

**IMPACT OF RADIO IN PROPAGATING EDO CULTURE AMONGST
STUDENTS IN THE UNIVERSITY OF BENIN**

BY

TIJANI SHERIFAT GRACE

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**DEPARTMENT OF MASS COMMUNICATION,
FACULTY OF ARTS
UNIVERSITY OF BENIN,
BENIN CITY, NIGERIA**

AUGUST, 2025

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**A PROJECT SUBMITTED TO THE DEPARTMENT OF MASS
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FULLFILLMENT OF THE AWARDS OF BACHELOR OF ARTS (B.A)
DEGREE IN MASS COMMUNICATION**

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DECLARATION

This project is based on a study conducted by me **TIJANI SHERIFAT GRACE** in the Department of Mass Communication, Faculty of Arts, University of Benin. All ideas and views are products of my personal research and where the views of others have been used and expressed, they were duly acknowledged.

TIJANI SHERIFAT GRACE

CERTIFICATION

We certify that this work was carried out by TIJANI SHERIFAT GRACE in the department of Mass-communication, University of Benin, Benin-city.

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(Head of Department)

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STUDENT'S THESIS

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DEDICATION

This project is dedicated to Almighty God, for His undiluted grace, favour and mercy. He sufficiently gave me the strength and courage to go through this programme in spite of the difficulties. Secondly to my mothers, Mrs Tijani Hafsat Omomo and Mrs. Esan Progress Muniratu, who have been my rocks of motivation and for financial provision and emotional support throughout my stay in school. I express my immense gratitude.

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ABSTRACT

This study was carried out to evaluate the impact of radio in propagating Edo culture amongst students in the University of Benin. The aim of this study was to examine students' perception of radio programmes propagation of Edo culture among students. Agenda-setting theory was used as the theoretical framework, while data were collected through an online questionnaire administered to a purposive sample size of 168 Mass Communication students across various academic levels at the University of Benin, Ekehuan Campus. Descriptive statistics tools such as tables, frequency counts, and simple percentages, were used to analyse the obtained data. The findings obtained revealed that the majority of the students are exposed to Edo cultural programmes on radio, while some acknowledge their significance particularly in learning about Edo history and customs. These programmes were perceived as effective in motivating cultural participation and inclusivity. Music was also found to be one of the most preferred radio contents among students, overshadowing cultural and educational programmes. Despite this, there is strong support for the increased inclusion of Edo cultural content on radio. The study concludes that radio remains an indispensable medium for cultural education preservation, and revival. Yet, to fully realise its potential in propagating Edo culture among students, programme quality, content relevance, and audience engagement must be improved. The study, therefore, recommends the following: collaboration between broadcasters and cultural experts to develop engaging cultural content, scheduling programmes at convenient times for students, employing interactive storytelling techniques, integrating cultural education within academic institutions, instituting government policies to mandate indigenous cultural programming, and conducting regular audience evaluations to improve programme effectiveness.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Culture has been in existence prior to the early years in the civilization of man existence. It has been a measure that aids in accurately distinguish the way of life of man in terms of language, dressing, food, dance and other tangible and intangible behavioral traits which is being exhibited in our daily activities. According to Ahoiza (2017) The culture of a group of people entails their beliefs, rules of behaviour, language, rituals, art, technology, styles of dress, ways of producing and cooking food, religion, political and economic systems.

A person manner of approach in the area of greeting can notable review his or her cultural background, that is why it's quite easy to identity the Yorubas; because of their rich culture in their approach of greeting: while the male prostrate while the placement of both hands to the ground with the head slightly lowered and their chest touching the surface of the earth, the female counterpart is known with kneeling on both knees. In the ancient time, greeting in the right approach was seen as a sense of portraying our cultural heritage, but today it's common to see this younger extending their hands for a handshake or placing their hands around their waist while greeting.

Albińska (2018) notes that “culture is communication and communication is culture”. While Giri, (2006) buttress that communication and culture possess a significant influence which reciprocally in nature. He further stated that, the culture in

which an individual socializes himself with, determines the way he communicates. This shows the Siamese relationship that co-exists between the two concepts. Lisa, (2015) buttresses that, “communication and culture share a symbiotic relationship within any social group or community, serving as inseparable facets of human existence “.

Nigeria as a country is known for its diversity, the media has contributory roles in the sustenance of indigenous cultures. However, globalization and urbanization significantly threatened the continuity of these cultural traditions. In this context, the role of radio in cultural preservation and renaissance cannot be overstated (Nwafor, 2019).

According to Akshata et Al (2023), cited Moemeka (1989), culture influences the structure, setting and interpretation of communication. Moreover, communication is essential for the survival of any culture as it cannot exist without it. This shows the essential role expected from the mass media, because it is the only medium with the ability of bridging geographical barriers.

The mass media apart from its primary role of informing, educating and entertaining is still saddled with responsibility of cultural transmission, promotion and preservation. According to Potter (2013), mass media refer to a form of communication that enables the dissemination of information to communicate with nearly all members of society simultaneously through the use of mass communication channels. This implies that the mass media is an impersonal communication source which can be utilized to reach a large audience either through the broadcast, print or

new media. Which further signify that mass communication is not possible without the mass media.

According to Ahoiza (2017), Culture plays a crucial role in of societal identity, thereby providing a link between the past, and present, while shaping the future of people within a society. That is why, among various mass communication medium, the radio emerges as one of the vital tools used for cultural education, and preservation as it transcends illiteracy and its associated programmes have the tremendous ability to transform the way the masses behave, view or perceive topical issues in the society. The points mentioned above are reasons that stimuli this research to. In the light of this, this research aims to investigate the impact of radio in propagating Edo culture among students in the University of Benin and provide suggestions on how radio can improve its service and better cater to its diverse audience and their needs.

1.2 Statement of the Problem

It is quite a disastrous sight to see this current generation not possessing adequate knowledge about our cultural heritage, which many believe is been caused by cultural erosion; due to modernization and civilization caused by our interference with foreign culture. According to Ugbam, Chukwu & Ogbo (2014), the impact of modernization, particularly through the rise of digital platforms, has had a mixed impact on Nigerian culture. He further buttress, that this choice made by Nigerians in copying foreign culture may result to adverse effects on our local culture.

The mass media in our society is the last hope that can aid our cultural heritage from going into extinction. The radio still remains one of the most resourceful media sectors, that can be utilize in promoting our culture, because of its large fan base and it is ability to carry audience along through code switching, code mixing and code shifting among languages to accommodate diverse audience towards participation, while sustaining their interest in the programme.

Despite the role radio stations play on a global stage as an agent of socialization in aiding the transmission of culture beyond national borders, in Edo State, it remains quite effective in news and other affairs, but there's little awareness and research on its role in propagating culture, with the little airtime allocated to cultural programmes due to the preference of foreign programmes by youth, leading to the inability of radio to live up to its expectation.

The question this study sought to answer is to evaluate if the use of Radio in propagating Edo Culture has being effective and to explore the shortcomings on why foreign programmes are being preferred by youth. In the light of this, this research is carried out to evaluate how radio can be better used to propagate Edo culture using students in the University of Benin by exploring diverse areas such as areas of interest of students on radio content, various aspects of culture they have learnt in the past through the exposure of radio, and how to ascertain the effectiveness of radio in creating inclusivity and participation in cultural events.

1.3 Objective of Study

For the purpose of this research, the following we serve as the objective of this research. Are to;

- i. Evaluate University of Benin students' perception of radio programmes as a means for propagating Edo culture.
- ii. Examine the types of radio programmes preferred by students in learning about Edo culture
- iii. Find out University of Benin students' exposure to Edo cultural programme on radio and its impact on cultural appreciation.
- iv. Ascertain the effectiveness of radio propagated programme in cultural transmission and revival?

1.4 Research Questions

For the purpose of this research study, the following research questions were formulated:

- i. What is the perception of Uniben student on radio as a means of propagating Edo culture?
- ii. What type of radio programmes do students prefer in utilizing in learning Edo culture?
- iii. What extent are Uniben student exposed to Edo radio cultural programme on radio and how does this exposure impact their cultural appreciation?
- iv. How effective are radio programmes in quite in transmitting and reviving of culture among Uniben students?

1.5 Significance of the Study

This study would be of immense benefit to the following individuals in the society: It would be beneficial to those studying in the field of mass communication, communication development, management and behavioral studies. In addition, it would contribute immensely to existing literature and future researchers, serving as a reference for future research on related concept. Lastly, it would proffer practical insight and solution in regards to the issues on cultural values and its role in the society.

1.6 Scope of Study

The study focuses on evaluating the impact of radio in propagating Edo culture using students in the University of Benin, Ekehuan campus as the case study. The study is borne out to find out the effectiveness of Edo Radio programmes in cultural transmission, promotion and reviving.

1.7 Definitions of Terms

- i. Culture:** is the way of life of a group of people, which including their language, customs, beliefs, values, norms, and artifacts that are being preserved and shared across lineage.
- ii. Propagating:** means to disseminate or share ideologies or information to impact knowledge awareness or preserve heritage.
- iii Radio:** entails a mass media tool that convert electromagnetic waves into sound content wirelessly inorder to broadcast programmes.

- iv. **Impact:** is the influence caused through the initiation of an action or reaction
- v. **Mass Media** a channel of mass communication such as television, radio, newspaper, radio, outdoor, internet etc. use for disseminating information to a vast audience

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter contains literature review of relevant literatures, previous works, thesis, articles and substantive findings in regards to the subject matter. It also presents areas and theories that were adopted for the research with the aim of providing in-depth knowledge on the subject matter. The chapter is organized and explained in the following headings and subheading.

1. Conceptual review
2. Empirical review

3. Theoretical framework

2.1 Conceptual Review

The following concepts were reviewed: The concept Culture, The Growth of Radio in Nigeria, Cultural Content Broadcast on Nigerian Radio Stations, The Edo Culture, The Mass media role in Nigeria, Radio as a mass medium.

2.1.1 Culture

Inyali (2022) describes culture as the complete way of life of a specific group of people, encompassing their food, clothing, language, and religious beliefs. It reflects how a society thinks, behaves, and interacts. Culture consists of inherited traditions and social practices that shape a community. All human accomplishments within a social context, including art, music, literature, architecture, philosophy, religion, and science, contribute to culture. Additionally, culture is reflected in customs, traditions, festivals, lifestyles, and perspectives on various aspects of life (The National Institute of Open Schooling, 2012).

Sarpong (2018), referencing Oyeneye and Shoremi (1985), asserts that culture not only influences the development of individual personalities within a society but also regulates behavior and helps maintain harmonious interpersonal relationships within the group. He emphasizes that since culture is dynamic and learned through socialization, it is crucial to make the socialization process and its agents aware of society's development needs. This ensures that the goals of cultural preservation align

closely with the requirements of societal progress, minimizing any disparities between the two.

Epelle (2020) asserts that a cultured individual is seen as civilized, refined, and prepared for meaningful social interaction and coexistence. This idea is buttressed by Sawyer (2011), who notes that cultures worldwide cherish their distinct traditions, beliefs, and norms that define their uniqueness.

Cultures across the world are dynamic, intricate, and adaptable, continuously evolving while maintaining elements of continuity over time. They exert a significant influence on those who share them, whether in physical or non-physical forms (Olusola, 2019). The tangible aspects of cultural heritage are visible and include carvings, statues, paintings, monuments, historical sites, and landscapes. In contrast, the intangible elements, which can be experienced and practiced, encompass languages, oral traditions, literature, customs, dances, legends, rituals, festivals, and various traditional skills that define a people's cultural identity (UNESCO, 2002, as cited in Isola, 2010).

Isola examines the interconnection between tangible and intangible aspects of culture, emphasizing that the intangible elements are essential for sustaining the tangible ones. Through stories, folktales, proverbs, idioms, taboos, and poetry, intangible cultural expressions convey important values such as dignity, hope, responsibility, diligence, loyalty, accountability, transparency, honor, and other fundamental human qualities (Isola, 2010).

According to Patience Ahoiza (2017), Cultural plays a crucial role in of societal identity, thereby providing a link between the past, and present, while shaping the future of a people within a society. That is why, among various mass communication medium, the radio emerges as one of the vital tools used for cultural education, and preservation as It transcends illiteracy and its associated programmes have the tremendous ability to transform the Way the masses behave, view or perceive topical issues in the society.

2.1.2 The Growth of Radio in Nigeria

According to Awoniyi (2018) cited in Nwogbunyama (2000) Radio wave came into existence in 1860, due to the predictions of Maxwell. In 1895 radio signals were transmitted by Marconi at a close range and at the turn of the century conducted trans-Atlantic tests. The new communication medium was first known as wireless. The first station was W.B. 2 Springfield.

Radio broadcasting in Nigeria started with the introduction of the Radio Distribution System in the year 1933 in Lagos by the British colonial government Under the Department of Post and Telegraphs (P&T), According to Idebi (2008).The Radio Distribution System (RDS) was a reception center 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 renamed the Radio Diffusion system with the goal of promoting of Britain and her allies efforts during the Second World War via BBC.

The Ibadan station was launched in 1939, followed by the Kano Station in 1944. As radio broadcast services (NBS) was established in 1950, it started broadcasting from Lagos, Ibadan, Kaduna, Kano and Enugu using medium wave and shortwave transmitters.

The Nigerian Broadcasting Corporation (NBC) took over radio broadcasting in 1956 through a bill passed by the House of Representatives; the Nigerian Broadcasting Corporation (NBC) was established in 1956. Later, 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.

The expansion for more state fueled the growth of radio broadcasting, as each desire to propagate its culture heritage and identities, which led to the establishment of a radio in each state of the country. (Culled from Awoniyi, 2018)

2.1.3 Cultural Content Broadcast on Nigerian Radio Stations

The Nigeria radio offers a wide variety of cultural content highlights the nation's rich blend of ethnicities, languages, and traditions. According to Oluwalanu and Olafunke (2024) the following are some of the major types of cultural programmes featured on Nigerian radio, along with specific examples:

1) **Traditional Music:** Radio stations in Nigeria often broadcast traditional music representing the diverse ethnic communities across the nation. This includes genres like highlife, prevalent in Southern Nigeria (FRCN Lagos, Classic FM Lagos) (Ikpoku, 2018); palmwine music popular in the Eastern regions (Radio Nigeria A Enugu,

Rhythm 93.7 FM Enugu) (Charles & Okeke, 2019); and fuji music from the Southwest (Radio Lagos, Eko FM Lagos) (Agba, 2015).

2) **Folktales and Storytelling:** Storytelling is an integral part of Nigerian culture. Radio stations allocate airtime to programmes that share folktales, myths, and legends, either in local languages or translated into English. Stations like Nigerian National Network (NNN) and Radio Nigeria Kaduna air programmes like “Folktales on air” and “Kaduna Night Tales” (Egbokhare & Okojie, 2022).

3) **Indigenous Language Programmes:** Among various mass media outlet, the radio stand out in regards to promotion of our cultural heritage. They often give relevance and recognition through the preservation and promotion of our indigenous languages, some radio stations broadcast programmes entirely in local languages. These programmes cover diverse topics like news, current affairs, discussions on cultural practices, and even music specific to the language group (Akinfeleye & Okoye, 2020). Examples include Wazobia FM Lagos with its focus on Pidgin English and Radio Yoruba Ibadan dedicated to the Yoruba language.

4) **Cultural Events and Festivals:** Radio stations offer live broadcasts or recordings of cultural events and festivals, allowing listeners to experience these celebrations remotely from the comfort of their home. Stations like Breeze FM Abuja and Rhythm 93.7 Port Harcourt may cover events like the Argungu Fishing Festival in Kebbi State or the Osun Osogbo festival in Osun State (Moyo, 2018).

5) **Educational Programmes on Culture:** Radio stations often times air educational programmes central focus is on Nigerian culture. These programmes might delve into the history ethnic groups of diverse ethnic groups offering elaborative insight on the significance of their traditional practices, or discussion on various cultural heritage sites and landmarks (Osagie & Ugbodaga, 2023). Examples include programmes like “Culture Corner” on Nigeria Info FM and “Our Heritage” on Radio Kano.

6) **Call-in Shows on Cultural Topics:** These are Interactive show which allows call-in from listeners at home to engage and participate in discussions about cultural practices, traditions, and challenges faced in preserving cultural heritage. Stations like Classic FM Lagos and Nigeria Info 99.3 FM Abuja have designated programmes which give room from listeners at home to share their thoughts, opinions and experience on cultural matters (Charles & Okeke, 2019).

In terms of diverse cultural content, presentation and promotion programme certain factors are put into consideration such as: location of the radio station, target audience and programme format. Notwithstanding, the illustrated examples shows the diverse range of cultural content offered by available radio station in Nigeria, highlighting potential role they play in promoting cultural awareness among listeners.

2.1.4 The Edo Culture

The people of Edo are particularly one of the most influential ethical group in Nigeria which place values in cultural practices and norms. They possess a rich

cultural heritage deeply rooted in history, artistic expression, and spiritual beliefs that revolves both the present and past events that have occurred in Nigeria. Benin City serve as the ancestral homeland of the people of Benin, it is known for being an epicenter of the historic Benin empire, a powerful pre-colonial kingdom known for its advanced political structures and artistic achievements (The Edo people's culture is rich and deeply rooted in tradition (Edo (Bini) Association APS, 2025).

Edo State, previously part of the former Bendel State, is home to related ethnic groups such as the Esan, Afemai, and Akoko Edo, many of whom trace their origins to Benin City. The state is administratively divided into 18 local government areas, reflecting both its ethnic diversity and historical cohesion.(Edo (Bini) Association APS, 2025; Edo State Ministry of Arts, Culture, Tourism & Diaspora Affairs, n.d.; Nigeria Genealogy, n.d.)

The people of Edo are known for their highly elaborate and symbolic Edo traditional attire, particularly during significant cultural ceremonies. Coral beads play a crucial role in both male and female adornment, signifying status and heritage. The Men are known for wearing typically white shirt overlaid with multicolored fabric, complemented by a cap or coral bead head dress, with some preferring black hats and carved walking sticks as symbols of prestige. Women, on the other hand, do luxurious wrappers crafted from velvet, lace, or George fabric, accessorized with beaded capes (Ewu-Ivie), coral necklaces (Ivie-Uru), bracelets (Ivie-Obo), earrings, and intricately

designed coral bead handbags (Ekpa-Ivie), reflecting their esteemed position in society(Edo Nation, n.d.; Wikipedia, n.d.; Anglès, n.d.; Krutak, n.d.)

The Edo religious world view is characterized by a duality between the physical and spiritual realms. The Supreme Deity, Osanobua, is revered as the ultimate source of justice, mercy, and omnipotence. Other deities serve as intermediaries between humans and the divine, including Olokun, the deity of water bodies associated with wealth and fertility, and Ogun, the patron of metalworkers. Ritual offerings and shrines are integral to Edo religious practice, underscoring the community's deep spiritual engagement (Osagiede, 2020; Edo Religion and Expressive Culture, n.d.)

Edo artistry is globally recognized for its technical mastery and cultural significance. The tradition of bronze casting, ivory carving, and wood sculpting has produced highly sophisticated works that narrate historical events and spiritual themes. Prominent examples include the Queen Mother Idia mask and the Benin Bronzes, many of which are preserved in esteemed institutions such as the Metropolitan Museum of Art in New York. These artistic achievements serve as a testament to the Edo people's historical legacy and their enduring influence on African art and culture (Edo (Bini) Association APS, 2025; Edo State Ministry of Arts, Culture, Tourism & Diaspora Affairs, n.d.; Nigeria Genealogy, n.d.; The Benin History Project, 2023)

The Edo people's cultural identity is a synthesis of their historical depth, artistic excellence, and spiritual reverence, establishing them as one of the most Nigeria's influential ethnic groups.

2.1.5 The Mass media role in Nigeria

According to Ilonze (2013), mass communication occurs through various channels, collectively known as the mass media, which serve as the primary means of disseminating information and entertainment to a vast audience. Mass communication refers to a specific segment of the media designed to reach a large audience, such as an entire population or nation.

According to Olowolafe & Akas (2021), mass communication plays a vital role in society, primarily to inform the public about current and past events. It involves professional communicators using technology to disseminate messages to a large audience over long distances, with the goal of influencing them.

Ekeli (2007, pp.100-2) avers that "media functions as a societal filter, controlling the dissemination of inappropriate or offensive content to prevent its entry into public discourse." While Amannah, (2013) buttress that, the mass media is widely regarded as a potent instrument that governments, organizations, or societal groups utilize to shape public opinion and guide individuals toward specific actions (Amannah, 2013, p.90).

Ukonu and Wogu (2006), Opines that, "Media in Africa are saddled with the responsibility of custodians transmission of cultural in the society. While Kenneth

Asor Tsebee (2011) and Akpan (1987), the transmission of cultural heritage involves passing down values, emotions, traditions, and customs from one generation to the next, shaping the cultural identity of each successive generation.

Tsebee (2011), citing Sambe (2005), states that Nigeria's 1999 Constitution (as amended) assigns the mass media a role under Section 21 of its fundamental objectives and directive principles of state policy. This section requires the state to safeguard, maintain, and advance Nigerian culture while fostering human dignity. The media's responsibility, as outlined, involves pressuring the government to fulfill this duty. The Constitution acknowledges that certain Nigerian cultural practices are universally recognized for promoting human dignity. To enforce and transmit these cultural values, the media highlights cultural festivals, traditional dances, local arts and crafts exhibitions, folklore, and vernacular-language programmes on radio, television, and in magazines.

According to Mohammad et al. (2021) to counter cultural erosion and Westernization, mass media must shift focus toward revitalizing indigenous traditions. This requires reorienting media priorities to uphold ethical standards and promote cultural integrity across leadership and society (Allimi, 2005; Simon & Ndoma, 2016). Cultural journalists should lead efforts to showcase positive values through art, music, dance, and sports, emphasizing virtues like diligence and honesty (Allimi, 2005). Media also plays a critical role in fostering social unity by reinforcing shared norms and transmitting cultural heritage across generations (Simon & Ndoma, 2016). By

integrating cultural education into formal systems and media content, these efforts can preserve collective identity while addressing modern challenges.

2.1.6 Radio as a mass medium

Asemah (2011) asserts that among all forms of mass media accessible to Africans, radio stands out as the most widespread and easily available. He further buttress that, it plays a crucial role in the promotion of development through various programmes that raise awareness about local issues and events, thereby informing and empowering individuals.

Oguchi et al. (2015), citing Onabajo (1999), describe radio as an effective medium for reaching a vast audience instantly, overcoming distance, time, and literacy barriers through oral communication. Olushola, (2019) buttress that, “Radio serves as a powerful tool for mobilizing people across all segments of society, promoting cultural revitalization and fostering national awareness (Olushola, 2019)”.

According to Asekun-Olarinmoye (2013), radio is the most impactful media tool in the media sector, due to its ability to offer unparalleled global reach and rapid dissemination of information, allowing events to be broadcast to a massive audience in real-time. Oguchi et al. (2015) buttress that radio’s interactive nature, through phone calls, text messages, and social media, facilitated a two-way communication flow enables connecting listeners with each other and creating a dynamic exchange of ideas.

Radio has a unique ability to broadcast to a vast audience while still providing a personal and intimate experience for each listener, making them feel connected and

accompanied, especially when the content resonates with their interests or personal experiences (Kuewumi, 2009).

According to McLeish (2005), radio is a selective medium that allows listeners to mentally tune in or out of content, and even switch to another station if they lose interest. Unlike print media, radio enables listeners to consciously or unconsciously choose what they want to focus on. Moreover, as cited by Kuewumi (2009), radio is a unique “blind medium” that sparks the listener’s imagination, creating mental images and scenarios based on the sounds and voices they hear.

According to Onabajo (as cited in Chile & Aer, 2017, and supported by Nwafor & Ezike, 2015), since Nigeria’s independence, radio broadcast programmes have strived to promote cultural awareness nationwide, focusing on aspects such as aesthetics, religion, ethics, philosophy, language, history, and arts. To achieve this, radio programmes aim to: preserve and promote Nigerian culture, study Nigerian history and language, selectively adopt relevant foreign cultural elements to enrich Nigerian culture, and foster appreciation for indigenous aesthetic values among citizens.

2.2 Empirical Review

A study by Ibrahim et al. (2021), investigated the role of BRTV Radio Maiduguri’s Kanuri language broadcasts in preserving the language in Khaddamari town. The findings showed that although BRTV’s efforts were vital, infrastructure challenges limited their impact, resulting in poor broadcast quality and reduced

coverage. To enhance its services, the study suggested that BRTV upgrade its infrastructure and develop a comprehensive language preservation strategy.

Byaruhovyo and Muriisa (2016), study examined Radio Kwizera's impact on promoting Rwandan culture and language following the genocide. Applying social identity theory, the researchers found that the radio station successfully promoted Kinyarwanda language and culture, cultivating a sense of community and shared identity among listeners. The study underscores radio's potential for revitalizing culture and fostering identity, particularly in post-conflict settings. However, further investigation is necessary to assess the effectiveness of mainstream radio in promoting cultural awareness among teenagers in varied contexts.

Adamu (2015), study revealed that radio programme in Northern Nigeria played a significant role in preserving Hausa cultural heritage. Specifically, culturally-oriented programmes facilitated knowledge transfer between generations and reinforced cultural identity among listeners.

Adedeji et al. (2010), study explored the influence of Yoruba culture on Nigerian popular music. Using a qualitative approach, the research combined fieldwork, interviews with musicians, and analysis of primary and secondary sources. The findings revealed that music has successfully preserved Yoruba cultural heritage, promoting it globally and fostering a shared identity among Nigerians. The study concluded that popular music serves as a unifying force in Nigeria, transcending ethnic divisions and promoting cultural unity. Ultimately, the research highlights

music's vital role in preserving Nigeria's cultural heritage and transmitting cultural values.

Yusuf and Olubomehin (2012), study investigated the role of traditional popular music in promoting and preserving Yoruba cultural values. The research found that traditional music promotes community cohesion, fosters positive relationships, and serves as a valuable educational and inspirational resource. Ultimately, the study concluded that traditional popular music is a vital tool for preserving Yoruba cultural heritage, playing a significant role in conserving cultural traditions and values.

2.3 Theoretical Review

Communication theories comprises of varieties of multifaceted concept and theoretical framework that tends to explore the numerous approaches of human communication. These theories provide better insight in studying how people interact and exchange thought, ideas information and meaning through spoken, writing, and intermediary channels (Berger and Roloff, 2017; DeFleur et al., 2019 cited by Kassim Jape, 2023). This study is set within the framework of the Agenda-setting theory.

2.3.1 The Agenda-Setting Theory

The Agenda-setting model, originally proposed by Walter Lippmann in 1922, was later advanced and refined by scholars like Bernard Cohen (1963), McCombs and Shaw in 1972/1973, the developers of this theory are of the opinion that media

plays an influential role influencing public opinion on issue by salience of topics on public agenda which therefore affect formulation of policies.

Cohen's assertion posits that while media may not dictate specific opinions, they effectively steer the wheel for public focus toward issues selection by emphasizing their prominence through editorial choices like headlines, placement, and repetition. This creates a level of importance to assign to a topic, based on the emphasis and coverage given to it by the media.

According to Epelle (2020), building on McCombs' idea (1972), people learn two things from news media: factual information about current events and the level of importance to assign to a topic, based on the emphasis given to it in the news.

Epelle, (2020) Highlight two key principles underlying agenda-setting research:

- (a) Media do not passively mirror reality; instead, they actively select, prioritize, and frame information to shape public perceptions.
- (b) By focusing on specific issues, media create a hierarchy of importance, by influencing audience's perception to prioritize those topics or issues over others.

According to the theory, the media are not just seen as a channel for sharing information and views. The media are seen as a highly effective medium that can be used to shape societal thought in regards an issue.

Agenda-setting theory is best suitable for this study, because it aids in showing the influence of media on an issue, when it beams it light towards it.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.0 Introduction

This chapter contains the research procedure that would be employed while conducting this study which includes: sampling procedures as well as criteria for selecting the study area. It also covers the instrument for data collection, data processing, analysis and presentation.

3.1 Research Design

The purpose of this study is focuses on the impact of radio in propagating Edo culture among students in the University of Benin using Ekehuan campus as the study”. This research would employ the descriptive survey research design in obtaining data from the population under study. The survey research design was used because it takes care of the difficulties of studying the whole population to arrive at

results. This method was used because it allowed for an in-depth understanding of the opinion and perceptions of the individuals involved in the study.

3.2 Population of Study

The population of this research comprises of student in the University of Benin, Ekehuan campus, who are active listeners of various cultural programme aired on various Radio station. The populations of the study are student in the department of mass communication which total population is 874.

3.3 Sample Size and Sample Technique

A sample size of (168) respondents was drawn for this study. The study utilizes purposeful sampling technique by selecting 42 respondents from each levels of the department.

3.4 Description of Instruments

The research instrument used for this research study is an online questionnaire titled “The impact of radio in propagating Edo culture among students in the University of Benin using Ekehuan campus as the study”. The questionnaire is divided into Part A and B. Part A contains respondent’s personal information, while part B is made up of itemise questions that are developed to elicit responses from the respondents.

3.5 Validity and Reliability of the Research Instrument

The validity of the instrument was ascertained by the research supervisor about the relevance of the research questions, content coverage and language appropriateness. Appropriate correction was made to the questionnaire by the supervisor to ensure it properly align with the study before it was used. And so, this gave the researcher the confidence that the data gathered is valid and reliable.

3.6 Method of Data Collection

For the purpose of obtaining data and information to carry out the purpose of the study, the following data were collected for the study.

Primary source such as online questionnaire would be utilised in obtaining information from respondents. The questionnaire used contains formulated questions to generate relevant information in regards to the study. While, Secondary source such as data from relevant literatures and information on the theoretical aspect of the study including articles, thesis, textbook, Journals, Nets, eBook, magazines and other published and unpublished works on the subject matter were used

3.7 Method of Data Analysis

The result obtained from the questionnaire distributed were analyzed using descriptive statistics such as tables, frequency count and percentage. The quantitative data analysis was employed. Variables in the demography and psychographic section of the research questions were discussed quantitatively.

CHAPTER FOUR

PRESENTATION OF DATA, ANALYSIS AND DISCUSSION OF FINDINGS

4.1 Data Presentation and Analysis

This chapter contains data collected and analysed from a sample size of 168.

The results are thereby designed in frequency tables.

Section A: Respondents' Demographics

Table 1: Response based on Gender Distribution

Gender	Frequency	Percentage
Male	91	53.9%
Female	77	46.1%
Total	168	100

Data in the above table shows that 53.9% respondents which represent 91 respondents are male, while 46.1% which represents 77 respondents are female. This indicates a greater participation of males in the study.

Table 2: Response based on Age Distribution

Age Group	Frequency	Percentage
16–20	58	34.7%
21–25	75	44.8%
26–30	33	19.8%
31 and above	2	1.2%
Total	168	100

Data in the above table shows that 58 respondents, which represent 34.7% were between the ages 16-20, 75 respondents which represent 44.8% were between the age of 21-25, 33 respondents which represent 19.8% were between the age of 26 – 30, while 2 respondents which represents 1.2% are 31 and above. This implies that majority of the respondent were youth, which are predominantly media audiences.

Table 3: Response based on Marital Status

Marital Status	Frequency	Percentage
Single	163	97%
Married	3	2%
Divorced	2	1%
Total	168	100

Data in the above shows that 97%, which represents 163 respondents are single, 2% which represents 3 respondents are married, while 1% which represents 2 respondents were divorced. This shows that majority of the respondents were single.

Table 4: Response based on Religious Affiliation

Religion	Frequency	Percentage
Christianity	151	90%
Islam	15	9%
Others	2	1%
Total	168	100

Data in the above table shows that 151 respondents which represent 90% are Christians, 15 respondents, which represent 9% are Muslims, 1 respondent which represent 2% fall under other type of religion. It signifies that majority of the respondents are Christians.

Table 5: Response based on Academic Level

Level	Frequency	Percentage
100 Level	36	21%
200 Level	34	20%
300 Level	33	20%
400 Level	66	39%
Total	168	100

Data in the above table shows 21% which represents 36 respondents were 100 levels, 20% which represents 34, represents are 200 level, 20% which represents 33 respondents are 300 levels, while 39%, which represents 66 respondents are 400 levels. This implies majority of the respondents are final-year student, which tends have in-depth knowledge, thereby serving as a credible source.

Section B

Table 6: Radio listening rate

Response	Frequency	Percentage
Daily	63	37.5%
Weekly	40	28.8%
Monthly	20	11.9%
Rarely	45	26.8%
Total	168	100

Data in the above table shows that 37.5% which represents 63 respondents listens to the radio on a daily basis, 28.8% which represents 40 respondents listens to the radio weekly, while 11.9% which represents 20 respondents listens to the radio monthly. 26.8% representing 45 respondents rarely listen to the radio. This shows majority of the students listen to the radio daily.

Table 7: Type of Radio Content Listened To

Content Type	Frequency	Percentage
News	47	28%
Music	80	48%
Cultural Programs	21	12%
Educational Programs	20	12%
Total	168	100

Data in the above table shows 28% which represents 47 respondents listens to News content, 80%, which represents 48 respondents listens to music, 21% which represents 12 respondents listens to cultural programmes, while 20% respondents which represents 12% listens to educational programmes content. This shows majority of the students listens more to music content on Radio, followed by News.

Table 8: Significance of Edo Cultural Radio Programs

Response	Frequency	Percentage
Significant	92	54.8%
Not Significant	76	45.2%
Total	168	100

Data in the above table shows 54.8% which represents 92 respondents finds Radio programmes on Edo culture significant, while 45.2%, which represents 76 finds it insignificant. This result show majority of the students find programmes on Edo culture of value.

Table 9: Exposure to Edo Cultural Programs on Radio

Response	Frequency	Percentage
Yes	128	76.2%
No	40	23.8%
Total	168	100

Data in the above table shows 76.2%, which represents 128 agreed to have listen to a radio programme on Edo culture, while 32.8% which represents 40 respondents disagrees. This shows majority of the students have listened to Edo cultural programmes.

Table 10: Aspects of Edo Culture Learned Through Radio

Aspect	Frequency	Percentage
Edo Language	17	10%
Traditional Music/Dance	20	12%
Customs and Traditions	52	31%
History	79	47%
Total	168	100

Data in the above table shows 10%, which represents 17 respondents have learnt Edo language through Edo cultural programmes, 12%, which represents 20 respondents have learnt Traditional music and dance, 31%, which represents 52 respondents have learnt Customs and traditions, while 47%, which represents 79 respondents have learnt history. The result obtained signifies majority of the respondents have learnt history through Edo cultural programmes.

Table 11: Perceived Effectiveness of Radio

Rating	Frequency	Percentage
Very Effective	30	17.9%
Effective	41	24.4%
Not Very Effective	48	28.6%
Not at All Effective	49	29.2%
Total	168	100

Data in the above table shows 17.9% which represents, 30 respondents finds Radio efforts in propagating Edo culture very effective, 24.4% which represents 41 respondents, finds it effective, while 28.6% which represents 48 respondents finds it not very effective, while 29.2% finds it not at all effective.

Table 12: Motivation to Learn More about Edo Culture

Response	Frequency	Percentage
Yes	85	50.6%
No	83	49.4%
Total	168	100

Data in the above table shows 50.6%, which represents 85 respondents have been motivated to learn more after listening to a cultural programme, while 49.4%, which represents 83 respondents disagree. This shows almost half of the respondents have been quite enthusiastic after listening to a cultural radio programme.

Table 13: Influence on Participation in Cultural Events

Response	Frequency	Percentage
Yes	72	42.9%
No	96	57.1%
Total	168	100

Data in the above table shows 42.9% which represents 72 respondents agrees that radio programmes has influenced them to participate in cultural events, while 57.1 which represents 96 respondents disagrees. The result obtained shows that radio programmes has not being impactful in triggering participation.

Table 14: Support for Inclusion of Edo Culture in Radio

Response	Frequency	Percentage
Yes	144	85.7%
No	24	14.3%
Total	168	100

Data in the above table shows 85.7%, which represents 144 respondents agrees to the need for inclusion of Edo cultural programmes, while 14.3% which represents 24 respondents disagrees. The result obtained shows majority agree for the advocacy for cultural inclusion of Edo culture in radio programmes.

Table 15: Radio's Role in Promoting Cultural Awareness

Response	Frequency	Percentage
Yes	85	50.6%
No	83	49.4%
Total	168	100

Data in the above table shows 50.6%, which represents 85 respondents, agrees to radio programmes being aidful in promoting cultural awareness, 49.4% which represents 83 respondents disagrees. The result obtains shows a slight difference on perception of respondents on their perception on the effectiveness of radio in creating awareness on Edo cultural awareness and appreciation.

4. 2 Discussion of Findings

Based on the responses obtained from the administered questionnaire, the following were realised.

The data obtained on demographics shows that a larger number of the respondents were male with (53.9%), while majority of the respondents were youth between the age of 16-25 years of age which were single and majorly Christians, also the results shows that 400 level students were more actively involved than other levels, which implies the data obtained would be quite reliable, since more experienced students were involved.

The findings in table 6 shows that majority of the students listen to the radio daily. 37.5% representing 63 respondents affirmed to this. The findings also indicates a large number of students listen to radio, while music was found to their most preferred choice, news was also preferred by many, while cultural and educational content received less attention. Most respondents also agree to have learnt about Edo history, customs and traditions through radio programs.

Table 8 show that 54.8% representing 92 respondents finds radio programmes on Edo culture significant. This findings shows that these programmes raise awareness about the importance of Edo culture, promoting understanding and appreciation among listeners. Adamu (2015), reveals that cultural programmes effectively transfer knowledge across generations and strengthens cultural heritage. It also shows that by showcasing Edo culture, these programmes helps listeners connect with their cultural roots and identify.

The findings further reveals that majority of the respondents attested that they were exposed to Edo cultural programmes. This result shows a strong presence and reach of these programmes. The findings also indicates that 28.6% respondents finds it effective, 29.2% finds it not effective, which calls for improvise on the programme content. According to Henslim Teacher's Manual (2013), culture has a profound and unavoidable influence, shaping nearly every aspect of human life. Yet, many individuals remain largely unaware of the culture they belong to.

Majority of the respondents also attest to being motivated to learn more after listening to a cultural programme, which shows the programmes were found of immense value to them. This reveals that the programmes' format, tone and content might have played a significant role in motivating respondents to learn more.

The study's findings further shows that a larger percentage of the respondents agreed that radio programmes has not been impactful in influencing their participation in cultural events. This findings can be attributed to their religious affiliation, with 90% identifying as christians. This suggests that religious identity might play a significant role in shaping their cultural engagement and participation. A low turnout rate among respondents on cultural events was indicated, with only few respondents opting to have participated in cultural events as a result a radio programme, while many supported the motion on inclusion of more Edo cultural content in radio programs.

Findings from the study reflects that majority of the respondents support for inclusion of Edo culture on radio. This indicated that including Edo culture in radio programs can increase its visibility among broader audience. It also reveals that by advocating for the cultural inclusion of Edo cultin radio programmes, it can facilitate cultural exchange and cross-cultural understanding.

The study concludes by highlighting the complexities of cultural engagement and the importance of understanding audience preferences and values. The high exposure to Edo cultural programmes suggests a strong interest in cultural content, but the lack of participation in cultural events indicates a need for more effective

programming. The study also reveals that by incorporating diverse content, promoting cultural inclusion, and understanding the intersection of culture and religion, media programmes can better cater to their audiences' needs and foster a deeper appreciation for Edo culture. Overall, this study reveals the significance of cultural representation in media and the potential for radio programmes to play a vital role in preserving and promoting Edo cultural heritage.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Summary of findings

This study was carried out to evaluate the role of radio in promoting Edo culture among students using Mass communication students in the University of Benin as the case study. To adequately ensure the study is appropriately carried out; survey method was to obtain data for the study, while 168 respondents were drawn from mass communication students within the diverse level of the department. The study adopted quantitative method of data analysis using descriptive statistics tool which include tables and simple percentage to present and analyse data collated from the study.

The objective of the study were to examine student exposure to radio propagated programme on cultural revival and transmission of Edo culture, the type of

radio programmes preferred by students in learning about the Edo culture, and the impact of cultural appropriation by students.

The following were findings based on the obtained data from the study.

1. The findings obtained indicated a large listenership of radio among students. It shows that 37.5% representing 63 respondents listens to the radio daily.
2. The findings indicate that radio remains a significant source of primary source of entertainment among students.
3. The findings Music programmes and segment were mostly preferred choice by students, while News, cultural and education content received lesser attention among students. 28% which represents 47 respondents listens to news content, 80%, which represents 48 respondents listens to music, 21% which represents 12 respondents listens to cultural programmes, while 20% respondents which represents 12% listens to educational programmes content.
4. The findings also indicated that many respondents attest to the desire to learn more about the Edo culture, due to Edo cultural programmes. 50.6%, which represents 85 respondents have been motivated to learn more after listening to a cultural programme, while 49.4%, which represents 83 respondents disagrees.
5. The findings further reveals that many students had gotten exposure to Edo history, customs and few other practices of the people of Benin through diverse Edo cultural programmes. The findings indicate that 76%, which represents

128 agreed to have listen to a radio programme on Edo culture, while 32.8% which represents 40 respondents disagrees.

6. Also, the findings study reveals a turnout rate among students in cultural events. The findings shows 42.9% which represents 72 respondents agrees that radio programmes has influenced them to participate in cultural events, while 57.1% which represents 96 respondents disagees.

5.2 Conclusion

Findings from the study indicate radio remains a crucial platform that aids cultural transmission and education, but in the projecting of Edo culture among students, it has failed to live up to the desired expectation. Notwithstanding, An impressive numbers of students attest to being exposed to cultural programmes, but the low rating on this programmes of interest and the behavioural approach of youth on cultural practices suggest the need to improvise into to prevent our culture practices for going into extinction.

The findings from the study therefore conclude that to adequately sustain Edo culture, radio establishment needs to adjust to realistic improvement in the quality of programme content, frequency and the need to tailor the program for students inorder to enhance better engagement to aid the role of radio in cultural transmission, promotion and preservation.

5.3 Recommendations

The essence of every research is to make an enquiry into the nature of things, with a view to improve the way a thing is done and to contribute to the overall development of the human society. It is against this backdrop that this study makes the following recommendation:

1. The study therefore suggests that radio broadcasters within the radio stations should collaborate with cultural educators and experts to adequately create captivating and engaging cultural programme content, such as oral history, quiz, language lessons, folktales, and traditional music.
2. The study suggests the need for radio stations to integrate a dedicated programme on cultural programmes, with allotted time that may be convenient for students to likely listen.
3. The study therefore recommends the need for radio stations to adopt storytelling techniques, such as live calls, interviews, and quizzes, to encourage students' involvement in cultural affairs.
4. The study also emphasizes the need for collaboration between radio stations and academic institutions to help incorporate educational cultural content in their broadcasts.
5. The study also affirms the need for government to create policies that would enhance indigenous cultural promotion of broadcast time as mandatory, especially tailored for a younger audience.

6. Lastly, the study highlights the need for frequent evaluation to ascertain the audience response in regards to the cultural programmes.

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APPENDIX

Department of Mass Communication,
Faculty of Art,
University of Benin,
Edo-State.
28th March, 2025.

Dear Respondents,

REQUEST FOR THE COMPLETION OF ITEMS IN THE QUESTIONNAIRE

I am an undergraduate student of the department of Mass communication, researching on the topic: **THE IMPACT OF RADIO IN PROPAGATING EDO CULTURE AMONG STUDENTS IN THE UNIVERSITY OF BENIN** using Ekehuan campus as the study.

This research work is basically, written for academic purpose in partial fulfillment of the requirement for the award of B.A. (Bachelor of Arts) in Mass Communication.

Your response will be highly appreciated as information provided will be treated with utmost confidentiality.

Thank you in anticipation of your corporation.

Yours faithfully,

TIJANI SHERIFAT GRACE
(Researcher).

SECTION A: Bio-Data of the Respondents (Demographics indices)

INSTRUCTION: Please tick [✓] in any option as best suit your opinion.

1. Sex: Male [] Female []
2. Age: 16 – 20 [] 21 – 25 [] 26– 30 [] 31 and above
3. Marital status: Married [] Single [] Divorced []
4. Religious Affliction: Christianity [] Islam [] Others []
5. What is your current level in Uniben: 100 Level [] 200 Level []
300 Level [] 400Level []

SECTION B:

The impact of radio in propagating Edo culture among students in the university of Benin using Ekehuan campus as the study.

Psychological Response on the research study.

INSTRUCTION: Tick [✓] as appropriate.

1. How often do you listen to the radio?
Daily []
Weekly []
Monthly []

Rarely []

2. What type of radio content do you usually listen to?

Music []

News []

Cultural programmes []

Educational programmes []

3. Are Radio programme on Edo culture of significant to you?

Yes [] No []

4. Have you ever listened to a radio programme that featured Edo culture?

Yes [] No []

5. Which aspects of Edo culture have you learnt about through radio programmes exposure?

Language []

Traditional music and dance []

Customs and traditions []

History []

6. How effective do you rate radio efforts in propagating Edo culture among students?

Very effective []

Somewhat effective []

Not very effective []

Not at all effective []

7. Have you ever been motivated to learn more about Edo culture after listening to a radio programme?

Yes [] No []

8. Has a radio programmes influenced you to participation in an Edo cultural events?

Yes [] No []

9. Do you think there should be inclusion of Edo cultural content in radio programmes?

Yes [] No []

10. Do you feel radio programmes content on Edo culture has aid to adequately promote cultural awareness and appreciation amongst students?

Yes [] No []