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PERCEPTION OF THE COVERAGE OF OPARA FESTIVAL AS A MEANS OF CULTURAL DEVELOPMENT AMONG IPE- AKOKO RESIDENTS OF ONDO STATE

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ABSTRACT

The aim of this study is identify the views of the Ipe Akoko residents on the Ondo State Radiovision Corporation (OSRC) coverage of the Opara Festival and ascertain the extent to which exposure to Opara Festival in Ipe Akoko on OSRC improve the quality of life of the people. In order to carry out the stated objectives, the researcher applied Development and cultural norms theories as the theoretical frameworks, while the survey research methods were used to carry out the study. Using questionnaire as the instrument of data collection, the study found out television serves as a tool for cultural propagation, preservation and promotion and that Opara Festival on OSRC is a very effective programme in cultural teaching and promotion. The study also found out that Opara Festival teaches them about traditional beliefs, language use and behavioural patterns in Yoruba land and that Opara Festival is quite effective in cultural transformation. The study however concluded that that television stations in Nigeria should continue to serve as the custodian of people's indigenous culture. It was therefore recommended that television stations across the station should create more cultural programmes such as Pere Ode in order to boost cultural promotion and transformation and that media organisations should give free airtime in favour of indigenous Nigerian cultural programme. Also, it that societies should allow transmission of their culture heritage through the television medium and that there should be critical selection of foreign culture on Nigeria television before transmission.

Keywords: Perception, OSRC Coverage, Opara Festival, Cultural Development, Ipe Akoko.

INTRODUCTION

Preserving the cultural heritage of a country contributes a great deal to its growth and national development. Cruz-Saco (2008 p.7) states that sustainable development cannot occur without the integration of the social, economic, political and cultural spheres of life. According to Bo (2010 p.1), the media are "cultural instruments which supply the cultural fare and shape the cultural experience of many people in the modern world".

Cultural festivals have become an important instrument for the sustainable development of territories. Authorities of different administrative levels (local, regional, and national) subsidize cultural events, like the *Opara Festival* in Ipe Akoko, Ondo State, to achieve various economic, social, and cultural objectives (UNESCO, 2018). There is a growing interest on the

part of governments to promote the internationalization of *Opara Festival* for several reasons, e.g., to achieve social cohesion and understanding of other cultures (diffusion, diversity, education, etc.), to foster artistic freedom; and for its possible impact on the economic sustainability of the performing arts, in the face of decreased public support (Boon, 2019).

The *Opara Festival* in Ipe Akoko, Ondo State is a week-long event use to celebrate the first born. The festival, which has been in existence from time immemorial, is one of the important cultural festival in the community. While the people of the area are poised to keep its flame burning in order to transmit it to the younger generation, the younger generation actually watches and observes its elders practicing the traditions as well as perform the various rites attached (Gbadamosi, 2018). *Opara Festival* in Ipe Akoko is celebrated with Chegba means beans cake popularly known and called akara in Yoruba land and this is synonymous with the celebration of first born in the land. The festival is celebrated by women who had successful delivery of the first born in Ipe and it abhors any woman who had still birth or aborted her first seed from participating in this yearly festival (Gbadamosi, 2018).

The television is believed to have the capacity which can cut through the barrier of illiteracy and is the overall development of the society. This perspective has been accepted by different authorities in mass communication, from the long standing traditional change, this suggest that radio and television are relevant in power distribution and watching over the extent at which the power is negatively or positively being impacted on the people. Television transmits ideas and information to the targeted audience. This shows that they are responsible for most adjustments in the behavioural patterns of the people in the society. As a channel of mass media, radio and television recognize their obligation to the society especially in the area of culture and promoting same value, *Opara Festival* in Ipe Akoko is inclusive. This study therefore sought to assess the perception of Ipe Akoko residents of the effectiveness of *OSRC* coverage of the *Opara Festival*.

Statement of the Problem

The broadcast of cultural related events or programmes in Nigeria is meant to be a channel through which the mass society experience culture; enhancing cultural learning by promoting and sustaining the moral and community life of the Nigerian people (Chioma, 2013). A study by Guanah and Dalung (2018) and Ibagere and Anyanwu (2015) show that Even with the provision of the NBC Code, broadcast stations in Nigeria (especially private owned) continue to focus more attention on foreign contents, while its local content such *Opara Festival* in Ipe Akoko feature a high level of hybridization – an infusion of western and Nigerian culture which do not necessarily compliment the culture of its audience. Chioma (2013) added that broadcast stations in Nigeria expose their audience to values contradictory to their culture.

However, Alawode (2015) study argued that the broadcast stations in Nigeria most especially the television station have devoted more time and resources to the coverage of cultural related events. These contradictory viewpoints raise major concern over the cultural mores and values that would be transmitted to the next generation of Nigerian youths who constitute the majority of broadcast audience, and are at risk of losing the basic crust 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 the views of the Ipe Akoko residents on the *OSRC* coverage of the *Opara Festival*. It explores how *OSRC* coverage have helped to promote norms and values within the Ipe Akoko society.

Objectives of the Study

1. To ascertain the extent to which *OSRC* broadcast *Opara Festival* in Ipe Akoko.
2. To determine the extent to which exposure to *Opara Festival* in Ipe Akoko on *OSRC* improve the quality of life of the people.
3. To establish the extent to which the coverage of *Opara Festival* in Ipe Akoko create awareness about preservation of indigenous Nigerian culture.
4. To find how Ipe Akoko resdients perceive the *Opara Festival* broadcast on *OSRC.*

LITERATURE REVIEW

Brief History of Opara Festival

Opara Festival is cultural festival of Ipe Akoko community in the Akoko South East Local Government Area of Ondo State. The festival is celebrated alongside Chegba Festival which also known as celebration of first is born (Gbadamosi, 2018).

The festival, which has been in existence from time immemorial, is one of the important cultural festivals in the community. While the people of the area are poised to keep its flame burning in order to transmit it to the younger generation, the younger generation actually watches and observes its elders practicing the traditions as well as perform the various rites attached (Gbadamosi, 2018).

Opara festival in Ipe Akoko is celebrated with beans cake popularly known and called akara in Yoruba land and this is synonymous with the celebration of first born in the land. The festival is celebrated by women who had successful delivery of the first born in Ipe and it abhors any woman who had still birth or aborted her first seed from participating in the yearly festival (Gbadamosi, 2018).

Tracing the origin of the festival, an octogenarian, Madam Victoria Adeola cited by Gbadamosi, (2018), said its remains one of the oldest cultural festivals and that is highly cherished and celebrated among the people of Ipe Akoko. According to her, the celebration of the first born in the land is usually preceded by a special dance by virgins in the land. She explained that these virgins would dance around the town and market place, some five days before the First born festival.

She added that the festival is the celebration of motherhood and it is specially designed for those who successfully delivered their first born. She explained that the celebration was designed to checkmate promiscuity among women in the land. She said "this festival was put in place to discourage immorality in the land. This is one of the reasons why we also celebrate our girls who are virgins and can proudly come out to publicly tell the world about their virginity."

Madam Adeola cited by Gbadamosi (2018) said apart from ladies who abort, any woman who lose her first born to sickness, or had still birth or diseases three months before cannot celebrate during the festival, adding "they are not allow to celebrate this festival. Those who abort their first issue are prevented from taking part in the festival as they have donated their first child to the toilet."

Concept of Culture

It is a way of life fashioned by a people in their collective endeavour to live and come to terms with their total environment. It is the sum of their art, their science and all the social institutions including their systems of belief and rituals. Shehu and Puke (2001) define culture as the whole body of knowledge, beliefs, arts, law, norms, moral, customs, values, habits and all other capabilities acquired by man as a member of society. In the same manner, Mkpa (2001) defines culture as the totality of a people's ways of life. Culture refers to the whole gamut of knowledge, beliefs, customs, traditions and skil1s that are available to members of a society. They are man-made designs, prescriptions and responses which are deliberately fashioned to guide all aspects of a people's life.

No country or nation is culture-free. It is one of the basic ingredients of a society. Culture is used to refer to all the activities of life whether these are social, physical, external or internal. Its material components include buildings, furniture, clothing, musical instruments and other tangible stuff. It is the sum total of all the tangible and intangible things including art and craft, customs and traditions, ideas, values, social and political norms and habits etc. Technology and development are also components of a culture. These two concepts are simultaneously cause and effect for each other and play a vital role in the transformation of a culture from tradition-oriented society to a modern one. And, this transformation happens due to the cultural industries; i.e., mass media (Bennett, 2012, p.31).

Culture is a human medium that translates and governs man's actions and gives meanings to what he does or consciously refrains from. It has roots in a Latin word 'colere', which means 'to build on, to cultivate, and to foster' (Dhal, 2000). The meanings of the Latin word apparently indicate that 'culture' is somehow opposite to 'nature' as 'culture' is built and cultivated while 'nature' has an intrinsic value. In other words, 'culture' is constructed while 'nature' is innate, and a society is the mix of 'culture' and 'nature'.

Man, by nature, is a cultural animal who prefers to live in a social system that has the attributes distinguishing it from other societies or social groups (Jalibi, 2014, p.14). This distinguished outlook of a society is due to its culture. As the human being is constantly destined for change in himself and his surroundings, such dynamism in the human nature keeps his culture on a constant change. This is evident from the fact that he is no more a creature of primitive or metal age, but of satellite and space age. During these ages all his efforts aimed at refining his life and surrounding, for which he invented and introduced many new things. These efforts resulted into the existence of societies that taught him to live in an orderly fashion and decorate his life with language, education, ideas, customs, habits, religion, manners, values, music, art, architecture and other artifacts. The manifestation of all these activities was given the name of 'culture'.

Rosengren (2013, p.319) contends that culture is the cognitive and evaluative framework within which human beings act, and feel. Watson (2003, p.49) gives a wider outlook in his definition by saying that 'culture is made up of language, history, tradition, climate, geography, art, socio-economic values and every nation sizes its current prosperity with the nature of its culture'. His understanding of the concept makes the culture of a society its peculiar identification – loss of culture, loss of identity.

Culture exists in the minds and habit patterns of the member of a society. It is invisible in the behaviour of individual as they are engaged in various forms of socially learned ways of doing things. Individuals may not be conscious of what they do and the way they do, but their behaviour is streamlined accordingly to the socially approved ways of society; hence, no deviance, and no cognitive dissonance. Reddi (2019, p.395) supports this premise and says that culture is the way of life of people, a composite of historical and living traditions, beliefs, values and practices, which are reflected in every mode of social behaviour.

Characteristics of Culture

Cultures are complex and multifaceted. As is apparent from the above discussions, cultures are complex "structures" that consist of a wide array of characteristics. The cultures of relationships or groups are relatively simple compared to those of organizations and, especially, societies. Edward Hall (1959, 1979) is one of the most significant contributors to the general understanding of the complexity of culture and the importance of communication to understanding and dealing with cultural differences at the societal level (Offor, 2006). According to Nwagbara and Umor (2012), "the Nigerian culture is a complex subject that involves more than music and dancing or arts in general. It encompasses the material and nonmaterial aspects of culture. The material includes the food, clothing etc. while the non-material includes philosophical and creative aspects". Culture is dynamic, it evolves and changes over time. Culture must adapt to the natural world (geographic location, available natural resources, and climate changes) and to human activities (invention, war etc) and they must evolve in order to survive.

Cultures are subjective. There is a tendency to assume that the elements of one's own cultures are logical and make good sense. It follows that if other cultures - whether of relationships, groups, organizations, or societies - look different, those differences are often considered to be negative, illogical, and sometimes nonsensical (Moore and Lewis, 2012). If, for example, an individual happens to be in a romantic relationship that is characterized by public displays of affection, that person might think that the behaviors of other people who have more reserved relational cultures may seem strange, even inappropriate. The person might wonder why a romantic couple would not be more open in displaying affection to one another in public. The individual might even be tempted to conclude that the "reserved" relationship lacks depth and intensity. This phenomenon is true in a variety of situations. People who are used to informal meetings of a group might think that adherence to formal meeting rules is strange and stilted (Moore and Lewis, 2012). Employees in an organization where suits are worn every day may react with cynicism and questioning when they enter an organization where casual attire is standard practice. Someone from a culture that permits one man to have only one wife may find it quite inappropriate that another culture allows one man to have multiple

wives (Moore and Lewis, 2012). With regard to culture, the tendency for many people is to equate "different" with "wrong," even though all cultural elements come about through essentially identical communication processes.

Cultures change over time. In fact, cultures are ever changing—though the change is sometimes very slow and imperceptible (Zaiţ, 2002). Many forces influence cultural change. As indicated above, cultures are created through communication, and it is also through communication between individuals that cultures change over time. Each person involved in a communication encounter brings the sum of his or her own experiences from other (past or present) culture memberships. In one sense, any encounter between individuals in new relationships, groups, organizations, or societies is an intercultural communication event, and these varying cultural encounters influence the individual and the cultures over time. Spencer-Oatey (2010) explains that travel and communication technologies greatly accelerate the movement of messages from one cultural context to another, and in small and large ways, cultures come to influence one another through communication. Phrases such as "melting pot," "world community," and "global village" speak to the inevitability of intercultural influence and change.

Cultures are largely invisible. Much of what characterizes cultures of relationships, groups, organizations, or societies is invisible to its members, much as the air is invisible to those who breathe it. Language, of course, is visible, as are greeting conventions, special symbols, places, and spaces. However, the special and defining meanings that these symbols, greetings, places, and spaces have for individuals in a culture are far less visible (Schein, 2004). For example, one can observe individuals kissing when they greet, but unless one has a good deal more cultural knowledge, it is difficult to determine what the behavior means in the context of the culture of their relationship, group, organization, or society. In other words, it is difficult to tell, without more cultural knowledge, if the kiss is a customary greeting among casual acquaintances or if such a greeting would be reserved for family members or lovers. As another example, beefsteak is thought of as an excellent food in some cultures (Schein, 2004). However, if one were a vegetarian or a member of a culture where the cow is sacred, that same steak would have an entirely different cultural meaning.

Broadcasting in Nigeria: An Overview

Broadcasting is the distribution of audio and video contents to a dispersed audience. It is the disseminations of information to a large heterogeneous audience who receive the information simultaneously (Chioma, 2014). The National Open University of Nigeria (2006, p. 2) in Chioma (2014) defines broadcasting as dissemination of information through an entirely electronic means of encoding and decoding communication messages. Also Folarin (2000) as cited by Kuewumi (2009, p.139) defines broadcasting as the planned provision of information, education and entertainment to a large and heterogeneous audience through two major media of mass communication of the radio or television. According to Onabajo (2000, p.2), broadcast audiences are able to access broadcast messages on the radio and television through their receivers which help in decoding such information.

Radio and television broadcast media perform an indispensable role in the development of any nation. It is unique role of information dissemination is likened to be the bedrock for meaningful development in any human society (Chioma, 2014). Onabajo (2000, p.3), states that the broadcast media report and interpret information about the society unit, highlighting its successes and failures, as well as its norms and values. It also provides cultural guidelines that help to teach the citizens how to live, how to behave and what is expected of them through various program contents.

Chioma (2014) explained that traditional broadcasting began through radio and television electronic media, but with the intervention of globalization broadcasting has moved beyond these traditional media to a broader spectrum of direct satellite broadcasting, and webcasting (internet facilitated broadcasting) whereby broadcast messages can be sent to an even more heterogeneous international audience. Onabajo (2000, p. 9) explains that:

> Radio and television broadcasting in Nigeria have reached many different levels of development. What began as a mere rudimentary, experimental monitoring media in Nigeria has over the years spread its tentacles beyond the local airwave, sending broadcast messages to its international audiences through direct satellite broadcasting.

The development of the Nigerian broadcast industry is one saddled with diverse challenges. The industry has come a long way and have gone through a lot of changes, in trying to keep pace with the intricacies of an ever-changing society. Udomisor (2013, p.4) describing the state of broadcasting in Nigerian states that it is a complex warren of interconnecting global and local media relations that affect content that in turn, affects political, social and cultural issues'.

The advent of broadcasting (radio broadcasting) in Nigeria by its colonial masters in the 1930s marked the beginning of the challenges of the industry as it was introduced to execute political propaganda agenda. This trend led to the establishment of television broadcasting much later by indigenous Nigerian leaders and tens of decades later, the industry still battles with numerous challenges (Chioma, 2014).

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 in Abuja, it was there that the cultural heritage of different ethnic groups in Nigeria were 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 by11:35 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.

Theoretical Framework

According to Wikispaces (2016), cultural norms are the shared, sanctioned, and integrated systems of beliefs and practices that are passed down through generations and which characterize a cultural group. Anaeto, Onabanjo and Osifeso (2001) say the Cultural Norms theory is also categorized under the socialization 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 (Folarin, 1998).

The basic tenet of this theory is that the media deliberately emphasis and reinforce certain cultural norms (beliefs, perceptions, behaviours and values) through messages aired to the

audience. Adler, Rodman, and Sevigny (2008) report that, while discussing the cultural norms theory in 1970, Melvin DeFleur, a professor and scholar in the field of communications, suggests that the mass media selectively present and emphasise certain contemporary ideas or values and influences norms by reinforcing or changing them. Cultural norm theorists are said to argue that television programmes presenting an active lifestyle for older people can change the attitudes of viewers in that direction. Fundamentally, the cultural norms theory opines that a person's behaviour is usually guided by the individual's perception of cultural norms while the mass media, through selective presentation and emphasis, establish audience impressions of such common cultural norms (Igbinoba, 2012). That is to say there is the tendency for susceptible people to imitate any behavioural patterns they get from the media whether they are good or bad. The fact is that cultural norms portrayed by certain media could encourage or discourage exposure.

This tends to agree with the findings of Marghalini, Palmgreen and Boyd (2005) that Saudis avoid foreign satellite television channels because such channels have strong Western flavour and values, beliefs and practices that clash with the tenets of Islam. The theory portrays that, through selective presentation and tendentious emphasis on certain themes, as it is tenable with priming under the agenda setting theory, the mass media create the impression among their audiences that such themes were part of the structure or clearly defined cultural norms of society (Folarin, 1998). DeFleur and Cronin (2010) believe the cultural norms theory provided the foundation for the more comprehensive social expectations theory, just as DeFleur and Ball-Rokeach (2005) also suggest that the cultural norms theory provides the foundation for the more comprehensive social learning theory.

This theory is relevant to this study because it reveals the capacity the media have to cause people to embrace our culture with the way they present culture stories; this this can be achieved by emphasising the good aspects of our culture, and giving prime placement to culture stories in the media. When these are done they will go a long way to make people adopt, practice, and sustain our culture.

Methodology

The study adopted the survey quantitative research design. The population of this study was the residents of Ipe Akoko, Ondo state. According to National Population Census (2006), Ipe Akoko has 15,430 residents. The researcher adopted Taro Yamane sampling formula to select 390 respondents for the study. The available sampling technique was dimmed suitable for the study. This technique is used because it is based on the convenience of the researcher whereby she picks and selects only elements or subjects that are available during field works. Sampling allows one to study a workable number of cases from a large group to get findings that are relevant to all members of the group. That is; a manageable portion of the general population. A 80% response rate was recorded as the research instrument was retrieved from the each respondent immediately after it was filled. The data from the responses to the questionnaire was analyzed using the Statistical Product and Service Solutions (SPSS), while the result has been presented and discussed aided by descriptive statistical tool of pie chart.

Data Presentation and Analysis

The questionnaire used for this paper was divided into two parts. The first part contained questions designed to elicit responses on the demographic characteristics of the respondents. The other part of the questionnaire contained structured and unstructured questions used to get the opinions of the respondents on the subject matter of the study.

Table 1 ***showing how often OSRC*** **television broadcast** ***Opara*** **festival**

VARIABLE	FREQUENCY	PERCENTAGE
Yearly	239	77%
Rarely	73	23%
Never	-	-
Total	312	100%

Source: field survey, 2022.

The table shows that majority of the respondents 239 (77%) admitted that *OSRC* broadcast *Opara Festival* every year, while 73 (23%) respondents admitted that *OSRC* rarely broadcast *Opara Festival.*

Table 2 ***showing how OSRC*** **television broadcast** ***Opara*** **festival**

VARIABLE	FREQUENCY	PERCENTAGE
Music	34	11%
Documentary	49	13%
News	132	42%
Drama/ Cultural Show	66	21%
Others	31	10%
Total	312	100%

Source: field survey, 2022.

The table shows that 34 (11%) respondents admitted that *OSRC* broadcast *Opara Festival* as music, 49 (13%) respondents admitted that *OSRC* broadcast *Opara Festival* as documentary, 132 (42%) respondents admitted that *OSRC* broadcast *Opara Festival* as news, 66 (21%) respondents admitted that *OSRC* broadcast *Opara Festival* as drama/cultural show, while 31 (10%) respondents admitted that OSRC broadcast *OSRC Opara Festival* in other forms such as Ewi.

Table 3: showing what the respondents stand to benefit from the broadcast of *Opara Festival*

VARIABLE	FREQUENCY	PERCENTAGE
Entertainment	116	37%
Education	109	35%
Information	87	28%
Total	312	100

Source: field survey, 2022

The data presented showed that 116 (37%) respondents admitted that they stand to benefit entertainment from the broadcast of *Opara Festival* on OSRC, 109 (35%) respondents admitted that they stand to benefit education from the broadcast of *Opara Festival* on OSRC while 87 (28%) respondents admitted that they stand to benefit information from the broadcast of *Opara Festival* on OSRC.

Table 4: showing specific ways *Opara Festival* has benefitted the respondents

VARIABLE	FREQUENCY	PERCENTAGE
It makes me understand nature of human beings	42	13%
It teaches me history and culture	195	53%
I learn more about my society	75	24%
Total	312	100

Source: field survey, 2022

The data presented in the table 12 above showed that 42 (13%) respondents admitted that the broadcast of *Opara Festival* on OSRC has makes them understand nature of human beings, 195 (53%) respondents admitted that the broadcast of *Opara Festival* on OSRC has thought them about history and culture of the land while 75 (24%) respondents admitted that they learnt more about my society on the broadcast of *Opara Festival* on OSRC.

Table 5: extent to which Opara festival broadcast on OSRC has taught the respondents about preservation of their culture

VARIABLE	FREQUENCY	PERCENTAGE
Very great extent	79	25%
Great extent	66	21%
Some extent	167	54%
Not at all	-	-
Total	312	100

Source: field survey, 2022

The data presented in the table 14 above showed that 79 (25%) respondents admitted that *Opara Festival* broadcast on OSRC has taught the respondents about preservation of their culture to a very great extent, 66 (21%) respondents admitted that *Opara Festival* broadcast on OSRC has taught the respondents about preservation of their culture to a great extent while 167 (54%) respondents admitted that *Opara Festival* broadcast on OSRC has taught the respondents about preservation of their culture to some extent.

Table 6: showing the respondents level of satisfaction to cultural awareness created by *Opara Festival* broadcast on OSRC

VARIABLE	FREQUENCY	PERCENTAGE
Highly satisfied	83	27%
Very satisfied	128	41%
Satisfied	65	21%
Neutral	36	12%
Total	312	100

Source: field survey, 2022

The data presented showed that 83 (27%) respondents admitted that they are highly satisfied with the level of cultural awareness created by *Opara Festival* broadcast on OSRC, 128 (41%) respondents admitted that they are very satisfied with the level of cultural awareness created by *Opara Festival* broadcast on OSRC, 65 (21%) respondents admitted that they are satisfied with the level of cultural awareness created by *Opara Festival* broadcast on OSRC while 36 (12%) respondents admitted that they are neutral with the level of cultural awareness created by *Opara Festival* broadcast on OSRC.

Table 7: showing how the respondents assess the broadcast of the programme on *OSRC*

VARIABLE	FREQUENCY	PERCENTAGE
Very good	219	70%
Not so good	76	25%
Indifferent	17	5%
Total	312	100

Source: field survey, 2022

The data presented showed that 219 (70%) respondents assess the broadcast of *Opara Festival* broadcast on OSRC as very good, 76 (25%) respondents assess the broadcast of Opara Festival broadcast on OSRC as not so good, while 17 (1%) respondents are indifferent in their assessment of *Opara Festival* broadcast on OSRC.

Table 8: showing if the broadcast of the programme on *OSRC* appeal to the respondents

VARIABLE	FREQUENCY	PERCENTAGE
Yes	297	95%
No	15	5%
Indifferent	-	-
Total	312	100

Source: field survey, 2022

The data presented showed that 297 (95%) respondents admitted that the broadcast of the programme on *OSRC* appeal to them, 15 (5%) respondents the broadcast of the programme on *OSRC* do not appeal to them, while none of the respondents are indifferent.

Discussion of Findings

The data presented show that respondents 100% admitted that they watch OSRC TV. The outcome also shows that majority of the respondents admitted that they watch *OSRC* twice a

week. The outcome indicate that majority of the respondents admitted that *OSRC* broadcast *Opara Festival* every year. Also, the respondents admitted that *OSRC* broadcast *Opara Festival* as news and drama/cultural show. This is in line with Sado (2007) findings that Television is the principal medium for obtaining visual entertainment and information which are presented through various programme genres such as: News, Sports, Documentary, Interviews, Drama, Music, etcetera. It establishes a direct relationship which presents particular sets, values and attitudes to its mass audience. Also, Kinzt (2007) study shows that deliberate design of local content to reflect "western formula models" through a hybridization of indigenous values and foreign values. Often times, there is a contradiction in the mix of these cultural values, which contradicts Nigerian culture.

The respondents admitted that they stand to benefit from the broadcast of *Opara Festival* on OSRC. The respondents admitted that they stand to benefit entertainment, education and information from the broadcast of *Opara Festival* on OSRC. Also majority of the respondents (53%) admitted that the broadcast of *Opara Festival* on OSRC has thought them about history and culture of the land. The outcome shows that all the 312 (100%) respondents admitted that they support the transmission of more cultural programmes on *OSRC*. Majority of the respondents admitted that *Opara Festival* broadcast on OSRC has taught the respondents about preservation of their culture to some extent. The table 15 shows that majority of the respondents admitted that they are very satisfied with the level of cultural awareness created by *Opara Festival* broadcast on OSRC. 41% of the respondents admitted that *Opara Festival* broadcast on OSRC is highly effective in teaching people about their culture.

Corroborating with the submission of Nweke (2010) which says 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, the finding shows that television 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.

The outcome shows that that 70% of the respondents assess the broadcast of *Opara Festival* broadcast on OSRC as very good. Majority of the respondents admitted that the broadcast of the programme on *OSRC* appeal to them. The table 19 shows that all the 312 (100%) respondents admitted that the broadcast of the programme on *OSRC* has affected them behaviourally.

Calhoun *et al* (2007), is of the view that culture is the more or less integrated way of thinking, understanding, evaluating, and communicating that makes possible a shared way of life. In this definition, communication is emphasized as a functional tool that makes culture possible.

This brings us to the question, what is communication? Most of our working hours are spent communicating either directly or indirectly with each other. If we are not actually transmitting or receiving messages in the form of speeches either amongst a group of family members, friends, in the classroom or in the office, factory or shop, we may be listening to the radio, watching television, reading newspapers or books, or writing down the ideas that we want to pass on to someone else. The word communication derives from a Latin word communis which means commonness. Thus, it is the establishment of commonness or oneness of thought between a sender and a receiver (Schramm, 1955 cited in Tsebee, 2011). In agreement, Koontz and Weihrich (2008) defined communication as the transfer of information from the sender to the receiver with the information being understood by the receiver. Otobo (2008) defines communication as the process of transmitting ideas or thoughts from one person to another for the purpose of creating understanding in the thinking of the recipient of the communication.

In a nutshell, communication is the exchange of information between two or more people for the purpose of transmitting ideas, meanings, thoughts and influence in the pursuit of common objectives. Communication is about the mediums of relationship between people, including symbols (that is, anything that carries a particular meaning recognized by people who share a culture) and language which has been widely described as the key to the world of culture. Language is simply a system of symbols that allows people to communicate with one another. Language not only allows communication between people but also ensures the continuity of culture. It is a cultural heritage and the key to culture transmission, the process by which one generation passes culture to the next. Language is the key that unlocks centuries of accumulated wisdom. Every society transmits culture through speech; a process sociologists call the oral cultural tradition. Language as a form of communication cannot be over-emphasized.

Conclusion

This study has shown that television can effectively serve as a tool for social cultural transformation. Using *Opara Festival* on *OSRC* as case study, the researcher discovered that television has played a significant role in promoting and propagating culture among people in Ipe Akoko. Also people in Ipe Akoko 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.

Recommendations

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

1. Television stations across the station should create more cultural programmes such as Pere Ode in order to boost cultural promotion and transformation.
2. Media organisations should give free airtime in favour of indigenous Nigerian cultural programme.
3. Societies should allow transmission of their culture heritage through the television medium.

4. There should be critical selection of foreign culture on Nigeria television before transmission.
5. Producers should seek to enrich culture based programmes on Nigeria television stations.

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