**ROLE OF PROPAGATING YORUBA CULTURE**

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**ABSTRACT**

Nigeria has three major tribes of which Yoruba is one of them. It is important to state that Yoruba as a tribe is also a language spoken by more than thirty million Nigerians. The language cuts across Nigeria to the neighboring countries like Benin republic and Sudan. The Yoruba culture is one of the most celebrated in the country and is welcoming to anyone that cares. The Yoruba culture is being propagated by its indigenes but needs more promotion; more especially for in this technological age. The radio is a medium of communication. It cuts across regions and states. In this project, we examined the role of radio in propagating the Yoruba culture. The study discovered that it is possible for the radio to help promote the Yoruba culture, also, the study highlights the various ways through which the culture can be promoted.

**CHAPTER ONE**

**INTRODUCTION**

**1.1 Background to the Study**

 Culture entails peoples’ way of life. Culture refers to the cumulative deposit of knowledge, experience, belief, values, attitudes meanings, hierarchies, religion, notion of time, roles, concept of the universe, and material objects, possessions acquired by a group of people in the course of generation through individual and groups striving. Culture is the system of knowledge shared by a relative large group of people. Culture is communication and communication is culture, culture according to Aguene (2003) is “all the qualities which group mend together and distinguish them from the rest of the animal kingdom. Lawal, A.T. (2000) quoted Edward Tylor who defines culture “as that complex whole of man’s acquisition of knowledge, beliefs, art, morals, custom and any other capabilities and ability acquired by man as a member of the society” the above definitions shows that culture is what distinguishes human from animals. Also culture gives the identity of a particular group of people, because through a given peoples culture, one can easily point out where his fellow man came from just as pointed out in the word. Culture is the total way of life of a people, culture can also be defined as the identity through which a particular set of people are identified. Irrespective of the high level of civilization or modernization or low level of civilization every society has its totality way of life, that is simply refers to as culture. This pattern or way of life is carried on from one generation to another. It is technically and naturally impacted on to the young one’s through various agent of socialization of which mass media (radio) is one. Radio plays an important role on the Nigeria culture compared to all other media of mass communication. This is because of the incomparable characteristics it possess. Radio is more portable and it can be carried to almost every place such as room, kitchen, toilet, office, market even on the farm land. This era also make radio more portable and relatively cheap has almost all the mobile phones now come with radio features that make cultural programme available to people. Radio also has the widest coverage compared to all other media. It is the most common among the literates and illiterates in the society, as a result of its simplicity in language, and ability to communicate in various languages in society like Nigeria. Radio programmes come in Hausa, Igbo and Yoruba, and all forms of local languages.

 Some of the cultural orientated programmes on radio include but not limited to discussion programme, talk show, quiz/debate, personality interview, live coverage of carnival such as Abuja Carnival, Lagos Carnival, Oluyole carnival Ibadan, tourism and traditional festival like Osun Osogbo, Eyo festival in Lagos, Crown Festival in Ojo town Osun state and Ifon Osun, Obalufon Festival in Ido-Osun, Sango festival in Ede, Olojo festival in Ile-Ife, New yam festival. Ikiriji War Camp Site, Obatala festival etc. other aspect given prominence attention is dressing, hair style, greeting, music, arts and dying, foods and drinks etc. It is against this backdrop that the research examines the role of radio in propagating Yoruba culture.

**1.2 Statement of the problem**

Yorùbá is a tonal language spoken natively by about thirty million people in Nigeria and in the neighboring countries of the Republic of Benin and Togo. In Nigeria, Yorùbá speakers reside in the Southwest region in states such as Oyo, Ogun, Osun, Ondo, Ekiti, Lagos, Kogi and Kwara states. Yorùbá is a Kwa language, which belongs to the Yoruboid group under the Niger-Congo phylum. It has three basic but significant tones. One of the effects of the large number of Yorùbá speakers and their geographic spread is the emergence of geography-bound linguistic variations. Yorùbá is a dialect continuum including several distinct dialects (Bamgbose (1966)). Estimates of the total number of Yorùbá dialects vary from twelve to twenty-six (Ojo (1977), Adetugbo (1982), Oyelaran (1970, 1992), Mustapha (1987), Ojo (2001).
 The differences inherent in these dialects are marked in the areas of pronunciation, grammatical structure and vocabulary. There are other dialects found all over West Africa. In the Republic of Benin, Yorùbá dialects include Ketu, Nago, Ije, Ajase, Idaitsa, Tsabe; while Ana and Itsa are two of the dialects found in Togo. Some Yorùbá dialects are also found in the African Diaspora, especially the Caribbean. The dialect of Yorùbá used in Brazil is called Nago, while the one used in Cuba is referred to as Lucumi. It is however possible to classify Yorùbá dialectal forms, found in Nigeria, into five regional groupings: North-West Yorùbá (NWY); North Eastern Yorùbá (NEY); Central Yorùbá (CY); South-West Yorùbá (SWY); South-East Yorùbá (SEY). The Yoruba culture in this technological age needs to be upheld by its indigenes and neighbors. The radio is seen as a technological medium of disseminating information. The radio can reach a large number of people who ordinary cannot at the same time. Thus the radio can help to propagate the Yoruba culture. It is against this premise that this study is undertaken to examine the role of radio in propagating the culture of Yoruba.

**1.3 Objectives of the Study**

The following objectives forms the focus of this study:

* Is radio one of the right medium for propagating the Yoruba culture?
* How can the radio propagate the Yoruba culture?
* How can organizations maximize the role of radio in promoting the Yoruba culture?

**1.4 Research Hypotheses**

H0: The Radio is not the right medium for propagating the Yoruba culture.

H0: There are no ways on how the radio can promote the culture of the Yoruba.

H0: Organization cannot maximize the role of radio in promoting the Yoruba culture.

**1.5 Significance of the study**

The study will help create awareness on the culture of Yoruba to both the indigenes and non-indigenes of the Yoruba tribe. Furthermore, the study will serve as a reference tool for further research. The study is finally a contribution to academic work.

**1.6 Scope and Limitation of study**

The study covers the role of radio in promoting the Yoruba culture. It highlights the possibility of propagating the culture and the various ways through which it can be done. The study is limited to the Yoruba tribe and does not include other tribes. Furthermore, the study largely highlights the radio as a major means of propagating the Yoruba culture and not other forms of medium of information.

**1.7 Definition of Terms**

**Radio:** the transmission and reception of electromagnetic waves of radio frequency, especially those carrying sound messages. It is the activity or industry of broadcasting sound programmes to the public.

**Propagating:** to cause to spread out and affect a greater number or greater area: extend, to foster growing knowledge of, familiarity with, or acceptance of (something, such as an idea or belief)

**Culture:** the arts and other manifestations of human intellectual achievement regarded collectively.

**1.8 Organization of the study**

The study is divided into five chapters. Chapter one deals with the study’s introduction and gives a background to the study. Chapter two reviews related and relevant literature. The chapter three gives the research methodology while the chapter four gives the study’s analysis and interpretation of data. The study concludes with chapter five which deals on the summary, conclusion and recommendation.

**CHAPTER TWO**

**REVIEW OF RELATED AND RELEVANT LITERATURE**

**2.1 Introduction**

Information is very important in any society it is a veritable tool in the realization of individual, corporate and societal objectives or goal. Goldfrab (2006) opined that information is a valuable resource required in any society; thus acquiring and using information are critical and important activities. Users of information use it for different reasons. Some use it for health; others use it for advancement in knowledge, others for politics. Issa (1997) cited Muhammed, (1994) opined that it is a vital resource which provides impetus for a nation social, cultural, spiritual, political, economic, scientific and technological advancement greater socio-political equity; efficient governance, power and fellowship. Thus, one can rightly infer from above that information has always played an important role in human life; hence a basic human need.

**BRIEF HISTORY OF RADIO IN NIGERIA**

Radio started in Nigeria with the introduction of the Radio Distribution in the year 1933 in Lagos by the British colonial government under the Department of Post and Telegraphs (P&T). The Radio Distribution system, (RDS) was a reception base for the British Broadcasting Corporation and a relay station, through wire systems with loudspeakers at the listening end. In 1935, the Radio Distribution System was changed to Radio Diffusion System with the aim of spreading the efforts of the Britain and her allies during the Second World War through the BBC. The Ibadan station was commissioned in 1939, followed by the Kano station in 1944. Later a re-appraisal of radio broadcast objectives gave birth to the establishment in 1950 of the Nigerian Broadcasting Service (NBS).

The NBS began broadcast in Lagos, Ibadan, Kaduna, Kano and Enugu on shortwave and medium wave transmitters. Through a bill by the House of Representatives, the Nigerian Broadcasting Corporation (NBC) was established in 1956. The NBC took up the responsibilities of radio broadcast in Nigeria. The Federal Radio Corporation of Nigeria (FRCN) was established in 1978. The Voice of Nigeria (VON) which served as the external service was established in 1990. With the creation of more states and each state wanting to propagate its people and culture, the place for radio broadcast began in Nigeria and has spread fast across the length and breadth of the nation. Each state owns and operates at least one radio station. In Ekiti state, Ado-Ekiti is the State capital can boast of two radio corporation station namely Broadcasting Corporation of Ekiti State established in 1997 and Progress FM Ilokun, Ado-Ekiti established in 2003. (Udomisor, 2013 and BSES, 1998) Transistor radio was the premier channel of information communication. It has been in use several decades before the invention of other information communication channels. Its existence could be dated back to the twentieth century. Wikipedia (2012) asserted that a transistor is a semi-conductor device with at least these terminals per connection to an electric circuit. The first patent for the field effect principle was filed in Canada by Austrian Hungarian Physicist Julius Edigar Lilienfeld on October, 22, 1925. Lilienfeld (1925) opined that the invention of the transistor was filed in 1925 but Lilienfield published no research articles about his devices and his work was ignored by industry. Tracing the historical development of radio from distribution system to radio diffusion or radio fusssion and transistor radio dry cell battery was the only source of power and its radio batteries are very cheap and readily available even in the most remote areas of Nigeria but now digital radio had replaced the transistor radio. However, black and white television was invented and source of power is electricity or via a generating set. It consumes a high electric voltage. As civilization unfolds, the technological development has transform black and white into coloured digital television. Luppa (1997) asserted that anything digital exists because we are able to reduce it to components that are either ones or zeros (10101010) computer works became every piece of information that exists in them has already been translated into sets of ones and zeros. Unfortunately, from a television broadcast point of view, making the move to digital television means replacing every single piece of analogue functioning broadcasting equipment to digital which may be very expensive. Anifowose (2013) asserted that communication involves the process by which information and understanding are transferred from one person to another. It is the basis for all human interaction for all group functioning. Radio remains a medium in development communication usually employed by the development officers or experts for the dissemination of relevant development messages, especially for rural audience. He further argued that radio can be multi-faceted as among other things, it can serve to pass messages, improve the capability of calling upon and organizing groups and organizations, enlarge the forum for social dialogue, provide effective capability building of the community to raise awareness and knowledge of community issues, bring the people’s voice to the higher level of their political structure and mobilize community to tackle issues. Radio ranked as the most popular means of disseminating information, regardless of the continent. It is very appealing because of some distinguishing features of interactivity, its capacity to provoke dialogue and to solicit the participation of local population with lower production costs and extreme versatility. Omenesa (1997) observed that radio programmes are usually timely and capable of extending messages to the audience no matter where they may be as long as they have a receiver with adequate supply of power. The absence of such facilities as road, light and water are no hindrance to radio. Similarly, such obstacles as difficult topography, distance, time and socio-political exigencies do not hinder the performance of radio. He further observed, that illiteracy is no barrier to radio messages since such messages can be passed in the audience own language. Another advantage of radio programme is that it can be done almost anywhere through the use of a tape recorder (Nwuzor, 2000). Radio lends itself just as well to rapid interventions as to the broadcasting of in-depth reports and is just suitable for the dissemination of information as it is for entertainment and for educational purposes. In a study was carried out by Ariyo et. al (2013) on the role of mass media in the dissemination of agricultural technologies among Farmers in Kaduna North Local Government Area of Kaduna State revealed that the respondents have different degree of accessibility to radio, television, telephone, Internet, and newspaper/ bulletin. Radio was found to be more accessible (46.3%) and also the major source (60.19%) of agricultural technologies to the farmers. The study further revealed that 90.7% of the respondents affirms that mass media is effective in the dissemination of agricultural technologies while 9.3% saw mass media as not effective. Advancement in Information and communication technology has made information dissemination easier and faster than what we use to know in the past.

Computer technology and the invention of internet make it possible for people irrespective of their geographic location able to communicate and interact with one another through internet call, teleconferencing and instant messaging facilities. Development of web 2.0 technology has promoted social interaction and information dissemination among the people through the use of social network sites like facebook, twitter, google+, 2go, library2.0 e.t.c. people use this media to disseminate information among themselves.

**Radio in the post-independence era**

As of March 1, 1960, the Ministry of Information was replaced by the Ministry of the Interior and of Radio Broadcasting. Two years later, the information component was placed under an autonomous ministry. This change led to the birth of national and international channels of Radio Nigeria, at a time when the enabling act No. 6524 of February 9, 1965 consolidated the monopoly of State-run radio in broadcasting and information dissemination. With the advent of television, national radio broadcasting came under the purview6 of the Office of Radio and Television Broadcasting of Nigeria (ORTS). Article 3 of this law sets forth the State’s monopoly in the following terms: public dissemination throughout the national territory in the form of radio or television broadcasting, constitutes a State monopoly assigned to ORTS. The establishment of the Office of Radio and Television Broadcasting of Nigeria (ORTS), which followed the creation of national television in 1973, began a period of major change for Nigeria radio: At the institutional level, the State monopoly over radio and television was consolidated and strengthened, acquiring the status of state media; and at the sociocultural level, audiovisual information became a new component in the audience environment, with a consequent disruption of cultural habits and practices.

**CHARACTERISTICS OF RADIO**

Unlike the live medium of the stage, where there are live performers (speaker, actor, etc.) and I live audience, radio is a 'sightless' or a 'viewless' medium. In radio, the performer does not see hidher audience (called listener) and the listeners cannot see the performer, the talker, the actor, etc That is why radio is sometimes called the blind medium (Vel Geilgud, BBC Drama Chief, 1952). Since it is a blind or sightless medium, the performer (announcer, newsreader, discussant, narrator, etc.) has to creatively conjure up images of higher listeners. The listeners too have to imagine the performance creatively. But the performer must spark off the imagination of the listeners with expressive performance or communication. Here are some important characteristics of radio: L

**Medium of Sound and Voice**

It is an exclusive medium of the sound. It is an aural or auditory medium, a medium of the ear. There are three major elements of a radio broadcast: spoken-word, music and sound effects. They are all sounds carried on the air waves to the listener. To be acceptable, all these sounds must be pleasant and expressive for the ears. They must be artistically integrated or mixed to provoke the imagination of the listener, otherwise, the intention of the broadcast would be defeated.

**Radio is a medium of the voice.**

The performer can use only higher voice in a broadcast. The producer mixes voice with music and sound effects, but it does not mean that a broadcaster, say, an actor, has only to learn a few tricks of the voice. An actor, using only vocal tricks, would soon start sounding untruthful to the listener as a radio listener has a highly developed sound sense. It has been correctly said that an actor or any other performer must broadcast with hidher mind. For example, an actor is not wearing any costume or make-up; there is no scenery or properties. Neither she nor the co-actors are seen by the listener. So she must imaginatively give cues or intimations only through histher expressive voice.

**Link between Speaker and Listeners**

Microphone is the instrument through which a radio broadcaster speaks to the listeners. And, microphone is a devilish precision instrument (G.B.Shaw, 1925). It is a hi-fi (high fidelity or faithful) instrument that catches the softest sigh, the minutest shade of the voice, the tiniest rustle of the paper. It exposes all vocal lies or untruth expressions. It amplifies even the feeblest hiss or a sob. Microphone will tell all, the truth from a lie hence only truthful vocal expressions can go well with the ear of the listeners. Because of these characteristics of the microphone, broadcaster must speak into the mike as if the listeners are sitting by his side. She must not speak like a stage performer who has to reach out to the last man in the last row. The stage performer has to project oneself because the auditorium diminishes the voice and body. But the radio performer must project 'inwards' because the microphone amplifies or magnifies the voice.

**Intimate Medium**

Radio is an intimate medium. The broadcaster must imagine the listeners sitting by his side, shoulder to shoulder. To the listeners, it sounds as if the broadcaster is speaking from within the sound box, the radio set or the transistor for each listener individually. Radio being an intimate medium, the best subjects for radio broadcasts are those which intimately concern the listener like the personal, the private and the innermost feelings. Intimate subjects are especially relevant to good radio drama and intimate style of acting is especially relevant to the radio. The manner of expressing or articulating the words must also be intimate because the condition in which broadcasts are received are very informal. May be one or two or three listeners are sitting by the fireside or in bed or moving about the house, or engaged in some activities. The communication must be informal and intimate. The broadcaster must build an instant equation or rapport with the listener. If she does not find the show or the broadcast interesting enough for the first two or three minutes, s/he will switch off the broadcast. The rule of the oil industry applies here: if you cannot drill in the first two minutes, stop boring. Hence, a talk, a discussion, a documentary, a feature, or a docu-drama, etc., must get into the subject informally, intimately and interestingly right at the start.

**Mobile Medium**

Radio is a mobile medium. You can have it at home, take it to the picnic resort, listen to it while driving, have it on land or under the sea, in public or in private, hence, it is a convenient medium. It can accompany you and entertain you anywhere as a never-failing companion. It does not follow the three unities of time, place and action as prescribed by Aristotle, more than two thousand years ago, for dramatic communication. Stage drama may, even now, respect these unities because of the obvious limitations of the stage media. But radio drama, which is drama of the mind, may hop from any period or place to any other period or place. Because the radio player performs on the canvas of the listener's mind and the mind, truthfully sparked off by the player, can construct any period, any place. The subjects that the stage can never dream of dramatizing (for example, going centuries back and, then, suddenly switching over to the present, tasting the atmosphere of, say, hell or heaven, going under the ground or the sea or to remote comers of the globe etc.) can be very well dramatized on the radio.

**Quick and Inexpensive Medium**

Radio is a medium of immediacy. It can report the events almost instantly, as they are 1 happening, hence, it is a medium of the "here and now". It is the radio which can be the first to report the happenings while TV crew would take some time to reach the spot. Radio: A Medium of Mass Communication From the production angle also, radio is a quicker medium than television. For example, it requires a performer and a producer who may also be a recordist and an 'effects' person. As 1 against thls, a TV production (tele-production) would require a costumes person, a make-up I person, two or three cameras and cameramen, a dolly man to assist the cameraman in moving I the cameras, a scene designer, a carpenter, several lights and light men, several monitoring I sets, engineers, a producer, a performer, etc. The cost of radio production is much less than that of TV production. Since the cost and time required to produce a programme are much less, radio can produce a wide variety of programmes. It can also afford to experiment with new and innovative programmes. It costs much less to set up a radio station as compared to a TV station. Not only the capital: cost, but recurring expenses to run a radio service are far less. A large number of people can afford a radio set but not a TV set.

**Medium with Limitations**

Radio has a plethora of limitations as well. The foremost limitation of radio is that it entirely depends on the sense of hearing. Broadcast is not reinforced by the powerful medium of sight. Comprehension and assimilation, therefore, require more efforts. For instance, it is almost impossible to convey the beauty or finer points of works of art such as paintings, sculptures or intricate handicrafts merely by trying to describe them. Then, suppose there has been a major disaster somewhere - say an earthquake or a war, the extent of damage, the hardship being faced by the people are instantly clear on television. On radio, one has to use one's imagination after listening to other accounts. By the same token, take a cricket, football or a tennis match. On TV, one does not even need a commentator, whereas on ram0 a commentator and a few sound effects are essential for the listener to follow the game. The same is true of colour, sense of space, a situation, or appearances. A listener can only use his imagination, which may or may not give a true picture. There can be gaps between illusion and reality. At times, a facial expression or body language can communicate muttered messages. Both, the broadcaster and the listener, have to constantly keep in mind that what is being conveyed will have to be heard, understood and remembered instantly. It is an ephemeral medium, unless one has access to a recording or a repeat broadcast, the message can be lost forever. This puts immense limitations on the broadcaster and demands a great deal of concentration and involvement on the pm of the listener. Radio has little value for the hearing-challenged just as television is of little use to the visually-challenged.

**Strategies of Radio**

McAnany (cited in Moemeka, 1994: 127) has identified five strategies of utilization of radio in rural education and development. These strategies have been employed in developing countries either separately or in combination. Though radio offers excellent potential for development, especially in for the rural settings, as Moemeka stresses it, the level of success or failure of these strategies has been determined by the presence or absence of some preconditions. The preconditions include the creation of conditions to enable the radio to become a medium of dialogue, as well as how the radio is used and for what purposes.

**Open Broadcasting**

This is a radio broadcast strategy that its massages are sent to “an unorganized audience”. The basic assumption here is that relevant massages are in a position to be accepted by audience (ibid. 127). By implication, it is understood that the importance and quality of radio news and program items are taken as a determining factors. Some (for instance Gunter and Theroux cited in Moemeka) believed that open broadcast strategy gives opportunity for more people to have access to information and various programs. Talk, features, health, agriculture, family life, childcare are some of the programs which are broadcasted under this strategy. There are three basic problems that are related to the use of this strategy which directly affect its effectiveness while using radio as a tool for the education of the rural people in community development efforts. The first problem is that, “there is no interaction between producers and consumers before programs are planned, produced and broadcast” (ibid. 128). The type of radio programs and their contents are decided, planned, and broadcasted by the experts and journalists (radio managers, program producers and reporters) who are confined themselves within the studio’s compound. In this case, the broadcast system follows “a giver-taker pattern, where radio broadcasters (educated elite) are virtually taken as not only the sources of information, knowledge and wisdom but also the givers while audiences are considered as takers” (Jemal 2012: 30-31). “Second, these programs are conceived in the studio, with very little or no consultation with specialist agencies and virtually no coordination between them and the communication specialists” (Moemeka, ibid.). As this strategy does not allow audience participation and involvement, it also has not room for the consultation of various stakeholders, i.e. education and development agencies, who are engaged directly in the development endeavors. The third problem is related to the unavailability of guidance at the reception end. The open broadcast strategy follows “a shotin-the-dark approach” to radio programming (ibid.).

**Instructional Radio**

In this strategy a radio medium is employed to bring about social change and development. Instructional radio, unlike the open broadcast strategy, targets an organized learning group, “with someone able to supervise and direct as well as elicit feedback”. Tanzania has used this strategy, calling it ‘Radio Study Group’, in order to teach practical skills, civic responsibility, etc. to rural communities. The application of this strategy “requires a structure for organizing listening and learning practices, provision of support materials, presence of monitors or teachers, and some kind of assessment”. Here, there is cooperation between broadcasters and educationalists. The recording of audience reactions can serve as a signpost to guide future programming. Since it demands a relatively high investment, for instance in the area of transport, personnel, etc., the implementation of this strategy, especially on a wide scale is very doubtful. “Tanzania has been able to operate the strategy fairly successfully because… it is a relatively compact country, and… the government places a very high priority on rural community education” (ibid. 128-9).

**Rural Radio Forum**

It is a strategy “for using radio with discussion and decision for rural groups”. A regular weekly radio programs, often fifteen to thirty-minute, are presented to rural audiences formed into listening groups. The programs often include news stories, answers to listeners’ queries, talks, discussion, etc. The groups listen to the radio broadcast; then, under the guidance of a group leader, make discussions and decisions on the main points that are raised in the radio program. One of the advantages of the rural radio forum is “the follow-up of a radio message with localized discussion and decision ensures positive commitment to agreed-upon decisions and subsequently to social change” (Moemeka, 1994: 130). McAnany argues that, “The combination of a message carried to many groups by a mass like radio, then localized by discussion in small groups and guided to a group decision conforms closely to existing theories of communication and social change” (cited in Moemeka). The second advantage of the forum strategy related to the outcome of the participation.

Membership in the group helps to expose the participants to information important to the rural communities, and this turns such individuals into opinion leaders whose views would tend to be respected in the community.” Rural radio can have this type of effect on nonparticipants and it ultimately “leads to changes in attitudes, behaviors, and practices” (Moemeka, 130). Third, forums often send back reports and messages to the radio station. Because of this feedback, which is virtually absent in mass media activities, is ensured. Finally, the localized discussions and decisions “ensure that the people are put in a position in which they can be the subject and object of their own development”. Rural Radio Forum was started in Canada, and then spread to India and to some countries in Africa and Latin America. The Forum had weekly or semi-weekly radio broadcasts which focused on suggesting innovations to the farmer and his family (Schramm, 1979: 8). A study, which was conducted in India In1959 on 145 rural radio forums, found that forum members were in a better position to learn much more about the topic under discussion than non-forum members. “Radio farm forum as an agent for transmission of knowledge has proved to be a success beyond expectation. Increase in knowledge in the forum villages between pre- and post-broadcasts was spectacular, whereas in the non-forum villages it was negligible” (P. Neurath cited in the World Bank, 2007: 33). Shortages of supervisors or change agents and lack of contact to acquire feedbacks because the location of radio stations being far away from most of forum villages are the weaknesses of the forum strategy (Moemeka, 130-31).

**Radio Schools**

This strategy uses radio for rural community education. Illiterate adults are organized into small listening/learning groups meeting in houses. That is the “schools”. Its basic aim is: to offer fundamental, integral education which goes beyond mere reading, writing, and cognitive skills and tries to change the passive and dependent attitude of people, creating a deepening of their sense of dignity and self-worth, and turning them into ‘new men and women’ (ibid.). Though Radio Schools is the most widespread strategy which has been used in Latin America, its application is often limited to literacy and basic education which in turn “leaves out almost completely the political, social and physical developmental aspects of rural problems” (ibid. 131-32).

**Radio and Animation**

 This strategy is also known as the radio participating group. It “aims at promoting among local communities a trained cadre of decision leaders.” Under the strategy, radio programs have to play a role in defining, but not suggesting, solutions to the people’s problems. “Programs are made from recorded views and responses about a definite problem presented by some members of the listening public”. After listening to the programs, the participating groups “discuss the problem further… and subsequently eliciting some decision”. Some of the underlying assumptions of the strategy include the following: problem definition and its solution must not be imposed from outside rather they have to come from inside, i.e. from the local community; “The social animator is to be as closely identified with the local community as possible”; feedback from the community is a vital means because community participation and social action is the goal (ibid. 133). One of the weaknesses of the animation strategy springs from the slowness or even inability of many rural communities to organize themselves without any support from outside. The second problem or weakness is related to the manipulation of people’s participation. The people may be given “the opportunity to criticize and complain as a safety valve to forestall rural unrest, while no real policy changes may result from the local participation” (ibid. 134).

As it has been already discussed above, all of the five radio strategies have their own advantages and weaknesses. According to Moemeka there is an ideal strategy, which combines the advantages, qualities and strengths of some of the strategies. The ideal strategy could be used for rural community education and development. Moemeka calls the ideal strategy “Local Radio Strategy”. With regard to its role, Moemeka argues, [The local radio strategy] should aim at improving the lot of the rural people in their totality – make them literate, widen their horizons, raise their aspirations realistically, point to their problems, create in them the willingness to find solutions to these problems and imbue them with a sense of dignity and self-worth (ibid. 135-6).

**YORUBA CULTURE IN NIGERIA**

Culture refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving (Hofstede, 1997). It is a collective programming of the mind that distinguishes the members of one group or category of people from another. The position that the ideas, meanings, beliefs and values people learn as members of society determines human nature. People are what they learn, therefore, culture ultimately determine the quality in a person or society that arises from a concern for what is regarded as excellent in arts, letters, manners and scholarly pursuits and many more. It is a particular stage or form of civilization (Johnson, 1921) Different cultural groups think, feel, and act differently. There are no scientific standards for considering one group as intrinsically superior or inferior to another. Culture is considered to be the tradition of that people and is transmitted from generation to generation. This varies worldwide in relation to the different group in terms of the eating habit, kind of food eaten, language, music, dressing, and the like. On a general note, Africans especially the Yoruba’s are considered to be rich in terms of culture and tradition (Babatunde, 1992; Akintoye, 2010). The name Yoruba was applied to all linguistically and culturally related peoples. The Yoruba People, of whom there are more than thirty-five million (CIA World Fact book, 2012), occupy the southwestern corner of Nigeria along the Dahomey border and extends into Dahomey itself. To the east and north the Yoruba culture reaches its approximate limits in the region of the Niger River. However ancestral cultures directly related to the Yoruba once flourished well north of the Niger (Fadipe, 1970). Portuguese explorers “discovered” the Yoruba cities and kingdoms in the fifteenth century, but cities such as Ife and Benin, among others, had been standing at their present sites for at least five hundred years before the European arrival. Archeological evidence indicates that a technologically and artistically advanced (Eades, 1980). Yoruba were living somewhat north of the Niger in the first millennium B.C., and they were then already working with iron. Ifa theology states that the creation of humankind arose in the sacred city of Ile Ife where Oduduwa created dry land from water (Adewale, 1986). Much later on an unknown number of Africans migrated from Mecca to Ile Ife (Fadipe, 1970). At this point the Eastern Africans and Western Africans synergized. Ife was the first of all Yoruba cities, Oyo and Benin came later and grew and expanded as a consequence of their strategic locations at a time when trading became prosperous (Akogun, 2011). Ife, unlike Benin and Oyo, never developed onto a true kingdom; but though it remained a city-state it had paramount importance to Yoruba’s as the original sacred city and the dispenser of basic religious thought (CIA World, 2012). Until relatively recent times the Yoruba’s did not consider themselves a single people, but rather as citizens of Oyo, Benin, Yaba and other cities, regions or kingdoms Babatunde, (1992). The old Yoruba cities typically were urban centers with surrounding farmlands that extended outward as much as a dozen miles or more. Both Benin and Oyo are said to have been founded by Ife rulers or descendants of Ife rulers. Benin derived its knowledge of brass casting directly from Ife (Babatunde, 1992), and the religious system of divining called Ifa spread from Ife not only throughout the Yoruba country but to other West African cultures as well (Bascom, 1969). A common Yoruba belief system dominated the region from the Niger, where it flows in an easterly direction, all the way to the Gulf of Guinea in the south. It is no accident that the Yoruba cultural influence spread across the Atlantic to the Americas. Yoruba slaves were sent to British, French, Spanish and Portuguese colonies in the New World, and in a number of these places (Eades, 1980). Yoruba traditions survived strongly in Brazil, Cuba, Haiti, and Trinidad and Tobago. Yoruba religious rites, beliefs, music and myths are evident even at this late day. In Haiti the Yoruba’s were generally called Anagos. Afro-Haitian religious activities give Yoruba rites and beliefs an honored place, and the pantheon includes numerous deities of Yoruba origin. Also, more than one third of Afro-Brazilians claim Yoruba ancestry (Fadipe, 1970). Yoruba culture is famously visible in Bahia, Brazil, manifesting in everything from its religion to its music; in Brazil, Yoruba religious activities are called Anago or Shango, and in Cuba they are designated Lucumi (Babatunde, 1983; Akintoye, 2010).

**YORUBA IN THE NIGERIA SITUATION**

The general decline of Nigeria, and Nigeria’s growing poverty, has dragged the Yoruba nation steadily down since independence. Typically too, federal administrations hate the Yoruba spirit of enterprise and modernization, as well as the Yoruba frontline position in development, and devise various ways to drag the Yoruba people back.

In spite of all these, the Yoruba are deservedly proud of their consistent contributions to the progress, stability and survival of Nigeria. They have always served as the pace-setters in educational and most other aspects of modernization in Nigeria. They have faithfully preserved their culture of religious tolerance and accommodation in their homeland, their cultural openness to the acceptance and inclusion of immigrants from other parts of Nigeria, and their political culture that promotes the growth of modern democratic society. They are always the foremost in the promotion of a sane federal structure for Nigeria, and in the defence of the integrity and well-being of Nigeria’s many nationalities. The Yoruba homeland has therefore regularly been the destination for most Nigerians needing to relocate from the harsh conditions and conflicts of their homelands.

The Yoruba also have a proud record of stepping forth at critical moments to defend Nigeria’s existence and stability. In 1966-7, as Nigeria slid towards chaos and civil war, the Yoruba were the only major Nigerian people standing up for peaceful resolution of differences in Nigeria. Unfortunately, the very courageous interventions by Yoruba leaders (Leader of the Yorubas, Chief Obafemi Awolowo, and the Western State’s then Military Governor, Gen. Adeyinka Adebayo) did not succeed in achieving an amicable and peaceful resolution of the passionate differences – and civil war followed. In the civil war, the Yoruba nation’s various inputs (on the battle field and in the government’s management of Nigeria’s war effort) proved the most crucial contributions to the preservation of Nigeria as one country.

In 2009-10, when President Yar’Adua from the Arewa North died in office, the Arewa North political elite demanded that he must be succeeded by another Arewa North politician – a demand that sought to set aside his Vice-President, Jonathan from the Delta, in negation of the constitutional provision that a president who dies in office shall be succeeded by his vice-president. It was a strong and resolute defence of the constitutional provision by masses of Yoruba elite and people at home and abroad, that stopped the crisis which threatened Nigeria with conflict and disaster. In 2014, when the President of Nigeria convoked a National Conference, the overwhelming majority of the Yoruba elite and people arose to give it full support. Many Yoruba civic organizations submitted memoranda. A series of Yoruba leadership meetings was held, and a restated Yoruba Agenda was put forth, spelling out the well-considered proposals of the Yoruba nation for Nigeria’s stability and progress. Furthermore, in the interest of Nigeria, the leaders of the Yoruba South-west reached out to the leaders of the other zones. Their contacts with the South-east and South-south resulted in a meeting of the leaders of the three zones at Asaba just days before the commencement of the National Conference. At the Asaba meeting, the leaders of the three zones agreed to work together. On the whole, the Yoruba delegation discharged its duties creditably at the conference, did a good job of putting the Yoruba position clearly forward, and deserves much of the credit for the success achieved by the conference. There are salient structures that constitute the Yoruba plethora of cultures and traditions. The most prominent are the Yoruba political structure, the social fabric, the sociology of the race, especially in areas relating to love, marriage, food, music, dressing, language, inheritance, in-laws, respect for elders, and unmatched love for neighbours and everybody a Yoruba person has contact with Akogun, (2011) banking system are some of the cultural tenets that define the Yorubas (Fadipe, 1970).

**YORUBA’S TRADITIONAL RELIGION**

The Yoruba faith, variously known as Aborisha, OrishaIfa or simply (and erroneously) Ifa, is commonly seen as one of the principal components of the syncretic pool known as the African traditional religions. It largely survived the so-called middle passage, and is seen in a variety of forms in the New World as a result. Ife bronze casting of a king dated around the 12th Century, currently in the British Museum. Orisa’nla (The great divinity) also known as Ọbatala was the arch-divinity chosen by Olodumare, the Supreme god, to create solid land out of the primordial water that constituted the earth and populating the land with human beings. Ọbatala descended from heaven on a chain, carrying a small snail shell full of earth, palm kernels and a five-toed chicken. He was to empty the content of the snail shell on the water after placing some pieces of iron on it, and then to place the chicken on the earth to spread it over the primordial water.

**MUSIC AND DANCE**

Music and dance have always been an important part of Yoruba culture for those living in Nigeria as well as in the diaspora. Yoruba music and dance are used for many different occasions in life such as religious festivals, royal occasions, and entertainment. Yoruba traditional music focuses on Yoruba deities. Drums and singing are the main elements of Yoruba music. Instruments such as metal bells and wind instruments are sometimes used. Yoruba is a tonal language. Words must be pronounced in the appropriate tone (pitch) in order to understand speech in its correct meaning. There are three major tones: high, mid, and low. Most of Yoruba music is based on these tonal patterns of speech. Juju music emerged in the 1920’s and is the most well-known form of Yoruba popular contemporary music in Nigeria. Juju has its roots in traditional Yoruba drum based music. Juju is dance music played by large ensembles centred on guitars and drumming. Singing is a major part of Juju music and is inspired by Yoruba poetry, proverbs, praise songs, and the musical character of the language.

**YORUBA TRADITIONAL MARRIAGE**

For a man or a woman who has reached the age of marriage to remain single is against the mores of the Yorubas. Men get married even when they are sexually impotent in order to save either their faces or the faces of their immediate relatives, as well as to get one to look after their domestic establishment. There are six important steps leading to the traditional Yoruba marriage:

• The time for seeking a potential spouse (Igba ifojusode)

• The approval of the oracle-divinity (Ifa f’ore)

• The release of the voice of the young woman (Isihun)

• The request for the young woman’s hand in marriage (Itoro)

• The creation of the affinity bond (Idana)

• The transfer of the wife to the husband’s lineage (Igbeyawo).

**YORUBA ATTIRE**

Yoruba people are well known for their attire. Clothing materials traditionally come from processed cotton by traditional weavers. The Yoruba have a very wide range of clothing. The basic being the As· o-Oke, which comes in different colours and patterns. Some common styles are:

Alaari – a rich red As· ọ-Oke

● Sanyan- a brown and usual light brown As· ọ-Oke, and

● Ẹtu- a dark blue As· ọ-Oke.

**YORUBA HAIR STYLE**

Head occupies a pre-eminent place compare with other parts of the body; so too, the hair that covers the head. The culture and tradition of hair-do is rooted in both spiritual and biological roles of individual head. The head is treasured and respected, because, it is the center of body activity; through hair-do and care, Ori (head) is highly esteemed. In times past, even at present hairdos or styles perform several roles among Yorubas; these functions or roles include: medium of communication, mark of initiation, state of mind, religious beliefs, marital and social status of women in the society. For instance, a hair style from the forehead which ends at the back of the neck shows the carrier is married; besides, married women carry hair styles from both sides of the head, and finish up at the middle of the head in such a network shape that connect the forehead and back together. On the other hand, maiden style runs from the right side of the head to the left ear. The smaller, and the more hair strands a young lady carries, the more beautiful such a lady will look. Maidens usually carry hair-style of 8 to 14 strands, in braided or wrapped form. Braiding and binding (the use of thread to make strands) are the two common ways to beautify hair by Yoruba women in the past. However, braiding (Irun biba; knotting hair) comes in different styles, these include: S · uku- a braiding hair style either short or long knots, it runs from forehead to the back or crown of the head. Kolẹsẹ- as the name suggests (without legs), it is a braiding style, each knot runs from the front and terminates at the back of the head, close to the neck. Ipakọ-Ẹlẹdẹ- this braiding style starts from the back of the head, but ends at the front. Panumọ-(keep quite) – hair style, with two different starting points, the back and the front. The knots meet at the center with a little opening. Ojompeti (rain soaked ear) – braiding starts from one side of the head, ends close to the ear. All these have been taken over by perming or applying chemical to the hair to straighten it, the hair is then put in rollers and head put under the standing dryer for about 30 minutes to one hour. Some will braid with attachment (synthetic hair) to make long braids. Children of nowadays are not acquitted with these traditional hairdos.

**YORUBA TRIBAL MARK**

 The interesting feature of Yoruba physical appearance which is fast disappearing because of the extant laws, and international campaign, is the tribal marks. Tribal or facial mark- is a specific mark, which comes in different shapes and sizes, commonly found on the face. There are various tribal marks, by different ethnic groups within Yoruba nation. The Ijes · a people are known by “Pele.” Pele, is a-four-horizontal-line; a-quarter-of-an-inch-long made on the cheeks on both sides of the mouth. The Ondo natives of (Ondo State) are identified by half-an-inch-vertical lines on both sides of the nose down to the mouth (marks are thick and long). Other Yoruba ethnic groups have different types of facial marks; Ogbomoso natives of (Oyo State) are identified by multiple straight and curved lines (Gombo) on both sides of the face. Other sub-groups within Yoruba nation have only curved lines on both sides of their face. Even, a particular mark, may have varieties among neighbors; for instance, Pele has about three versions: Pele Ijesa (discussed) Pele Ekiti (quarter-of-an-inch-horizontalline) and Pele Akoko (about the same length, but comes in either vertical or horizontal format); the style will depends on Akoko by Ekiti, Bini and Okun neighbors. The purpose of facial marks in the past was to identify each group within Yoruba nation, to beautify, and to identify slaves. Because of the health implications and several abuses, it has become an outlaw practice in Nigeria. Yoruba has the following tribal marks: Abaja, Kẹkẹ or Gọmbọ, Ture, Pele, Mande, Jamgbadi.

**The Mother’s tongue and its advantages**

The use of mother tongue is being discouraged in most urban Yoruba families. English is replacing the mother tongue, which is different variety of Yoruba dialects. Some parents are of the view that since English is Nigeria’s official language, language of instruction in school and language of examination, they prefer their children to be grounded in English rather than Yoruba (Wong Fillmore, 1991). Textbooks are written in English and this has encouraged the embrace of English language in schools. Research has confirmed that children who are fluent in their mother tongue speak other languages well and comprehend faster.

Languages are conduits for indigenous cultures that have real value in modern world Bernard, (1997). Students who are not being passed down their languages and cultures are often not successfully assimilating into the more positive aspects of mainstream culture. Instead, caught between two cultures without a thorough cultural foundation laid in the home, they often don’t learn their tribal language or English very well and are prone to join gangs to seek the cultural identity and sense of belonging that is being denied them along with their ancestral language (Hirsch, 1987; Holm, & Holm, 1995).

**THE SCHOOL CURRICULUM AND MOTHER TONGUE.**

We argue for keeping indigenous languages alive so that they do not go into extinction and for cultural identity of the people. We see these historically, what is supposed to be second language (English) has indeed over-taken the indigenous language. Yoruba can now be considered school-based second language which has not led to widespread “communicative competency” (the ability to carry on a sustained conversation) in Yoruba for most students. It is extremely important to use language teaching methods in schools that will prepare and encourage students to use the Yoruba language they are learning outside of school. Reyhner and Tennant (1995) draw from the work of Krashen, Lozanov, and Berlitz five principles that need addressing, with varying degrees of emphasis, in effective language-teaching programs: 1) Putting primary emphasis on communication, not grammar, 2) Using context that is real or at least realistic, 3) Processing content of high interest to the learner, 4) Adjusting the pace of instruction to the students’ progress, including moving from simple to complex (generally speaking), emphasizing speaking over speaking correctly, and putting comprehension before completion, and finally 5) Correcting students through modelling.

**CHAPTER THREE**

**RESEARCH METHODOLOGY**

**3.1 RESEARCH DESIGN**

The researcher used descriptive research survey design in building up this project work the choice of this research design was considered appropriate because of its advantages of identifying attributes of a large population from a group of individuals. The design was suitable for the study as the study sought to examine the role of radio in propagating the Yoruba culture.

**3.2 SOURCES OF DATA COLLECTION**

Data were collected from two main sources namely:

Primary source and Secondary source

**Primary source:**

These are materials of statistical investigation which were collected by the research for a particular purpose. They can be obtained through a survey, observation questionnaire or as experiment; the researcher has adopted the questionnaire method for this study.

**Secondary source:**

These are data from textbook Journal handset etc. they arise as byproducts of the same other purposes. Example administration, various other unpublished works and write ups were also used.

**3.3 POPULATION OF THE STUDY**

Population of a study is a group of persons or aggregate items, things the researcher is interested in getting information to examine the relationship between women’s education and national development. A total of two hundred (200) respondents were selected randomly by the researcher as the population of the study.

**3.4 SAMPLE AND SAMPLING PROCEDURE**

Sample is the set people or items which constitute part of a given population sampling. Due to large size of the target population, the researcher used the Taro Yamani formula to arrive at the sample population of the study.

n= N

1+N(e)2

n= 200

1+200(0.05)2 = 200

1+200(0.0025) = 200

200

1+0.5 = 1.5 = 133.

**3.5 INSTRUMENT FOR DATA COLLECTION**

The major research instrument used is the questionnaires. This was appropriately moderated. The principals were administered with the questionnaires to complete, with or without disclosing their identities. The questionnaire was designed to obtain sufficient and relevant information from the respondents. The primary data contained information extracted from the questionnaires in which the respondents were required to give specific answer to a question by ticking in front of an appropriate answer and administered the same on staffs of the five institutions: The questionnaires contained about 16 structured questions which was divided into sections A and B.

**3.6 VALIDATION OF THE RESEARCH INSTRUMENT**

The questionnaire used as the research instrument was subjected to face its validation. This research instrument (questionnaire) adopted was adequately checked and validated by the supervisor his contributions and corrections were included into the final draft of the research instrument used.

**3.7 METHOD OF DATA ANALYSIS**

The data collected was not an end in itself but it served as a means to an end. The end being the use of the required data to understand the various situations it is with a view to making valuable recommendations and contributions. To this end, the data collected has to be analysis for any meaningful interpretation to come out with some results. It is for this reason that the following methods were adopted in the research project for the analysis of the data collected. For a comprehensive analysis of data collected, emphasis were laid on the use of absolute numbers frequencies of responses and percentages. Answers to the research questions were provided through the comparison of the percentage of workers response to each statement in the questionnaire related to any specified question being considered.

Frequency in this study refers to the arrangement of responses in order of magnitude or occurrence while percentage refers to the arrangements of the responses in order of their proportion.

The simple percentage method is believed to be straight forward easy to interpret and understand method. The researcher therefore chooses the simple percentage as the method to use.

The formula for percentage is shown as.

% = f/N x 100/1

where f = frequency of respondents response

N = Total Number of response of the sample, 100 = Consistency in the percentage of respondents for each item contained in questions.

**CHAPTER FOUR**

**PRESENTATION ANALYSIS INTERPRETATION OF DATA**

**4.1 Introduction**

Efforts will be made at this stage to present, analyze and interpret the data collected during the field survey. This presentation will be based on the responses from the completed questionnaires. The result of this exercise will be summarized in tabular forms for easy references and analysis. It will also show answers to questions relating to the research questions for this research study. The researcher employed simple percentage in the analysis.

**4.2 DATA ANALYSIS**

The data collected from the respondents were analyzed in tabular form with simple percentage for easy understanding.

A total of 133 (one hundred and thirty three) questionnaires were distributed and 133 questionnaires were returned.

**Section A**

Gender distribution of the respondents.

**TABLE I**

|  |
| --- |
| **Gender distribution of the respondents** |
| Response | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Male | 77 | 57.9 | 57.9 | 57.9 |
| Female | 56 | 42.1 | 42.1 | 100.0 |
| **Total** | 133 | 100.0 | 100.0 |  |

From the above table it shows that 57.9% of the respondents were male while 42.1% of the respondents were female.

**TEST OF HYPOTHESES**

H0: The Radio is not the right medium for propagating the Yoruba culture.

H1: The Radio is the right medium for propagating the Yoruba culture.

**Table II**

|  |
| --- |
| The Radio is the right medium for propagating the Yoruba culture |
| Response  | Observed N | Expected N | Residual |
| Agreed | 40 | 33.3 | 6.8 |
| strongly agreed | 50 | 33.3 | 16.8 |
| Disagreed | 26 | 33.3 | -7.3 |
| strongly disagreed | 17 | 33.3 | -16.3 |
| Total | 133 |  |  |

|  |
| --- |
| Test Statistics |
|  | The Radio is the right medium for propagating the Yoruba culture |
| Chi-Square | 19.331a |
| Df | 3 |
| Asymp. Sig. | .000 |
| a. 0 cells (0.0%) have expected frequencies less than 5. The minimum expected cell frequency is 33.3. |

Decision rule:

The researcher therefore reject the null hypothesis which states that the Radio is not the right medium for propagating the Yoruba culture as the calculated value of 19.331 is greater than the critical value of 7.82

Therefore the alternate hypothesis is accepted which states that The Radio is the right medium for propagating the Yoruba culture.

**TEST OF HYPOTHESIS TWO**

H0: There are no ways on how the radio can promote the culture of the Yoruba.

H1: There are ways on how the radio can promote the culture of the Yoruba.

**Table iii**

|  |
| --- |
| There are ways on how the radio can promote the culture of the Yoruba. |
| Response  | Observed N | Expected N | Residual |
| Yes | 73 | 44.3 | 28.7 |
| No | 33 | 44.3 | -11.3 |
| Undecided | 27 | 44.3 | -17.3 |
| Total | 133 |  |  |

|  |
| --- |
| Test Statistics |
|  | There are ways on how the radio can promote the culture of the Yoruba. |
| Chi-Square | 28.211a |
| Df | 2 |
| Asymp. Sig. |  .000 |
| a. 0 cells (0.0%) have expected frequencies less than 5. The minimum expected cell frequency is 44.3. |

**Decision rule:**

The researcher therefore rejects the null hypothesis that states there are no ways on how the radio can promote the culture of the Yoruba as the calculated value of 28.211 is greater than the critical value of 5.99

Therefore the alternate hypothesis is accepted which states that there are ways on how the radio can promote the culture of the Yoruba

**TEST OF HYPOTHESIS THREE**

H0: Organization cannot maximize the role of radio in promoting the Yoruba culture.

H1: Organization can maximize the role of radio in promoting the Yoruba culture.

**Table iv**

|  |
| --- |
| Organization can maximize the role of radio in promoting the Yoruba culture. |
| Response  | Observed N | Expected N | Residual |
| Yes | 73 | 44.3 | 28.7 |
| No | 33 | 44.3 | -11.3 |
| Undecided | 27 | 44.3 | -17.3 |
| Total | 133 |  |  |

|  |
| --- |
| Test Statistics |
|  | Organization can maximize the role of radio in promoting the Yoruba culture. |
| Chi-Square | 28.211a |
| Df | 2 |
| Asymp. Sig. |  .000 |
| a. 0 cells (0.0%) have expected frequencies less than 5. The minimum expected cell frequency is 44.3. |

**Decision rule:**

The researcher therefore rejects the null hypothesis that states Organization cannot maximize the role of radio in promoting the Yoruba culture as the calculated value of 28.211 is greater than the critical value of 5.99

Therefore the alternate hypothesis is accepted which states that Organization can maximize the role of radio in promoting the Yoruba culture.

**CHAPTER FIVE**

**SUMMARY, CONCLUSION AND RECOMMENDATION**

**5.1 Introduction**

It is important to reiterate that the objective of this study was to examine the role of radio in Propagating the Yoruba Culture.

In the preceding chapter, the relevant data collected for this study were presented, critically analyzed and appropriate interpretation given. In this chapter, certain recommendations made which in the opinion of the researcher will be ways through which the radio can promote the Yoruba culture.

**5.2 Summary**

Nigeria remains a traditional society and this fact cannot be taken away from the great giant of Africa. Yoruba has risen to be a major tribe and language in the country. There is therefore a need for the culture to be promoted. However, the promotion of the culture should not be to the decline of other cultures. The promotion of the Yoruba culture should be in a manner where other cultures can be respected.

**5.3 CONCLUSION**

Culture is germane regarding the identification of people. It is the majorly attribute resulting in the behavioral characteristic of different groups. It is consequently exhibited by the different members of the group. The language (particularly the dialect), dressing, food, hairstyle, music and aspect of culture which is group specific shows diversity. The Yoruba cultural values, ethics and norms have been bastardized in the name of civilization and western education. The believe in the phenomenon of “omoluwabi” has nose-dived like meteor in the night sky and the younger ones find it difficult to respect their elders. The neglect of Yoruba cultural value and good attitudes is a thing of concern to the wise in the land of “Olofin Oodua, Onipopo of Popo, Oranmiyan, Orangun ile-ila, Elejelumope, and onitagi olele“. The departed Yoruba legends and titans are weeping in their grave, on account of the stupendous shrinking space available to traditional Yoruba values and ethics. The understanding of Yoruba culture begins with the core interest and understanding of our Language. The richness of our culture, tradition, wisdom, witticism and varied expressions lie in our language. The concept of Omoluwabi should be replaced to its esteemed position in the society. Modernization is good, but it replacement with our shared culture and tradition is dangerous. The Yoruba Language should not be relegated totally. Young lads should be taught the language right from the stage when they start talking, in primary schools, junior and senior secondary school. In fact, it is recommended credit in the indigenous should be a major requirement for further studies in tertiary institutions. Many of our core value from the culture are already abolished particularly among the elite. Below are few of these values already relegated include: substitution of Suku for fixing of weave-on, Iyan for poundo, Apala for Hip Hop, Aran for Jeans, etc. hence there a need for change in appreciating our culture because failure of this can be dangerous to the un born generations.

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**QUESTIONNAIRE**

**INSTRUCTION**

Please tick or fill in where necessary as the case may be.

Section A

1. Gender of respondent

A male { }

B female { }

1. Age distribution of respondents
2. 15-20 { }
3. 21-30 { }
4. 31-40 { }
5. 41-50 { }
6. 51 and above { }
7. Marital status of respondents?
8. married [ ]
9. single [ ]
10. divorce [ ]
11. Educational qualification off respondents
12. SSCE/OND { }
13. HND/BSC { }
14. PGD/MSC { }
15. PHD { }

Others……………………………….

**SECTION B**

1. You speak Yoruba?
2. Agrees { }
3. Strongly agreed { }
4. Disagreed { }
5. Strongly disagreed { }
6. Do you listen to radio?

(a) Agrees { }

(b) Strongly agreed { }

(c) Disagreed { }

(d) Strongly disagreed { }

1. Do you think that the Yoruba programmes can be aired on the radio?
2. Agreed { }
3. Strongly agreed { }
4. Disagreed { }
5. Strongly disagreed { }
6. Do you think that airing Yoruba programmes on the air can help improve her culture?
7. Agreed { }
8. Strongly agreed { }
9. Disagreed { }
10. Strongly disagreed { }
11. There is a significant relationship between propagating the Yoruba culture and the radio.
12. Agreed { }
13. Strongly agreed { }
14. Disagreed { }
15. Strongly disagreed { }
16. Organizations with Yoruba identity should buy into the idea of promoting Yoruba programmes?
17. Agreed { }
18. Strongly agreed { }
19. Disagreed { }
20. Strongly disagreed { }
21. Radio bands should be widened to increase the listeners of the Yoruba programmes.
22. Agreed { }
23. Strongly agreed { }
24. Disagreed { }
25. Strongly disagreed { }
26. Do you think that the Yoruba culture contributes to National integration?
27. Agreed { }
28. Strongly agreed { }
29. Disagreed { }
30. Strongly disagreed { }
31. Do you think that more radio stations should be encourage to air Yoruba programmes?
32. Agreed { }
33. Strongly agreed { }
34. Disagreed { }
35. Strongly disagreed { }
36. Do you think that the radio has really represented the Yoruba culture in terms of her programmes?
37. Agreed { }
38. Strongly agreed { }
39. Disagreed { }
40. Strongly disagreed { }