

## Case Study

# The Influence of Television Advertising in the Promotion of Yoruba Attires in Ondo State: a Study of NTA Akure

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**Abstract:** This paper is based on the influence of television advertising in the promotion of Yoruba attires in Ondo State, “a study of NTA Akure”. The research work reviewed related literature and was anchored on persuasive media and cultural conservative theories. It also employed survey design and questionnaire was administered to respondents of the selected three local government areas in Ondo State, but out of the 400 copies of questionnaire administered, 370 was duly attested and recovered for data analysis. The findings revealed that, NTA Akure advertising positively influenced the promotion of Yoruba attires in Ondo State. The study also revealed that, the level of cognizance giving to the promotion of traditional attires especially Aso-Oke by NTA Akure is low. The study concludes that, television advertising has positively influenced the promotion of traditional attires in Yoruba society through assessment of NTA Akure viewers. This research work recommends that, NTA Akure should give much more cognizance to the promotion of the traditional attires through advertisement programme. It also recommends that the Ministry of Art and Culture in Ondo State should see NTA Akure as a medium through which cultural heritage especially traditional attires can be promoted.

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**Key Words:** Television Advertising, Advertising, Promotion, Yoruba Attires, Aso-Oke

## Introduction

Advertising has become the leading communication platform and communication arrowhead that gives meaning and the required bite or teeth to modern marketing. This is why most commercial organizations including traditional textile industry spend most of their annual marketing communications and promotion budgets on advertising (Nwosu, 2006) (Baran, 2004).

In fact, in today's society, advertising is ringing bell no matter where we are and what we are doing. It is this state of inattention in which we receive advertising messages that count for the effectiveness. Adding to the above assertion, sociologist Schudson, (2005) argues that “advertising catches us in a state of relaxation, reading Sunday paper or unwinding evenings in front of the television set”, it presents a world of fun and adventure, where we triumph over every adversity. The world of advertising appeals to the child in us, who looks for pleasure and excitement, who neither knows nor cares about responsibilities. Advertising is a marketing function whose aim is to sell goods and services to consumers and its impact can go beyond the purpose of selling products to consumers Schudson, (2005).

Researcher Lysonski and Pollay, (2003) pointed out that “advertising creates a pervasive and persuasive communication environment that sells a great deal more than just products. Through the use of imagery, the display of life-styles and the exercise and reinforcement of values, advertisements are communicators of culturally defined concepts such as success, worth, love, sexuality, popularity, and normalcy.”

Advertising is also about appearances and information, but what is of interests to us, is how objects, or products, become ideas, how they become gifted with appearances: how they make appearance and help us make appearances.

This does not happen through magic. It happens through the advertisers' skill at positioning the product, creating an image, finding a place for it to live in our mind (Dambrot, Reep and Bell 2008). Information becomes part of appearance. For example when Maggi cube advertised that it was the secret of good cooking that was information of a sort. Advertising in its own fashion works to encourage certain passivity and lack of involvement as the play of appearance takes over the work of social relations. It offers a release from boredom not through drugs but through products that promise.

Those views of Etzel et al. (1997) coincide with the simple but all-embracing definitions of Davies (1998) and Arens (2002). For instance, while Davies states that “advertising is any paid form of non-personal media presentation promoting ideas/concepts, goods or services by an identified sponsor. Arens expressing almost the same view describes advertising as “the personal communication of information usually paid for and usually persuasive in nature about products (goods and services) or ideas by identified sponsors through various media”.

From the foregoing, it could be concluded that the purpose of advertising is to create awareness of the advertised product and provide information that will assist the consumer to make purchase decision, the relevance of advertising as a promotional strategy, therefore, depends on its ability to influence consumer not only to purchase but to continue to promote and eventually develop brand loyalty.

## Background to the Study

Television advertising plays vital roles in the promotion of traditional attires in Nigeria because of its ability to change consumer behavior and also provides new patterns for purchasing or using any type of goods and services. Television is one of the most recreation sources because of

its audio-visual communication. Television (T.V.) enables the creative man to communicate by combining motion, sounds, words, color, personality and stage setting to express and demonstrate ideas to large and widely distributed audience. Television advertisements usually play a role in either introducing a product or reinforcing the familiarity to the product and also convincing to purchase the product. Advertisements are among the most visible of the marketing strategy and have been the subject of a great deal of attention in the last ten to fifteen years (Kotwal 2008).

Moreso, television advertising is a vital marketing tool as well as powerful communication medium. The basic objective of any advertisement is to stimulate sales, direct or indirect by trying to make tall claims about product performance.

Nowadays, there is a competition among marketers to grab consumer attention. Firms generally try to increase demand of goods or services by influencing customers' preferences through advertising. Television advertising employs attention grabbing trick such as catchy and pleasing music, lyrics, Jingles, humor and repeated messages. The impact of the advertisements is more on television than the print media or radio Davies (2000). The research intends to assess the influence of television advertising on the promotion of traditional attire in Nigeria. Preference will be given to Aso-Oke as one of the most popular traditional attires in Yoruba society.

In Nigeria today most ethnic group especially Yoruba's place great values on their traditional attires because of the attention given to it by various group of people, associations, especially the media which has helped in promoting the traditional cloths and clothing through advertisement and other means of media awareness. Clothing is a significant part of the ceremonies. In the Northern part of Nigeria dresses traditional attires are primarily worn to work

However, in the Southern and Western part of Nigeria western attire is more predominant compared to the traditional attires. People wear suits, skirts and blouses, baseball caps and other dresses. On the whole, Nigerian clothing is very unique and interesting Olutayo, (2002)

There is a need to promote Nigeria traditional attires especially through television advertisement because Nigerian clothing is unique, attractive and it also helps to propagate our culture that is suffering from this current modernization. Jacquard, Adire, and Ankara are some of the materials that are used to prepare dresses in Nigeria especially in Yoruba region. Nigerian clothing for women in Yoruba region include buba, kaba, iro, gele and iborun or ipele and Nigerian clothing for men Yoruba region include buba, fila, sokoto, abeti-aja and agbada, dansiki. Other than traditional attire, the people also wear western attires. Olutayo, (2002).

The ethnic diversity of Nigeria is reflected well in its clothing culture. Hausa-Fulani men wear a wide sleeved robe called a "babban kiga" which very long sleeve which

have to be folded up of expose the hands. It is the equipment of the Yoruba's Agbada. Even through the babban size is considered a Muslim garment almost Nigeria men wear, mostly for formal occasions. Hausa men also wear a traditional, a round cap called "Fila" Hausa women wear colourful wrapper (abaya) with matching blouses. The major important materials for Nigerian clothing are - lace, Jacquard, Adire, and Ankara.

The Igbos is known to be one of the regions that give much cognizance to traditions and cultures irrespective of the modernization that pervade Nigeria this day. An average Igbo man or woman will be known through his or her dressing. The Igbos have much interest in the promotion of traditional attires, most of the maidens usually wore a short wrapper with beads around their waist with other ornaments such as necklaces and beads. Both men and women wore wrappers.

#### **Assessment**

Assessment is the systematic basis for making inferences about certain issues and its development. It is the process of defining, selecting, designing, collecting, analyzing, interpreting, and using information to increase people opinion about their view on certain issues, events or things towards development, Erwin (1999)

It can also be refers to as the process of gathering and discussing information from multiple and diverse sources in order to develop a deep understanding of what students know, understand, and can do with their knowledge as a result of their educational experiences, Moore (2009).

The context of assessment in this study will be based on gathering and discussing information from people to know their view on the influences of television advertising in the promotion of Yoruba traditional attires in Nigeria

#### **Statement of the Problem**

The place of television advertising in the promotion of traditional attires in Nigeria cannot be over emphasized because, television as a medium of mass communication have taken a center stage in the promotion of culture and tradition especially in this 21<sup>st</sup> century with the emergence and consolidation of different television stations and service providers.

Traditional attires and culture go hand in hand and they are very imperative to the development of the society, socially and economically most especially in Nigeria. But despite the influence of television advertising in the promotion of traditional attires in Nigeria, much recognition is not given to traditional attire like Aso-Oke, Adire etc has it should be. Therefore the question that has television advertising helps in the promotion of traditional attires in Nigeria? becomes a problem which this research work intends to examine. Preference will be given to Aso-Oke as one of the most popular traditional attires in Yoruba society. However, this study is assess the influence of television advertising in the promotion of Yoruba attires in Nigeria with a study of NTA Akure. Much focus will be given to Adire, Aso-Oke as traditional attires in Yoruba society.

#### **Objectives of the Study**

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This study is carried out to assess the influence of television advertising on the promotion of Yoruba traditional attire in Nigeria. Therefore, the objectives of the study are as follows:

1. To examine the influence of television advertising in Nigeria
2. To know whether television advertising in Nigeria has a great influence on the traditional attire especially Aso-Oke in Yoruba region.
3. To examine the influence of television advertising in the promotion of Yoruba traditional attires
4. To know whether NTA Akure give more cognizance to the promotion of traditional attires e.g, Aso-Oke through its advertising programmes.

### **Research Question**

1. How do the public perceive television advertising in Nigeria?
2. What is the influence of television advertising in the promotion of Yoruba traditional attires especially Aso-oke?
3. Does television advertising influence the promotion of traditional attire in Yoruba society?
4. Does NTA Akure give cognizance to the promotion of traditional attires e.g Aso-Oke through its advertising programmes?

### **Significance of the Study**

The study will provide an analysis of the impact of television advertising in the promotion of Yoruba traditional attire in Nigeria. It shall also serve as an information repository on issues of television advertising and consumer brand preference.

Furthermore, the study will be significant to the cultural agencies given them reasons to promote the cultural values and norms of Nigeria society through television advertisement in order to build a society that will cherish our own cultural heritage rather than the western modernity that pervade our current world. Moreso, the research work will be relevant to anybody who will wish to embark on related topic based on the empirical nature of the study.

### **Scope of the Study**

This research work is limited in scope to assessment of television advertising in the promotion of Yoruba traditional attire in Ondo State with a focus on NTA Akure. Therefore, three Local Government Areas each from the three Senatorial Districts in Ondo State will be purposively selected to enhance easy collection of relevant data by the researcher for the research work.

### **Literature Review**

This aspect of the study focus on literature related to the course and media theories related to this study will also be discussed in this aspect

### **The Concept of Advertising**

Advertising can be considered a variable created by convergent interest expressed in the two major scientific areas: communication and marketing. With origins in the academic and the practice, advertising was tackled on the

one hand, as a means of communication required by those involved in the current economic activities, on the other hand, and the solution to communicational problems of various organizations e.g the media, for example Aaker. D.A, (1999).

Advertising and communication, in general, are components of contemporary economic and social system. In today's society, advertising has evolved into a complex system of communication, important for both organizations and the general public. The ability to deliver messages carefully prepared to its targets gave over time to advertising a major role in marketing programs of most organizations. Different companies, starting from the multinational firms and local firms attaches increasing importance of advertising in order to present their products and services to important markets. In functioning market economies, consumers have learned to use the advertising information in their purchase decisions, Srivalli (2003).

The expansion of production activities, growth of market competition, rising standard of living of people, downward development in socialism and communist economy and upward development in capitalist economy and globalization of business are some important socio-economic factors responsible for rapid growth of advertising in this centuries. Advertising is bound to make rapid progress in the years to come. This may be due to market competition, new development in the field of science and technology, new initiations in liberalization, privatization and globalization, Srivalli,P. (2003).

A coherent and functional analysis of advertising can be done by calling a vision that incorporates two levels: the descriptive one, which considers issues related to the need to define and differentiate advertising from other marketing tools of communication, and the normative one, that captures the conditions that advertising must meet so that marketing goals can be achieved. The need for strategic vision regarding advertising can be seen as an example of covering the normative aspect of the analysis, while the advertising features and forms can be aspects of the descriptive analysis.

Advertising plays a vital role in the society, in general and in the business, in particular. It acts as a technique of sales promotion and modernism. Advertising is essential in the case of internal as well as global marketing. At the same time, it is necessary in the case of all types of products old, well established and new (Baran, 2004, p. 377). The basic objectives of advertising are to provide information, to attract attention, to create awareness and to influence buying behaviour of consumers. Aaker and Myers (1999) believe that advertising can be considered a mirror of society.

### **Defining the Advertising**

The interest regarding advertising resulted in the creation of a body of knowledge that includes vision more or less converging on the role of advertising. The first concrete result took the form of definitions associated with this concept; the definitions tend lately to emphasize same fundamental characteristics: advertising is a

communicational paid effort, its financial supporter is identifiable, and the sent message is impersonal.

Definitions released over the years have been numerous, each of those who have proposed to define the concept participating with elements that have helped shape the content of the concept. Marketing literature in Romania proposed a number of definitions of this concept, operating as appropriate with a more or less explicit view (O Guinn *et al*, 2003).

Thus it is estimated that advertising is "a set of actions aimed at presenting - oral or visual - indirect (impersonal) message about a product, service or company by any identified supporter (Popescu *et al*, 1999). According to a more recent definition, advertising "is a communication technique that involves running a complex persuasive process, for whose realizations are used a number of specific tools, able to cause psychological pressure on the concerned public (Arens, 2002).

The initiator of the advertising communication actions is the sponsor, who in order to achieve communication objectives, wants to send an impersonal message to a well-defined audience regarding the enterprise, its products or services." (Popescu, 2004).

As the literature in Romania, the foreign definitions of advertising are numerous. Thus, advertising is defined as "the paid and media intermediated attempt to convince" (O Guinn *et al*, 2003) or, according to other authors as "a form of structured and impersonal communication, composed from information, usually persuasive in nature, regarding the products, in the broad sense, paid by an identifiable sponsor and transmitted through various media" (Arens, 2002).

This standard definition of advertising suggests some basic features of advertising. Firstly, advertisement is paid for by the sponsor or advertiser. Secondly, advertising is non-personal selling. Thirdly, advertising acts as an important marketing tool for presentation and promotion of ideas, goods and services. Finally, advertising needs the sponsor of the message known.

David Potter's (2009) definition state that advertising is a service institution which makes people aware of their needs and makes them vigilant consumers. His definition is as follows:

"The only institution we have for instilling new needs, for training people to act as consumers, for altering men's values and thus for hastening their adjustment to potential abundance is advertising" David Potter's (2009).

Starting from descriptive analysis of advertising, we can highlight a number of its features:

1. Primarily, advertising is a form of impersonal communication, the associated messaging being transmitted by means of extremely large addressable

media (the mass media). Impersonal nature of it is given in the opinion of the some authors by the lack of immediate feedback from the receivers (Belch and Belch, 2002).

2. Advertising is persuasive in nature. The goal of those using advertising is to persuade the public to adopt a product, service, idea, etc (Arens, 2002).
3. Advertising is paid by a sponsor. In the opinion of some authors this feature is even a condition which clearly distinguishes advertising from other forms of marketing communication. Publicity, for example, does not fall under the definitions above (O Guinn *et al*, 2003).
4. The subject of this form of marketing communication consists of both tangible and intangible products (services, ideas).

These are not all of the advertising features, but they give only outline that is necessary in delimitation from other elements of marketing communication.

### **Advertising as a Tool for Communication**

Today there exist many products with different brands, small business enterprises, companies both internet based operations, local, national and global conglomerates that are battling for patronage in the world market place. These firms try to be heard and customers want to understand the essence of a business and the benefits that will come from using particular goods or services, hence the need for advertising.

According to Nwosu (2006, p. 3) "advertising is one of the tools that organizations, both commercially and non-commercial inclined ones, could use to reconcile some of the contradictions of the ensuing exchange system." For him, advertising has become the leading communication platform and communication arrowhead that gives meaning and the required bite or teeth to modern marketing. It has become the surest route to creating and sustaining the badly needed voice share and visibility share for a company and its products in the current very competitive market driven economy. This is why most commercial organizations spend most of their annual marketing communications and promotion budgets on advertising.

Okoro (1998, p. 12) defined advertising as any persuasive communication by an identified sponsor, through the media, aimed at selling an idea, product, or service to a target audience. Similarly the Advertising Practitioners Council of Nigeria (APCON) asserts that it is a form of communication through the media about products, services or ideas paid for by an identified sponsor (APCON, 1995, p.5). These explain why advertising is a vital tool for communication process.

Communication can be defined as the sharing of meanings, ideas, thought or information between or among people and machines for social, business, economic political and other purposes (Nwosu, 2006 p. 55). Communication occurs when the receiver is able to comprehend the information, which means that communication takes place only when the message that was sent reaches its destination in a form that

is understood by the intended audience (Baack, 1998).

There are five key elements in every communication process. These are the source, message, channel, receiver and feedback. The final component of the communication process is feedback. According to Clow and Baack (2007, p. 8) "it takes the forms of purchases, inquiries, complaints, questions, visits to the store and hit on a web site. Each indicates that the message has reached the receiver and that the receiver is now responding." Almost every business organization does communicate to its publics the type of organization it is, whether it is an efficient and effective organization that makes dependable products and also believes in fair deals and considers the interest of its customers and her various publics. An effective communication by an organization could give a dependable testimony about its performance or non-performance.

However, communicating with consumers and other businesses, requires more than simply creating attractive advertisements. For efficiency the Integrated Marketing Communication (IMC) is needed. IMC is the coordination and integration of all marketing communication tools, avenues, and sources within a company into a seamless program that maximizes the impact on consumers and other end users at a minimal cost (Nwosu, 2001). Terms such as 'new advertising', orchestration, and seamless communication were used to describe the concept of integration. Consumers' perceptions of company and/or its various brands are a synthesis of the bundles of messages they receive or contacts they have, such as media advertisements, price, package design, direct-marketing efforts, publicity and public relations, sales promotions, interactive/internet marketing, personal selling and point-of-purchase displays (Belch and Belch 2007, p.9).

The integrated marketing communications approach seeks to have the company's entire marketing and promotional activities project a consistent, unified image to the market place. It calls for a centralized messaging function so that everything a company says and does communicates a common theme and positioning. In all these marketing or promotion tools, women are employed to carry out the functions.

#### **Advertising as a Persuasion Tool**

Beyond these issues, related to communicational perspective on advertising, another dimension is related to the effort of conviction, typical to advertising. Most definitions of advertising, presented before its persuasive character. The goal of those using this type of marketing communication is to create favorable attitudes or reinforce existing attitudes so that they obtain a purpose in the form of purchase of a product or a brand. This process of persuasion is closely linked to the concept of attitude, (Arens, 2002).

Most theories of advertising have explored the connection between persuasion and attitude, identifying possible responses that the receiver can give to advertising information. Explanations are not always convergent, but they provide an overview of how consumers respond to advertising stimuli (Arens, 2002).

Thus, considering consumer behavior as a cybernetic-type behavior, which involves a series of inputs, processing and outputs, and seeing advertising as a part of those entries, one will be achieve advertising effects, (Kotler, 2000).

As highlighted in this framework, advertising is an entry for consumer. Message content, media planning and repetition are at the same time inputs and components of a strategy that has the role of triggering the receptor reaction mechanisms. Reaction mechanisms can be internal components of the black box, such as cognitive or emotional reactions, and external, visible through a displayed behavior, acquisition loyalty, etc. The knowledge of the effects of advertising usually involves identifying those internal or external customer-specific side effects that led to the emerging of certain theories regarding the response to advertising.

The starting point in the assessment of the influence of advertising belongs, apparently, to St. Elmo Lewis, who developed in 1898 the famous AIDA model (attention - interest - desire - action). Since then, however, the literature has shown many other opinions in this regard. (Vakratsas and Amble, 1999).

#### **Brief History of Television and the Establishment of Nigeria Television Authority (NTA)**

Television broadcasting in Nigeria started with the initiative of the first premier of Western Region, Chief Obafemi Awolowo on October 31<sup>st</sup> 1959; who launched television broadcasting at Ibadan, the headquarters of the Region. The western Region Government invent into partnership with the overseas rediffusional limited. The Western Nigeria Radio Western service limited was created with the responsibility of radio and television broadcasting under one management. By and large, a small transmitter of 500 Walts power was mounted on Mapo Hill in Ibadan, and another at Abafon near Ikorodu. The television was, therefore, established to disseminate information, and entertain the viewers. The radio and TV stations in the Western Region pioneered commercial broadcasting in Nigeria to supplement government subvention. In 1962, the western region government assumed total control of the WNBS/WNTV by buying over all the shares held by overseas Rediffusion Ltd. In the same year, the Nigeria Television service was created in Lagos with the radio Corporation of America (RCA), and the National Broadcasting Company International Limited managing the stations. Reverend Victor Badego, who was the acting Director General of NBC (Radio/TV), became the head of NBC/TV. The federal military Government of Nigeria under General Olusegun Obsanjo took over television stations in Nigeria in 1978, and changed its name to Nigerian Television Authority (NTA). Cordelia Eke (2009:269) reveals the mandate of Nigeria Television Authority in its broadcasting method to the public. Television stations in 1976 began beaming colour programmes which opened a new chapter in television programming, and broadcasting in the Nigerian history. Also, in 1978; federal military government took over major programmes belt to beam network programmes to the nation. Cordelia Eke (2009:269) asserts further on the role of NTA in bringing the political, cultural and tribal gap

among Nigerians. Cultural and public enlightenment programmes broadcast by the NTA seek to promote amongst other things, the appreciation of our indigenous aesthetic values; the study of Nigerian history and its languages; the development of an enlightened and well informed citizenry and the appreciation and preservation of our arts and crafts.

### **The Concept of Television Advertising**

Television is one of the most recreation sources because of its audio-visual communication. Television (T.V.) enables the creative man to communicate by combining motion, sounds, words, color, personality and stage setting to express and demonstrate ideas to large and widely distributed audience. T.V. advertisements usually play a role in either introducing a product or reinforcing the familiarity to the product and also convincing to purchase the product, (Nwosu, 2006, p.3).

Like television programming, television advertising can be aired through a number of different arrangements. Television advertisers can run their commercials through over-the-air network scheduling, local scheduling or cable scheduling. Television advertising is more attractive and effective because it is an audio - visual medium appealing to both the senses of sight and sound (eyes and ears). Different methods, such as, spot announcements, sponsored programmes, etc. is used or broadcasting advertising messages, Victor Sunderaj (2003). Television advertising can be aired through a number of different arrangements. The forms they take depend on whether a network, local, or cable schedule is used. It can be aired through a number of different arrangements.

The forms they take depend on whether a network, local, or cable schedule is used. The life of Television advertising is restricted to a few seconds, usually 10 to 20, but more in the case of sponsored programmes. Television is an important socialization agent because of its massive presence in the society. It is suggested by many researchers that TV constitutes a very significant component of a societal development. There has been a phenomenal increase in the TV options due to the availability of multiple channels. This has resulted in an increase in the number of advertisements coming on television which want to persuade people to purchase the products advertised, Schudson, (2005, p. 60).

Television advertising provides sophisticated buying skills and abilities, society develops effective and discerning skills to remember and recall product - related information provided to them through Television advertising, William F. (2002).

### **Nigerian traditional Attires**

On this page of Interesting Africa Facts we provide information on Nigerian traditional clothing. Nigeria is Africa's most populous country; there are numerous tribes and ethnic groups, many of which wear their own style of garb. In many areas of the country, especially the south, men and women prefer to wear western attire. Traditional attire is worn on a daily basis in many areas of Nigeria. In other areas traditional attire is worn only for special occasions like festivals or weddings especially in the South east and

Western part of Nigeria. The top three ethnic groups in Nigeria are the Hausa-Fulani (the largest ethnic group), Yoruba, and Igbo, Ajayi (1998).

### **Traditional Nigerian Attire - Hausa-Fulani**

The Hausa people have a restricted dress code related to their religious beliefs. The men are easily recognizable because of their elaborate dress which is a large flowing gown known as Babban riga and a robe called ajalabia and juanni (Senegalese kaftan). These large flowing gowns usually feature some elaborate embroidery designs around the neck. (See Grand bouboufor more information).

Men also wear colourful embroidered caps known ashula. Depending on their location and occupation, they may wear a Tuareg-style turban around this to veil the face (known as Alashoor Tagelmust). The women can be identified by wrappers called zani, made with colourful cloth atampa, accompanied by a matching blouse, head tie and shawl. Barkindo, (2000). The Hausa were famous throughout the Middle Ages; they were often characterized by their Indigo blue dressing and emblems. They traditionally rode on fine Saharan camels and Arabian horses.

Hausa-Fulani men wear a wide sleeved robe called a babbanriga which is a floor-length robe with very long sleeves which have to be folded up to expose the hands. It is the equivalent of the Yoruba's Agbada. Even though the babbanriga is considered a Muslim garment almost all Nigerian men wear one for formal occasions. Hausa men also wear a traditional headpiece, a round cap called a fula. Hausa women wear colorful wrappers (abaya) with matching blouses Bawuro (2001).

### **Igbo Cultural and Traditional Attires**

Igbo culture (Igbo: *Ọmenala ndị Igbo*) are the customs, practices and traditions of the Igbo people of South eastern Nigeria. It comprises archaic practices as well as new concepts added into the Igbo culture either by cultural evolution or by outside influence. These customs and traditions include the Igbo people's visual art, music and dance forms, as well as their attire, cuisine and language dialects. Because of their various subgroups, the variety of their culture is heightened further, Evans, C (1997).

Centuries ago the only reason the Igbo wore clothing was for modesty, clothing was not used for style or to display status. Over time their garb evolved. Today most of the people, especially in urban areas, wear western styled clothing. However in rural areas they often still wear traditional clothing. The traditional clothing for women is wrappers, some of which are designed for day to day activities and others for formal occasions. The formal wraps are made of more expensive cloth which is often imported. Men usually wear cotton wrappers, shirts, and sandals for day to day wear. Formal wear for men consist of wraps made from better material than that used for day to day wear. The Igbo people have a melodic and symphonic musical style, which they designed from forged iron. Other instruments include a wind instrument similar to the flute, Igba, and Ichaka, Chukwuma (2012).

Traditionally the attire of the Igbo generally consisted of little clothing as the purpose of clothing then it was to conceal private parts, although elders were fully clothed. Children were usually nude from birth till their adolescence (the time when they were considered to have something to hide) but sometimes ornaments such as beads were worn around the waist for medical reasons. Uli body art was also used to decorate both men and women in the form of lines forming patterns and shapes on the body. With colonialism and the Westernization of Igbo culture, Western styled clothes such as shirts and trousers over took traditional clothing, Francis (2001).

Women carried their babies on their backs with a strip of clothing binding the two with a knot at her chest. This baby carrying technique was and still is practiced by many people groups across Africa along with the Igbo who still carry their babies this way. This method has been modernized in the form of the child carrier. In most cases Igbo women did not cover their chest areas. Maidens usually wore a short wrapper with beads around their waist with other ornaments such as necklaces and beads. Both men and women wore wrappers, Francis (2001). Men would wear loin cloths that wrapped around their waist and between their legs to be fastened at their back, the type of clothing appropriate for the intense heat as well as jobs such as farming. Men could also tie a wrapper over their loin cloth Evans, C (1999).

#### **Traditional Nigerian Attire - Yoruba**

The Yoruba people of Nigeria are known for their exquisite clothing. Clothing serves as an indicator of status and wealth. For special occasions such as weddings and funerals they wear especially beautiful garb, Ayodele (2012).

#### **Examples of Yoruba clothing**

**Gele** - This is a traditional Nigerian cloth which women wrap around their heads. There are many variations of how they wrap it.

**Agbada** - For formal events Nigerian men often wear a robe called an agbada over their clothes.

**Buba** - A Buba is a loose fitting blouse with long sleeves and a neckline that is either V-shaped or round. It usually falls a little below a women's waist. Men can also wear a buba.

**Iro** - Iros are long wrap-around skirts. The rectangular skirt is worn by wrapping it around the waste and tucking it in at the end.

**Sokotos** - Sokotos are trousers that are loose-fitting with a drawstring used to hold them up.

#### **The Popular Aso-Oke a Traditional Attire in Yoruba Society**

It is indeed true that the only constant phenomenon in human history is change. More important however is the fact that changes never exist in a vacuum and usually constantly intermingle with that which predated it to produce a new category with definite element that will unmistakably suggest continuity. This is particularly the scenario when 'Aso-Oke' is considered within appropriate

and pragmatic frameworks. Different scholars have defined 'Aso-Oke' but it is taken to mean the Yoruba hand woven cloth on horizontal and vertical loom (Ojo, 2007).

This definition is particularly found suitable as it sufficiently enmeshed the socio cultural and historical nature of the artifact with its technological antecedents; very crucial elements in reference to existence especially for the purpose of this research work. Most of the previous studies on 'Aso-Oke' of southwestern Nigeria suffer identical fate of excessively fragmented analysis and were tainted with gender sentiments, obsolescence and epochal disconnect (Asakitipi, 2007; Renne, 1997; Poynor, 1980; Bray, 1968; Clarke, 1938; Murray, 1936) in Fagbohun (2012).

#### **Socio-Cultural Impact of Traditional Attires in Yoruba Society (Aso-oke)**

Before colonial contact, weaving flourished in central and northern Yoruba land, especially in Owo, Ede, Ibadan, Ondo, Oyo, Ogbomoso, Ado- Ekiti and Iseyin towns. Thus, scholars of African textile technology (Afigbo and Okeke, 1985; and Ojo, 1966 in Olutayo (2002) agreed that prior to contact with 'western culture', the traditional Nigerian communities had developed indigenous technology ecological conditions of ingenuity. The raw materials for traditional weaving were largely obtained from the local environment.

According to Afigbo and Okeke, (1985) in Ojo, (2007), archaeological findings confirm that indigenous technology in carding, spinning, dyeing and weaving had been a product of the peoples' effort to exploit their environment to advantage. They assert further, through efficient use of vertical and horizontal looms, communities such as Ilorin, Iseyin, Oyo, Okenne, Kano, Nupe, Kabba, Abeokuta, Ijebu-Ode and some other parts of Igbo land were famous for the quality of their textile products, which was able to satisfy both domestic and foreign demands. The indigenous evolution of the material inputs into 'Aso-Oke' was ultimately resonated in intangible socio cultural essentials. In different communities of Yoruba land and at different times, 'Aso-Oke' has taken on significance far beyond source functional clothing and serving as money but to a large extent as medicine, as a link between generations, families, and societies and as a key to the construction of group and individual identities (Clark, 1972; Lamb and Holmes, 1980 in Olutayo, (2002).

Yoruba cloths can be divided into three major categories of cloths for prestige, rites and ceremonies and cloths worn for daily use (Eicher, 1976; Lamb and Holmes, 1980) in Olutayo, (2002). It is appropriate therefore to look into the context within which 'Aso-Oke' operates. Yoruba traditional setting maintains a reputable environment for the production of high quality and various textiles because the Yoruba culture has its scheme of values (Williams, 1998).

Thus 'sanyan' (Wild silk cloth) mostly referred to as 'Baba aso' ('king of cloths') in Yoruba tradition is naturally coloured beige 'Anaphe' silk, though it may have a white central warp band in each strip (Lamb and Lamb, 1973 in Ayodele (2008). It is particularly associated with special robes for high rank chiefs and 'Obas' (kings). 'Etu',

particularly the variety of 'sanyan' called senior 'etu' (etu nla) which comes in colours of high blue on a dark indigo background form part of many traditional ceremonies and functions and their weaving also implied status (Lamb and Lamb, 1973; in Ayodele (2008). Here 'sanyan' and 'etu-nla' described above were only woven within the premises of the king's palace and such weaving tasks were taken by old master weavers specially chosen for such tasks. This could perhaps surround the myth around the 'oba' (King) in traditional Yoruba setting as 'alase ekeji orisa' (the all-powerful only next to God) whose clothing must be handled not just by any weaver. 'Alaari' which is the third of prestige cloths, originally made from a mixture of red cam wood-dyed 'sanyan' was also material for garments for chiefs in Yoruba land (Lamb and Lamb, 1973; Asakitipi, (2007).

### **Implements Used in Weaving Aso-Oke**

**Strip Looms:** The traditional strip looms were constructed in a house manner (rectangular form) with an open end. It was built with mud and bamboo sticks (Fadipe, 1970; in Ayodele (20102). Apart from the loom, instruments used in (traditional) weaving industry includes; yarn pegs (Odaada), shuttle (oko), pattern divider (Ooya), thread sorting equipment (Akata), Kokogun, Heddle (Omu), Agbonrin, weighted sledge ( Okuku) and Sanrin (long iron for warping process). Consensus exists among scholars that the instruments used in the (traditional) weaving and production process were made, mainly, from iron, wood, bamboo, raffia palm and calabash and these instruments were sourced from the local environment and were mostly fabricated by carpenters, blacksmith and forebears of the industry themselves -master weavers for instance

### **Production Process of Aso-Oke**

The process begins with the planting of local cotton (owu tutu). It takes three months for the cotton to reach harvesting stage when it becomes fully white. Process the seed cotton into threads or processed. Getting the cotton prepared for weaving starts with the removal of seed cotton from the cotton seed. To remove the seeds, ginning usually involves placing cotton balls on a block of wood and rolling an iron rod over them. The pressure exerted on the moving cylindrical object pushes the seeds out of the cotton fibres. After the seeds are removed, the fibres must be aligned and this process is called ginning. The ginning process as gathered during the study was done indigenously through a bow type device called Okure. The device is used to fluff the cotton and straighten the fibres. This process produces the fluffy product which is ready to be spun into thread. Spinning is mostly done traditionally, manually and very cumbersome. The spinner pulls and twists enough fibres to secure it to a spindle. Though it was gathered that spinning can take two major forms, but in this case the spindle is weighted by a clay whorl. The spinner sets the spindle in motion, draws fibres into a thread and winds them on the spindle. This instrument is called 'akowu'. Inquiries into the origin of this instrument was gathered and it was revealed to have come from a tribe called 'Ibariba' over a very long time ago and then modified to suit their purpose. Finally the thread gotten after spinning is wound into a skein called 'akate ekowu', Ayodele (2008).

### **Dyeing Process**

On the dyeing process, investigations gathered reveals that the desired colour of the thread is obtained with particular leaves and plants depending on the colour. In the case of blue colour, dyeing starts with the collection of eluu leaves (Indigofera) which produces indigo blue. The leaves are fermented and dried in balls. The indigo cakes are then placed in a perforated pot (elekiti) which contains ash (as source of soluble alkaline). Water is poured into the top filter through the perforated holes into the bottom pots to obtain dye (omi aro). Preparation of dye in other colours however demands more specialized skills. The finesse with which the Yorubas produce dye has led so many researchers to the conclusion that indigo dyeing probably originated from the southwestern Nigeria, Agbadudu and Ogunrin (2006).

### **The Influence of Television Advertising on Yoruba Traditional Attires (Aso-Oke)**

The hour today is the hour of mass communication. Advertising in particular has become an indispensable mode of communication with the market. Advertising is a means of communication with the users of a product or service especially Aso-oke traditional Yoruba attire. Traditional textile industry through advertising messages has helps to increase the patronage of the product, Baran, (2004). The influence of advertising grows steadily as brands (Aso-Oke) rely heavily on media for various marketing objectives such as increasing sales, creating knowledge and awareness on the socio-economic and cultural values of Aso-oke.

Advertising also plays a very important role in shaping the ever changing norms of society both nationally and globally about traditional attire. With the growing role of advertising in the promotion of Aso-oke, the indigenous Yoruba people now found pleasure in promoting traditional attires compared to how it was before, Olutayo (2002).

### **Theoretical Framework**

In order to a clear picture of study, it is necessary to review the theoretical framework for this study. Persuasive media advertisement theory and cultural conservative theory was used to lay emphasis on the promotion of traditional attire in Nigeria through television advertising.

Persuasive theory assumed that in order to influence sales advertising should generate a number of effects on the consumer especially television advertising as a result of its audio-visual features. Such effects are generated in a particular order, the first being considered as preconditions and at the same time, being the most important. It is believed that these effects are: cognitive effects, emotional effects and behavioral effects. Also occur, a number of factors with mediating role: the degree of involvement and attitude toward message. Lee and Schumann, (2004). It also posits that defined the personal degree of importance given to a product or situation, include the perceived risk in the purchase (Reed and Ewing, 2004). The degree of involvement usually varies from high to low, without considering, however, that it can be addressed simply by this dichotomy. In fact, the degree of variation is constant from one end to the other.



According to this theory, there were a number of models. Elaboration Like hood Model was proposed by Richard E. Petty and John T. Cacioppo, they considering that consumer response is cognitive one that can take two directions, one related to the evaluation of product attributes and the other referring to the execution of the message (Lee and Schumann, 2004). Both directions follow the cognitive-affective response. Another model aimed at intermediate effects that advertising generate, is that proposed by Deborah MacInnis and Bernard J. Jaworski C. (Smith and Yang, 2004). The concept of persuasive theory in this study is to influence sales advertising and promotion of traditional attires in Nigeria, especially Aso-oke in Yoruba society.

**Cultural Conservative Theory**

Conservative Theory has to be defined as a body of systematic thought which provides guidance to restorers/conservators, to curators, to museum staff, to responsible administrators and funding bodies even to the general public, concerning how to deal with cultural heritage as it is expressed in physical form and shape. Conservative theory provides a framework for systematic thought and analysis as well as for logical and well-founded action regarding the physical entity that it is desired to keep available to present and future utilizes especially the basic norms and tradition of the society. Theoretical studies on conserving cultural assets to which a given community attaches value date back to more than two centuries ago. Various thinkers on Restoration matters have set out their approaches and reflections on how to conserve buildings and areas of interest for posterity, which have influenced interventions in them by means of tackling the subject in dialectic between the theory and practice of conserving the heritage. Lucia Tone Ferreira Hidaka (2005:239). Based on the foregoing, the author asserts that conservation is no longer an action of conserving truths, but rather of the meanings of cultural assets. That is to say, there may be “many truths” in one object; therefore, deciding which truth and which goal must prevail in each case is essential and is also a preliminary stage in the decision-making process for conservation. The function and use of the cultural asset are stressed as being relevant in this process of establishing meaning.

**Methodology**

The research adopted survey method, which is based on personally administered questionnaire. The researchers chose this method because the study is based on assessment of the influence of television advertising in the promotion of Yoruba attires in Nigeria. The method makes data arrangement and computation more realistic and presentable.

**Area of Study**

The researcher's area of the study is Ondo town in Ondo state being the area where Aso-Oke traditional attires gain much popularity in Ondo state. Therefore, the area is selected to aid proper data gathering.

**Population of the Study**

Population means all cases or individuals that fit a certain specification. Population defines limit with which the

researcher findings are applicable. The population of this study which comprises of adult male and female of the selected Local Government each from the three Senatorial District in Ondo State is 642, 865 as recorded below:

|               |                 |
|---------------|-----------------|
| Akure North:  | 130, 765        |
| Ilaje:        | 289, 838        |
| Owo:          | 222, 262        |
| <b>Total:</b> | <b>642, 865</b> |

**Sample Size and Sampling Procedure**

According to Asemah (2012), a sample is a limited number of elements selected from a population, which is representative of that population. This is because in most cases, it is impractical to study the entire population. Moreover, Taro Yamane’s Formula was used to select the sample size from the total population of 827, 000 which would now be evenly distributed and randomly sampled in the selected local governments. A sample size of 400 respondents was taken as sample for the study. This sample is derived using Taro Yamane’s statistical formula (for arriving at given sample). Taro Yamane’s formula for sample size determination is:

$$n = \frac{N}{1 + N(e)^2}$$

- Where n = sample size (827, 000)
- N = population (827, 000)
- e = level of significance (5%)
- 1 = Constant (1)

The researcher used 5% ‘level of significance to determine the sample size.

$$n = \frac{642, 865}{1 + 642, 865 (0.05)^2}$$

$$n = \frac{642, 865}{1 + 1607.1}$$

$$n = \frac{642, 865}{1608.1}$$

$$n = 399.8$$

$$n = \underline{400 \text{ (sample size)}}$$

**Instruments for Data Collection**

For an effective measurement of the this research work, questionnaire will be used as instrument of data collection and also to answer the research questions posed in this study as well as to analyze the data generated from the research questions. This questionnaire will be structure with close-ended and open-ended questions design logically for the respondents to select only the options given to them in order to ensure that the respondents do not digress while answering the questions and also for easy analysis of the responses by the researcher.

**Method of Data Analysis**

The statistical percentage of the data analysis was chosen because of the simple approach and understanding to the responses of the data. The data were classified according to units after they were collected.

Data Presentation, Analysis and Discussion of the Findings

Data Presentation and Analysis:

Table 1:

Research Question: How do the Public Perceive Television Advertising in Nigeria and what is the Influence of Television Advertising in the Promotion of Yoruba Traditional Attires especially Aso-Oke

| Items | Questions   | Response             | No Respondents | Percentage (%) |
|-------|---|----------------------|----------------|----------------|
| 1.    | Do you watch television advertising   | Yes                  | 305            | 82%            |
|       |   | No                   | 65             | 18%            |
|       |   | <b>Total</b>         | <b>370</b>     | <b>100%</b>    |
| 2.    | How do you perceive television advertising  | Good and qualitative | 197            | 53%            |
|       |   | Good                 | 40             | 23%            |
|       |   | Fair                 | 48             | 11%            |
|       |   | <b>Total</b>         | <b>370</b>     | <b>100%</b>    |
| 3.    | Are you influenced by television advertising  | Yes                  | 297            | 80%            |
|       |   | No                   | 73             | 20%            |
|       |   | <b>Total</b>         | <b>370</b>     | <b>100%</b>    |
| 4.    | Are you aware of any television advertising on traditional attires especially Aso-Oke           | Yes                  | 274            | 74%            |
|       |   | No                   | 96             | 26%            |
|       |   | <b>Total</b>         | <b>370</b>     | <b>100%</b>    |
| 5.    | Are you influenced by television advertising to purchase traditional attires especially Aso-Oke | Yes                  | 265            | 72%            |
|       |   | No                   | 105            | 28%            |
|       |   | <b>Total</b>         | <b>370</b>     | <b>100%</b>    |

From the above table 1, item 1 attest to the fact that, 365 respondents representing 100% which is the total number of respondents watch television. Item 2 also attest to the fact that majority of 197 respondents representing 53% perceived television advertising as good and qualitative, while 40 respondents representing 23% perceived television advertising as Good and the remaining 48 respondents representing 11% perceived television advertising as fair. Furthermore, item 3 of the same table attest to the fact that, the majority of the 297 respondents representing 80% are

influenced by television advertising. Moreover, in item 4, 274 respondents representing 74% admit that they are aware of any television advertising on traditional attires especially Aso-Oke while the remaining 96 respondent's representing 26% have contrary opinion. Also in item 5, the majority of 265 respondent's representing 72% admit that they are influenced by television advertising to purchase traditional attires especially Aso-Oke while the remaining 105 respondent's representing 28% have contrary opinion.

**Table 2:**

**Research Question:** Does television advertising influence the promotion of traditional attire in Yoruba society and Does NTA Akure give cognizance to the promotion of traditional attires especially Aso-Oke through its advertising programme?

| Items | Questions  | Response     | No of Respondents | Percentage (%) |
|-------|--|--------------|-------------------|----------------|
| 1.    | Does television advertising influence the promotion of traditional attire in Yoruba society  | Yes          | 293               | 79%            |
|       |  | No           | 77                | 21%            |
|       |  | <b>Total</b> | <b>370</b>        | <b>100%</b>    |
| 2.    | What influence does television advertising have on the Promotion of Yoruba Traditional Attires especially Aso-Oke                            | Positive     | 271               | 73%            |
|       |  | Negative     | 99                | 27%            |
|       |  | <b>Total</b> | <b>370</b>        | <b>100%</b>    |
| 3.    | Does NTA Akure give cognizance to the promotion of traditional attires especially Aso-Oke through its advertising programme                  | Yes          | 273               | 74%            |
|       |  | No           | 97                | 26%            |
|       |  | <b>Total</b> | <b>370</b>        | <b>100%</b>    |
| 4.    | What is the level of cognizance giving to the promotion of traditional attires especially Aso-Oke by NTA Akure through advertising programme | Very high    | 97                | 26%            |
|       |  | High         | 102               | 28%            |
|       |  | Very low     | 143               | 39%            |
|       |  | Low          | 28                | 8%             |
|       |  | <b>Total</b> | <b>370</b>        | <b>100%</b>    |

From the above **table 2**, item 1 shows that, 293 respondents representing 79% which is the total number of respondents admit that television advertising influence the promotion of traditional attire in Yoruba society. Item 2 also attest to the fact that television advertising has positive influence on the promotion of Yoruba traditional attires especially Aso-Oke with the total highest number of 271 respondents representing 73%, while the remaining 99 respondents representing 27% admit that television advertising has positive influence on the promotion of Yoruba traditional attires especially. Furthermore, item 3 of the same table shows that, NTA Akure give cognizance to the promotion of traditional attires especially Aso-Oke through its advertising programme with a total highest number of 273 respondents representing 74%. Finally, item 4 of the above table shows that, the level of cognizance giving to the promotion of traditional attires especially Aso-Oke by NTA Akure is low as attested to by the total highest of 143 respondent's representing 39%.

**Discussion of Findings**

**Research Question 1** of this study seeks to know how public perceive television advertising in Ondo State. It was however discovered in table (1), item 2 that, majority of 197 respondents representing 53% perceived television advertising as good and qualitative. On respect of **Research Question 2**, which seeks to investigate the influence of television advertising in the promotion of Yoruba traditional

attires especially Aso-Oke. It was however revealed in table (2), item 2 that, television advertising has positive influence on the promotion of Yoruba traditional attires especially Aso-Oke with the total highest number of 271 respondents representing 73%. Moreover, **Research Question 3** seeks to know whether television advertising influence the promotion of traditional attire in Yoruba society. It was discovered in table (2), item 1 that, television advertising influence the promotion of traditional attire in Yoruba society as attested to by the total highest number of 293 respondents representing 79%. Finally, regards **Research Question 4**, which seeks to know whether NTA Akure give cognizance to the promotion of traditional attires especially Aso- Oke through its advertising programme. However, it was discovered in (2), items 3 that, NTA Akure give cognizance to the promotion of traditional attires especially Aso-Oke through its advertising programme with the total highest number of 273 respondents representing 74% and item 4 revealed that, the level of cognizance giving to the promotion of traditional attires especially Aso-Oke by NTA Akure is low.

**Summary of the Findings:**

Based on the above findings, it can be affirm that, NTA Akure advertising positively influenced the promotion of Yoruba attires in Ondo State, but the level of the level of cognizance giving to the promotion of traditional attires especially Aso-Oke by NTA Akure is low.

### Conclusion

Based on the above summary, this study conclude that television advertising has positively influenced the promotion of traditional attire in Yoruba society through assessment of NTA Akure viewers. It also concludes that, NTA Akure does not give much cognizance to the promotion of traditional attires especially Aso-Oke through its advertising programme. Furthermore, the study concludes that, television advertising has positively influenced the promotion of traditional attire in Yoruba society.

### Recommendation

From the foregoing, this study recommends that NTA Akure should give much cognizance to the promotion of the traditional attires through advertisement programme. It also recommends, advertisers should come up with a well design means of advertising traditional Aso-Oke. Finally, the Ministry of Art and Culture in Ondo State should see NTA Akure as a medium through which cultural heritage especially traditional attire can be promoted.

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