

EVALUATION OF WAZOBIA TELEVISION'S PORTRAYAL OF YORUBA TRADITIONAL FESTIVALS IN SOUTH-WEST NIGERIA

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Abstract

This study examined the evaluation of Wazobia Television's portrayal of Yoruba traditional festivals in South-West Nigeria. Yoruba festivals such as Osun-Osogbo Festival and Ojude Oba Festival are significant cultural expressions that reinforce spirituality, identity, and communal cohesion among the Yoruba people. However, increasing media mediation has raised concerns about the adequacy and authenticity of their representation. The study was guided by Social Identity Theory and adopted a quantitative survey research design. A sample of 384 respondents drawn from Ikeja (Lagos State), Ibadan (Oyo State), and Abeokuta (Ogun State) was selected using multistage sampling techniques. Data were collected through a structured questionnaire and analysed using descriptive statistics. Findings revealed that Wazobia TV represents Yoruba traditional festivals predominantly through entertainment-oriented formats such as music, humour, storytelling, and interviews. While this approach enhanced

audience engagement and increased interest in cultural festivals, the study found that the station provided limited historical depth in its coverage. Respondents agreed that Wazobia TV contributes to awareness of cultural practices and stimulates interest in Yoruba traditions; however, it was perceived to lack adequate explanation of the historical background and deeper cultural meanings of festivals. The study concluded that Wazobia TV plays a dual role in both promoting cultural visibility and potentially simplifying cultural understanding through entertainment-driven framing. The study recommended that Wazobia TV integrate more educational content, involve cultural custodians, and balance entertainment with accurate historical and spiritual representation to strengthen cultural preservation and understanding.

Keywords: Audience perception, Cultural representation, Media framing, Social identity, Television broadcasting.

Introduction

Nigeria is renowned for its rich cultural diversity, with numerous ethnic groups preserving unique traditions, languages, and festivals that contribute to the country's collective heritage. Among these groups, the Yoruba people of South-West Nigeria are distinguished by their vibrant traditional festivals, which serve as important expressions of spirituality, history, communal identity, and cultural continuity. Festivals such as Osun-Osogbo, Ojude Oba, Egungun, Oro, and Sango are not merely occasions for celebration; they function as mechanisms for transmitting indigenous knowledge, reinforcing social values, and strengthening communal bonds across generations. However, the growing influence of mass media and popular culture has altered the ways in which these festivals are presented and understood by contemporary audiences (Adeyeye & Nwaoboli, 2023, 2024). Studies by Adeyemi and Ajibade (2021) and Ogunyemi (2023) indicate that traditional festivals are increasingly mediated through modern communication platforms, where radio, television, and digital media significantly influence public perceptions of cultural practices. Within this changing communication environment, Wazobia TV has emerged as an influential broadcasting platform that contributes to shaping cultural

narratives among diverse audiences in South-West Nigeria.

The widespread popularity of Wazobia TV is largely attributed to its use of Pidgin English, a language that cuts across ethnic, educational, and social boundaries of Nigeria. Through its entertaining and accessible programming style, the station reaches millions of listeners and serves as a major source of information and cultural content. While this approach has broadened access to cultural discussions, concerns have been raised regarding the quality and depth of cultural representation. Adetunji and Ojo (2022) argue that commercial broadcast stations often simplify cultural content in order to attract larger audiences, thereby sacrificing important cultural meanings for entertainment value. Consequently, Yoruba traditional festivals are frequently portrayed as colourful public spectacles rather than as sacred institutions rooted in spirituality, morality, and communal history. The use of Pidgin English in discussing culturally significant events may also limit the transmission of important ritual expressions, praise poetry, and indigenous concepts that are best understood within the Yoruba linguistic and cultural context (Akinleye & Ajani, 2022). As a result, audiences may develop only superficial understandings of festivals that traditionally embody profound cultural significance.

The manner in which traditional festivals are represented in the media has significant implications for cultural preservation, social harmony, and national identity (Asemah, 2010, 2011a, 2011b). According to Balogun (2022), broadcast framing shapes audience perceptions by influencing whether cultural practices are viewed as relevant, outdated, progressive, or merely entertaining. In addition, the Nigerian Broadcasting Commission (NBC) Code (2023) emphasises the need for cultural sensitivity and inclusivity in media content, recognising the media's role in promoting indigenous heritage. Scholars have further argued that commercial pressures often encourage broadcasters to prioritise ratings and advertising revenue at the expense of educational and developmental functions (Ekanola & Aluko,

2021). Given its extensive reach across Lagos, Ogun, and Oyo States, Wazobia TV possesses the capacity to promote cultural understanding, strengthen cultural identity, and encourage appreciation of Yoruba traditions through responsible representation. Against this background, the present study sought to examine how Wazobia TV represents Yoruba traditional festivals among residents of selected South-West states.

Statement of the Problem

Yoruba traditional festivals are important cultural expressions that preserve history, spirituality, and communal identity. In contemporary Nigeria, however, media platforms play a major role in shaping how these festivals are understood by the public, especially through radio broadcasting which has wide reach and influence (Adetunji & Ojo, 2022; Adegbite, 2024). Despite this importance, concerns have been raised that commercial radio stations often present cultural festivals in ways that prioritise entertainment and humour over their deeper cultural and spiritual meanings.

The problem of this study is that Wazobia TV's representation of Yoruba traditional festivals may not adequately reflect their authentic cultural significance, as they are often framed in ways that emphasise entertainment rather than cultural depth. This raises concern that such representations may distort audience understanding and reduce respect for the sacred and historical value of these festivals. In addition, there is limited empirical research on how Wazobia TV specifically presents Yoruba traditional festivals and how audiences in South-West Nigeria interpret these representations. Existing studies (Aibangbee, Nwaoboli & Nkwam-Uwaoma, 2023; Agbabiaka, Omisore & Olugbamila, 2023; Olanrewaju & Fajoye, 2024; Falade & Adeoti, 2020; Akinleye & Ajani, 2022) have focused more on tourism and cultural promotion rather than media framing and audience perception. This creates a gap in knowledge regarding whether Wazobia TV supports cultural preservation or contributes to cultural distortion.

Objectives of the Study

The general objective of this study is to evaluate Wazobia television's portrayal of Yoruba traditional festivals in South-West Nigeria. The objectives of this study are to:

1. Examine how Wazobia TV represents Yoruba traditional festivals in its programming; and
2. Determine the influence of Wazobia TV's representation on residents' interest in Yoruba traditional festivals.

Research Questions

The research questions for this study were:

1. How does Wazobia TV represents Yoruba traditional festivals in its programming?; and
2. What is the influence of Wazobia TV's representation on residents' interest in Yoruba traditional festivals?

Review of Related Literature

Conceptual Review

Festivals

Festivals are among the oldest forms of cultural expression, serving as social, spiritual, and aesthetic gatherings that reflect the identity, history, and worldview of a people. According to Oladipo (2020), festivals represent periodic celebrations through which communities reaffirm their shared values, commemorate historical events, and strengthen communal ties. They are not merely occasions of entertainment but intricate social systems that embody a people's relationship with their ancestors, deities, and environment. Festivals often function as social calendars that mark transitions, such as harvest, fertility, initiation, or renewal, while symbolising the cyclical rhythm of life. In precolonial African societies, festivals played crucial roles in maintaining social cohesion and transmitting cultural knowledge across generations. Through dance, music, costume, and ritual, they transformed collective memory into lived experience. Even in

contemporary times, festivals continue to provide platforms where tradition interacts with modernity, preserving heritage while adapting to evolving social realities.

Furthermore, Afolayan (2023) explains that festivals hold significant socio-economic and communicative functions in contemporary societies. Beyond their ritual value, they generate employment, attract tourism, and foster inter-community exchange. Through performances and symbolic acts, festivals communicate moral lessons, social expectations, and communal ideals. The procession, songs, and costumes are all semiotic devices, forms of non-verbal communication through which societies express unity, authority, and spirituality. In this sense, festivals become forms of development communication, where cultural symbols transmit messages of collective responsibility, peace, and moral order. Afolayan's (2023) perspective highlights that the communicative power of festivals lies in their ability to speak to both the intellect and the emotions, merging art, religion, and social structure into a cohesive system of meaning.

Akintunde (2022) views festivals as evolving narratives that bridge the sacred and the secular, the traditional and the modern. In urban contexts, festivals have adapted to contemporary aesthetics, integrating popular music, fashion, and digital media while retaining their ritual foundations. This hybridity makes them vital instruments for cultural diplomacy, national branding, and social cohesion. For instance, state governments and media organisations now promote festivals as platforms for tourism and economic development. Yet, even within this commodified form, the spiritual core of festivals persists, reminding participants of their ancestral connections and moral obligations. Akintunde's (2023) argument reveals that festivals are not relics of the past but dynamic arenas where heritage, identity, and modern expression converge, making them essential in sustaining cultural vitality in the 21st century.

Participatory Communication

According to Asemah (2011e), participatory communication refers to the process of involving individuals and communities in the design, implementation, and evaluation of communication initiatives that affect their lives. According to Adedoyin (2021), it is communication with people rather than to people, emphasising dialogue, mutual understanding, and shared decision-making. Unlike the traditional top-down model, participatory communication is inclusive, ensuring that every stakeholder contributes ideas, voices concerns, and influences outcomes. It is rooted in the belief that people are not passive recipients of information but active agents in shaping development. Through allowing for feedback and interaction, participatory communication enhances ownership and sustainability of projects. In this sense, it transforms communication from a mere transmission of messages into a democratic process of knowledge co-creation.

Similarly, Musa & Yakubu (2022) define participatory communication as an empowering approach that links information dissemination with community mobilisation. They argue that true development occurs when people are not just informed but are also part of the decision-making process. This participatory model values indigenous knowledge and integrates local perspectives into development planning (Arijeniwa, Nwaoboli, Ajimokunola & Uwuoruya, 2023). For instance, in community health campaigns, involving local leaders and women's groups participatory communication ensures that messages resonate with cultural norms and gain legitimacy. The process, therefore, is not linear but cyclical, dialogue, action, reflection, and feedback occur continuously. Musa and Yakubu (2022) emphasise that participation turns communication into a transformative experience that builds trust, collective responsibility, and shared progress.

Another dimension, as presented by Oladimeji (2023), situates participatory communication within the framework of social change and

empowerment. The scholar argues that communication should not be seen merely as a technical act but as a process of negotiation and power redistribution. When communities participate in defining problems and crafting solutions, they challenge existing hierarchies and assert control over their destinies. This aligns with Paulo Freire's (2023) dialogic model of communication, where dialogue becomes the basis for liberation from oppression. In this way, participatory communication is not only developmental but emancipatory, it enables marginalised voices to be heard and legitimises local perspectives as valid sources of knowledge.

Thematic Review

Media Representation of Festivals

Media representation of festivals involves the various ways the mass media, radio, television, newspapers, and digital platforms, select, frame, and present traditional or religious celebrations to the public. According to Adigun (2021), the media serve as the primary lens through which most people encounter cultural events, especially in urban settings where direct participation in traditional life has waned. The process of representation begins with editorial selection: which festival is considered newsworthy, what aspects of it deserve attention, and which voices are included or ignored. For instance, television may focus on the colourful costumes and dances, while newspapers emphasise the economic benefits or political significance. This editorial process transforms the festival into a mediated narrative, one that reflects not only cultural reality but also institutional priorities and audience expectations. Not in your reference argues that such mediation both informs and distorts, as the media tend to privilege visual appeal and simplicity over context and depth, thereby shaping public perception in subtle but lasting ways.

In a similar vein, Eke (2022) maintains that media representation of festivals is a performative act where cultural meanings are reconstructed through visual and linguistic codes. The media, through the use of camera

angles, commentary, and music, create spectacles that may differ significantly from the lived experience of the festival itself. The rhythm of television editing, for example, transforms ritual processes that might last hours into digestible highlights of a few minutes. Likewise, radio presenters often use dramatic tones, jingles, and metaphors to evoke excitement and emotional connection among listeners. Eke (2022) notes that while such representations make festivals accessible to broader audiences, they also commercialise them, turning sacred rituals into entertainment commodities. The result is a shift from communal participation to mass consumption, where festivals are appreciated more for their aesthetics than their cultural or spiritual significance.

Additionally, Chekwube, Nkwam-Uwaoma & Nwaoboli (2023) and Nnaji (2023) explain that media institutions act as cultural gatekeepers, deciding which traditions are elevated into national consciousness and which remain marginal. This gatekeeping function means that some festivals receive consistent coverage because they align with the media's notion of modernity, unity, or tourism potential. In contrast, smaller or controversial festivals, those involving local deities or rituals that contradict dominant religious narratives, are often ignored or sensationalised. Nnaji (2023) criticises this imbalance as a subtle form of cultural censorship that privileges certain worldviews while silencing others. The way festivals are represented, therefore, becomes a reflection of power relations in society, determining whose culture is celebrated and whose is trivialised. Consequently, the media do not merely report culture; they participate in defining which aspects of culture are considered legitimate and worthy of preservation.

Furthermore, Adewale (2024) emphasises that media representation of festivals is increasingly shaped by commercial imperatives. Modern media organisations operate within competitive markets where ratings, advertising revenue, and audience engagement dictate content priorities.

Festivals that promise visual spectacle or celebrity appearances are more likely to be covered extensively, while those with purely spiritual or communal functions receive little attention. Adewale (2024) observes that this economic logic often leads to the repackaging of festivals as tourist attractions rather than sacred or communal experiences. Media coverage highlights performances, costumes, and cuisine, elements that attract sponsorships, while neglecting the deeper historical and spiritual narratives that give the festival meaning. This commercialisation process risks alienating local custodians of tradition, who may feel that their heritage is being exploited for profit rather than respected as a living cultural expression.

Media Influence on Attitudes to Festivals

The media play a decisive role in shaping how people perceive, value, and participate in cultural festivals. Through repeated exposure to mediated portrayals, audiences form impressions not only about the festivals themselves but also about their relevance to modern life. Adigun (2021) explains that constant media coverage can normalise certain attitudes, either of admiration or of indifference, depending on how the festivals are framed. When the media present festivals as glamorous spectacles, filled with music, dance, and fashion, audiences are more likely to appreciate them as sources of entertainment rather than sacred traditions. Conversely, when coverage emphasises disorder, superstition, or controversy, public perception tends to turn sceptical or dismissive. The media thus function as cultural filters, shaping collective opinion through patterns of repetition, emphasis, and omission (Omoera, Nwaoboli & Emwinromwankhoe, 2024). Over time, this mediated framing becomes internalised, subtly influencing how individuals evaluate the cultural and moral worth of festivals.

Also, Eke (2022) asserts that media influence on attitudes to festivals is not limited to information dissemination but extends to emotional and psychological conditioning. Visual and auditory cues, such as music, camera

focus, presenter tone, and editing pace, evoke specific emotional responses that colour audience interpretation. For example, upbeat background music during festival coverage can create a sense of excitement and celebration, while ominous commentary can evoke suspicion or fear. These techniques, though seemingly neutral, guide how audiences should feel about what they see or hear. Eke (2022) notes that this emotional framing is powerful because it appeals to affect rather than logic; people often adopt attitudes based on how they feel, not on what they know. Consequently, even brief exposure to media representations can reinforce stereotypes or reshape cultural values, particularly among younger generations who experience festivals largely through screens rather than physical participation.

In addition, Nnaji (2023) observes that the media's selective attention to particular aspects of festivals tends to influence how communities rank their cultural importance. When media outlets devote extensive airtime to a few well-known festivals while neglecting others, they inadvertently create hierarchies of cultural value. The public begins to perceive the frequently covered festivals as symbols of prestige or national identity, while lesser-known ones fade into obscurity. This selective amplification shapes cultural pride and local identity, encouraging communities to align their traditions with what the media validate. Nnaji (2023) argues that such patterns can also generate competition among regions, where local organisers modify festivals to attract media attention. In this way, the media not only influence individual attitudes but also drive collective changes in how traditions are practised and preserved. The desire for visibility often leads to the reinvention of rituals, costuming, and performances to suit media aesthetics rather than cultural authenticity.

Adewale (2024) contends that the commercial orientation of the media further intensifies their influence on public attitudes toward festivals. Because most modern media institutions depend on advertising revenue and audience engagement, they promote festival narratives that align with

consumer culture. This commodification process recasts festivals as lifestyle events rather than sacred or historical commemorations. As viewers are exposed to these narratives, their attitudes evolve to prioritise entertainment, spectacle, and material consumption over spirituality or communal reflection. Adewale (2024) explains that this market-driven framing encourages a transactional relationship with culture: festivals are valued for their economic benefits, tourism potential, or “Instagrammable” moments rather than their moral or ancestral significance. Over time, such portrayals dilute the symbolic weight of festivals, shifting public consciousness from heritage preservation to brand promotion and leisure consumption.

Empirical Review

This section of the research gives a summary and analysis of previous studies and research findings that are directly relevant to the current topic. Diop (2022) carried out a study on *Senegalese Festivals on National Television: Representation, Heritage Policy and Public Memory*. It aimed to assess how state television coverage contributes to national heritage formation and the institutionalisation of particular festivals. Framed by Cultural Policy Studies, Diop (2022) analysed archival footage, policy documents, and interviews with ministry officials and producers. The findings showed a clear policy-media nexus: festivals that aligned with national branding agendas received sustained prime-time coverage, which, in turn, shaped public memory and consolidated those festivals as national symbols. The study concluded that television functions as an arm of cultural policy, recommending transparent criteria for festival selection and a more pluralistic approach to avoid marginalising minority practices. Diop's (2022) work converges with the current study on the idea that media selection and prioritisation shape cultural salience. However, it differs in scale and institutional focus. Diop (2022) examined state broadcasting and cultural policy dynamics in Senegal, while the present study explores a commercial radio station's representational choice and their perceptual effects among

residents of selected South-West Nigerian states.

Bekele (2022) explored *Radio, Ritual and Urban Youth: Mediated Practices of Orthodox and Indigenous Festivals in Addis Ababa, Ethiopia* with the objective of understanding how urban radio formats mediate religious and indigenous festival practices for heterogeneous metropolitan audiences. Anchored theoretically in Social Learning Theory, Bekele (2022) used survey research design, content analysis of morning radio shows, and interviews with religious leaders. The findings indicated that radio presenters who blended explanation with storytelling and invited ritual practitioners created models that urban youth emulated, attending hybrids of ritual and social events, whereas sensationalist portrayals promoted derision or mere entertainment consumption. Bekele (2022) concluded that radio can effectively socialise urban youth into respectful festival engagement if programming combines clear explanation, ritual context, and participatory segments; the study recommended producer training and collaborative scheduling with custodians. This Ethiopian study agrees with the current research on radio's pedagogic potential but differs by focusing on multi-faith urban spaces and how religious pluralism complicates representation, whereas the Wazobia TV study concentrates on language, humour, and Pidgin's role in framing Yoruba festivals specifically.

Tumwebaze (2023) investigated *Masaka on Air: Community Radio, Festival Revival and Post-Conflict Identity in Uganda*. The objective was to assess the contribution of post-conflict community broadcasting to reviving local festivals as instruments of reconciliation and identity reconstruction. Using Reconstruction and Cultural Revival Theory and a qualitative methodology, oral histories, programme transcripts and focus groups, the study found that radio-mediated festival revival helped restore social ties, facilitated intergenerational dialogue and reduced stigma associated with certain practices. Importantly, Tumwebaze (2023) observed that inclusive radio formats encouraged formerly displaced persons to re-engage with

ceremonies as communal healers rather than victims. The conclusion advocated for donor support and capacity development for community broadcasters as actors of cultural rehabilitation. This Ugandan case aligns with the present study's attention to radio's social role but differs because Tumwebaze (2023) examined festivals as deliberate instruments of post-conflict social repair, whereas the current research examines a commercial radio network's representation of cultural festivals and the attendant effects on public perception within relatively stable South-West Nigerian communities.

Theoretical Framework

Social identity theory

The study was anchored on the Social Identity Theory. The theory was first proposed by Henri Tajfel and John Turner in 1979. It provides a sociopsychological framework for understanding how individuals derive a sense of belonging, pride, and distinction from their membership in social groups (Asemah, Nwammuo & Nkwam-Uwaoma, 2017; Asemah, Ogono & Jumbo, 2022; Asemah, 2011). The theory posits that individuals categorise themselves and others into various groups, such as ethnic, cultural, or religious, through a process of social comparison that reinforces in-group solidarity and differentiates outsiders (Adekoya, 2021). In the context of Yoruba traditional festivals, this theory is profoundly relevant because these festivals serve as both expressions and reinforcements of collective identity. They remind participants of shared ancestry, values, and spirituality. As Adekoya (2021) notes, identity is not only preserved through biological lineage but also through performative acts like festivals, rituals, and communal celebrations that bind people through shared meaning and memory.

Furthermore, social identity theory explains how the media play an instrumental role in reinforcing or reshaping cultural identities. Media representations, whether on radio, television, or digital platforms, often

frame certain groups, practices, or beliefs in ways that either affirm or distort their social value. When festivals are portrayed positively, with attention to their symbolism and historical depth, they become sources of pride and affirmation for the Yoruba people. Conversely, reductive or commercialised portrayals may trivialise their sacred meaning, leading to identity alienation. As Bakare (2022) asserts, when media narratives distort cultural practices, they indirectly weaken the social identity that communities derive from them. Thus, Social identity theory provides insight into how audiences interpret media depictions of their culture and how these depictions influence feelings of belonging or exclusion.

Social identity theory offers a good analytical framework for understanding how Yoruba people interpret media representations of their festivals and how such portrayals reinforce or weaken cultural pride, belonging, and self-definition.

Methodology

This study adopted a quantitative research design using the survey method to examine the perception of Wazobia TV's representation of Yoruba traditional festivals among residents of selected South-West states in Nigeria. The population of the study comprised adult residents of Ikeja (Lagos State), Ibadan (Oyo State), and Abeokuta (Ogun State), which were purposively selected because they are major urban centres with strong listenership of Wazobia TV. The total projected adult population of the three towns, based on NPC/NBS (2026) estimates, is 6,125,050. A sample size of 384 respondents was determined using Cochran's formula for large populations and proportionately distributed across the three locations: Ikeja (93), Ibadan (227), and Abeokuta (64). A multistage sampling technique was employed, beginning with purposive selection of the study locations, followed by stratification into urban and semi-urban areas, random selection of neighbourhoods, and systematic selection of households. Within each selected household, one eligible adult respondent who is a listener of

Wazobia TV was chosen using simple random selection where necessary.

The primary instrument for data collection was a structured questionnaire designed to capture respondents' exposure to, and perception of, Wazobia TV's representation of Yoruba traditional festivals. The questionnaire was administered through face-to-face contact by trained research assistants to ensure clarity, improve response rate, and reduce non-response errors. Data collected were analysed using descriptive and inferential statistical tools, including frequency distribution, percentages, and mean scores, to summarise respondents' views. This utilisation is in agreement with studies such as Asemah, Gujbawu, Ekhareafo & Okpanachi (2012) and Asemah & Nwaoboli (2024). The analysis focused on assessing patterns of exposure, perceived accuracy, and cultural sensitivity in the representation of Yoruba traditional festivals. This quantitative approach provided a systematic basis for drawing conclusions on how audiences in South-West Nigeria perceive Wazobia TV's portrayal of indigenous cultural festivals.

Data Presentation

Table 1: How Wazobia TV Represents Yoruba Traditional Festivals

Statement	SA (5)	A (4)	N (3)	D (2)	SD (1)	Total	Mean	Decision
Wazobia TV presents Yoruba festivals in an entertaining manner.	168 (44.6%)	142 (37.7%)	34 (9.0%)	21 (5.6%)	12 (3.1%)	377	4.16	Accepted
The station integrates music, interviews, and stories to represent festivals.	176 (46.7%)	138 (36.6%)	29 (7.7%)	22 (5.8%)	12 (3.2%)	377	4.18	Accepted
Wazobia TV explains cultural practices associated with festivals.	151 (40.1%)	139 (36.9%)	41 (10.9%)	30 (8.0%)	16 (4.2%)	377	3.98	Accepted

The findings in Table 1 show that respondents generally agree that Wazobia TV represents Yoruba traditional festivals in an entertaining and engaging manner. A large proportion of respondents agreed that the station combines music, interviews, and storytelling in its festival coverage, indicating a strong entertainment-driven approach. Respondents also agreed that the station explains cultural practices associated with festivals, although this was slightly less pronounced.

Table 2: Depth and Quality of Information Provided by Wazobia TV on Yoruba Traditional Festivals

Statement	SA (5)	A (4)	N (3)	D (2)	SD (1)	Total	Mean	Decision
Wazobia TV provides detailed information about the customs and rituals of festivals.	121 (32.1%)	128 (34.0%)	59 (15.6%)	43 (11.4%)	26 (6.9%)	377	3.73	Accepted
The station explains the historical background of Yoruba festivals.	28 (7.4%)	44 (11.7%)	55 (14.6%)	132 (35.0%)	118 (31.3%)	377	2.21	Rejected
Broadcasts provide insight into the social and spiritual relevance of festivals.	118 (31.3%)	130 (34.5%)	58 (15.4%)	44 (11.7%)	27 (7.2%)	377	3.71	Accepted

Source: Field Survey, 2026.

The results in Table 2 indicate a mixed perception regarding the depth of information provided by Wazobia TV. Respondents agreed that the station provides some details about customs and rituals as well as the social and spiritual relevance of festivals. However, the statement on whether the station explains the historical background of Yoruba festivals was rejected, with a low mean score. This suggests that while Wazobia TV offers surface-level cultural information, it is perceived to lack depth in historical explanation and comprehensive cultural interpretation.

Table 3: Influence of Wazobia TV on Residents' Interest in Yoruba Traditional Festivals

Statement	SA	A	N	D	SD	Total	Mean	Decision
Wazobia TV has increased my interest in attending Yoruba festivals.	126 (33.4%)	139 (36.9%)	58 (15.4%)	36 (9.5%)	18 (4.8%)	377	3.85	Accepted
Listening to the station motivates me to learn more about Yoruba culture.	141 (37.4%)	137 (36.3%)	52 (13.8%)	32 (8.5%)	15 (4.0%)	377	3.94	Accepted
I actively discuss Yoruba festivals with family or friends after listening.	118 (31.3%)	132 (35.0%)	61 (16.2%)	42 (11.1%)	24 (6.4%)	377	3.64	Accepted

Source: Field Survey, 2026.

Findings from Table 3 reveal that Wazobia TV has a positive influence on audience interest in Yoruba traditional festivals. Respondents agreed that listening to the station increases their interest in attending festivals and encourages them to learn more about Yoruba culture. Many also reported that they discuss festivals with family and friends after exposure to Wazobia TV content.

Discussion of Findings

The first finding of the study revealed that Wazobia TV represents Yoruba traditional festivals mainly through entertainment-oriented formats such as humour, music, storytelling, and interviews. Respondents agreed that the station presents festivals in an engaging and entertaining manner, which reflects a strong infotainment approach. This finding supports the view of Adigun (2021) and Eke (2022), who argue that media representation of cultural events often prioritises visual appeal and entertainment over depth and context. It also aligns with Adewale (2024), who notes that commercial media tend to commodify festivals by turning them into attractive content for audience consumption. From the perspective of Social Identity Theory (Tajfel & Turner), such representation can strengthen group visibility but may also weaken cultural depth if sacred meanings are overshadowed by entertainment framing, thereby affecting how audiences construct Yoruba cultural identity.

The second finding showed that while Wazobia TV provided some level of information about Yoruba traditional festivals, particularly customs, rituals, and socio-spiritual relevance, it largely failed to explain their historical background. This suggests a surface-level coverage of cultural heritage, where meaning is partially transmitted but not fully contextualised. This supports Nnaji (2023), who observed that media institutions act as cultural gatekeepers and often select simplified aspects of culture that fit audience preferences. It also agreed with Adewale (2024), who argued that commercial pressure encourages media to prioritise appealing content over

educational depth. The rejection of historical explanation indicates that important cultural knowledge may be lost in translation, especially when festivals are mediated through simplified or entertainment-driven formats. Within Social Identity Theory, this weakens deep cultural identification, as incomplete knowledge limits the ability of individuals to fully internalise group history and heritage.

The third finding revealed that Wazobia TV positively influences residents' interest in Yoruba traditional festivals. Respondents indicated increased willingness to attend festivals, learn about Yoruba culture, and discuss cultural practices with others after exposure to the station's content. This finding aligned with Bekele (2022), who found that radio and mediated storytelling can stimulate cultural learning and participation when audiences are exposed repeatedly to cultural content. It also supports Afolayan (2023), who argued that festivals, when communicated effectively through media, can enhance cultural awareness and social engagement. From the lens of Social Identity Theory, this finding suggests that media exposure can strengthen in-group affiliation by increasing cultural curiosity and encouraging participation in shared traditions, even if the depth of representation is limited.

Conclusion and Recommendations

The study concludes that Wazobia TV plays a significant but mixed role in the representation of Yoruba traditional festivals in South-West Nigeria. While the station effectively uses entertaining formats that attract audience attention and increase interest in cultural festivals, its representation is largely surface-level and lacks sufficient historical and contextual depth. This means that although Wazobia TV contributes positively to cultural awareness and engagement, it does not fully communicate the sacred, historical, and spiritual dimensions of Yoruba festivals. Therefore, the station simultaneously supports cultural visibility while risking partial cultural distortion through entertainment-driven

framing. It is recommended that:

1. Wazobia TV should enhance its coverage of Yoruba traditional festivals by including more historical background, ritual explanations, and expert cultural commentary to ensure that audiences receive a fuller understanding beyond entertainment.
2. Wazobia TV should maintain its entertaining style but deliberately integrate educational segments within festival coverage so that audience interest is sustained while cultural values, meanings, and spiritual significance are preserved.

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