Category	Frequency	Percentage
Highly effective	73	34.27
Effective	90	42.25
Barely effective	38	17.84
Not effective	12	5.64
Total	213	100

Field survey 2015

The table above question the respondents who watch Pere Ode on how effective the programme has been in teaching them about culture. 34.27% says it is highly effective while 42.25% says it

is effective. 17.84% says the programme is barely effective in teaching culture and the remaining 5.64% says the programme is not effective in teaching culture at all.

From the above, it was seen that Pere Ode is doing great in teaching people about culture because majority of the respondents support the programme has a programme that teaches culture very well with 73 people saying the programme is highly effective in teaching culture and 90 people saying the programme is effective in capacity next to that of the 73 people. Few people says the programme is trying with 17.84% and only 5.64% gives little appraisal to the extent at which culture is taught by the programme. It can thus be concluded that the programme has greatly be teaching culture.

Fig. 17: Satisfactory status of respondent with the transmission of Pere Ode on EKTU

Category	Frequency	Percentage
Highly satisfied	40	18.78
Very satisfied	107	50.23
Satisfied	66	30.99
Total	213	100

Field survey 2015

Table 17 sets to measure the satisfactory level of respondents with EKTU as regards transmitting Pere Ode as a programme. 18.78% says they are highly satisfied while 50.23% says they are very satisfied and the remaining 30.99% says they are just mere satisfied.

From the table, it is seen that despite the favourable response on the side of the programme in tables 16, the programme still needs to do more to make the viewers of the programme completely satisfied because the percentage that are highly satisfied is low with 18.78%.

Fig. 18: Segment of Pere Ode that teaches culture most

Category	Frequency	Percentage
Aboba	63	29.58
Ikunlagba	68	31.92
Owe ati itumo	71	33.33
So suan baa	11	5.17
Total	213	100

Field survey 2015

The table sets to know which segment of the programme teaches respondents about their culture most because the programme have different segments that is been done. 29.58% says the Aboba segment teaches them culture than other segment while 31.92% says ikunlagba has the lead than any other segment. Some respondent with 33.33% said owe ati itumo segment does it best than any other segment while 5.17% of the sampled population said the so suan baa segment teaches them culture than any other segment.

Fig .19: Reasons why Pere Ode is not watched

Category	Frequency	Percentage
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Never heard of it	42	48.28
Not educative	13	14.94
Not entertaining	23	26.44
Just don't know	9	10.34
Total	87	100

Field survey 2015

The table 19 above is finding out reasons why the 87 people that says they don't watch Pere Ode in table 14 do not watch "Pere Ode". 48.28% according to the tables don't watch the programme because they have never heard about the programme while 14.94% of the respondents in this category said they don't watch the programme because it is not educative, another 26.44% of the population said they don't watch it because it does not entertain while 10.34% of respondents in this category don't know and can't say why they don't watch the programme.

From the above it was seen that highest percentage of those that don't watch the programme do so because they don't know of the programme with 48.28% falling to this category and the next in percentage are those that don't watch because the programme is not entertaining with 26.44%. However from this it can be seen that Pere Ode needs more publicity so as for people to be fully aware of the programme and also the programme should be spiced up to entertain people so as to get and sustain their interest to the programme.

4.4 Summary of research findings

From the data above, a total of the 300 respondents watch television in Ado Ekiti. The data also shows that television is a strong tool in cultural propagation and promotion. It was also

discovered that people have benefitted a lot from drama/cultural programmes on television stations, hence the data shows a large percentage of respondents supporting the continuation of cultural programmes such as Pere Ode on television. The data also shows that Pere Ode on EKTv is effective in teaching people about their culture through the various segments except for “So Suan Baa”(Is it a good idea) segment that needs to be improved on.

CHAPTER FIVE

SUMMARY, RECOMMENDATIONS AND CONCLUSION

5.1 Summary

The research work has addressed the state of cultural decadence and erosion of indigenous culture among indigenes and residents of Ado Ekiti. The study discovered that television serves as a tool for cultural propagation, preservation and promotion. It particularly discovered certain difficulties such as illiteracy, beliefs and gender equality facing television stations in the process of promoting culture.

Through the data gathered it was discovered that Pere Ode programme on EKTv is a very effective programme in cultural teaching and promotion. The respondents affirmed that Pere Ode teaches them about traditional beliefs, language use and behavioural patterns in Yoruba land. From the data gathered and analysed, three out of the four segments of Pere Ode are quite effective in cultural transformation while only So Suan Baa (Is it a good idea) segment needs to be improved upon by the producer of the programme.

5.2 Recommendations

Based on the findings of the research, it is therefore appropriate to suggest the following as recommendations:

- . Television stations across the station should create more cultural programmes such as Pere Ode in order to boost cultural promotion and transformation.
- . Media organisations should give free airtime in favour of indigenous Nigerian cultural programme.
- . Societies should allow transmission of their culture heritage through the television medium.
- . There should be critical selection of foreign culture on Nigeria television before transmission.
- . Producers should seek to enrich culture based programmes on Nigeria television stations.

5.3 Conclusion

This study has shown that television can effectively serve as a tool for social cultural transformation. Using Pere Ode on EKTv as case study, the researcher discovered that television has played a significant role in promoting and propagating culture among people in Ado Ekiti. Also people in Ado Ekiti identify with their Yoruba cultural beliefs, hence they suggested that

there should be continuous transmission of culture based programmes on television stations. It is against this backdrop that the researcher concludes that television stations in Nigeria should continue to serve as the custodian of people's indigenous culture.

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OTHER SOURCES

Interview with Mrs Christiana Ademulegun, producer of Pere Ode cultural programme on Ekiti State Television.

APPENDIX

QUESTIONNAIRE

DEAR RESPONDENT,

I am Alawode Stephen Oludamola a final year student of the Department of Theatre and Media Arts Federal University Oye Ekiti. I am carrying out a research on the "**use of television for cultural transformation using Pere Ode on EKTU as case study**".

You have been selected as one of the respondents; please read and answer the questions carefully. All information given will be treated confidentially and for research purpose only.

THANK YOU.

SECTION A

INSTRUCTION; kindly tick the option that best suits your response to the question

1. To what age group do you belong? (a) less than 25 years (b) 26-35years (c) 36-45years (d) 46 and above
2. What is your sex? (a) Male (b) female
3. Academic qualification (a) primary (b) secondary (c) tertiary (d) others, specify-----
4. Religion (a) Christian (b) Muslim (c) others, specify-----

SECTION B

1. How often do you watch television?
 - regularly () (b) rarely() (c) never()
2. What television station do you patronize more?
 - (a) EKTV () (b) NTA () (c) others, specify-----
3. What programmes do you watch on television?
 - (a) Music () (b) documentary () (c) news () (d) drama/cultural (e) others, specify----

4. If you watch drama/cultural programme which one is your favourite?

5. How often do you watch the drama/cultural programme?
 - (a) Regularly () (b) rarely () (c) not sure
6. Do you stand to benefit from cultural programme?
 - (a) Yes () (b) no ()
7. What do you benefit from the drama/cultural programme?
 - (a) Entertainment () (b) education () (c) information
8. In what specific ways do the drama/cultural programme influence your behavior?
 - (a) It makes me understand nature of human beings
 - (b) It teaches me history and culture
 - (c) I learn more about my society
 - (d) Others, specify-----
9. Will you support the transmission of more cultural programmes on television?
 - (a) Yes () (b) no ()

10. Give reasons for your response in question 9 above

11. Does transmission of cultural programmes contribute to national building?

(a) Yes () (b) no () (c) not sure

12. Does transmission of foreign programmes have negative effect on Nigerian Culture?

(a) Yes () (b) no () (c) not sure

13. Do you learn about your culture through the television?

(a) Yes () (b) no () (c) not sure

14. What other way or means do you learn about your culture?

(a) Through radio () (b) through discussion with people (c) through films (d) others, specify here-----

15. Television is good for promoting culture?

- Strongly agree() (b) Agree() (c) Not decided (d)Disagree (e)Strongly disagree

Section c

- Do you watch “**pere ode**” on EKTv

(a) Yes () (b) no ()

2. If no, why?

(a) Never heard of it () (b) not educative () (c) not entertaining (d) just don't know

3. If yes how regular?

(a) Very often () (b) often () (c) occasionally ()

4. To what extent has “**pere ode**” taught you about your culture?

- Very great extent () (b) Great extent () (c) Some extent () (d)Not at all ()

5. How satisfied are you with the transmission of “**pere ode**” on EKTv?

- Highly satisfied () (b) Very satisfied() (c)Satisfied() (d)Neutral()

6. How effective is “**pere ode**” in teaching people about their culture?

- Highly effective() (b) Effective() (c) Barely effective() (d)Not effective()

7. What segment of **pere ode** teach you about your culture most?

(a) aboba () (b) ikunlagba () (c) owe ati itumo () (d) sosunanbaa ()

8. What suggestions do you have for EKTU to improve on the transmission of “**pere ode**”?

Please specify,-----

