

Introduction to Broadcasting

CLA106



*University of Ibadan Distance Learning Centre
Open and Distance Learning Course Series Development*

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Vice-Chancellor's Message

The Distance Learning Centre is building on a solid tradition of over two decades of service in the provision of External Studies Programme and now Distance Learning Education in Nigeria and beyond. The Distance Learning mode to which we are committed is providing access to many deserving Nigerians in having access to higher education especially those who by the nature of their engagement do not have the luxury of full time education. Recently, it is contributing in no small measure to providing places for teeming Nigerian youths who for one reason or the other could not get admission into the conventional universities.

These course materials have been written by writers specially trained in ODL course delivery. The writers have made great efforts to provide up to date information, knowledge and skills in the different disciplines and ensure that the materials are user-friendly.

In addition to provision of course materials in print and e-format, a lot of Information Technology input has also gone into the deployment of course materials. Most of them can be downloaded from the DLC website and are available in audio format which you can also download into your mobile phones, iPod, MP3 among other devices to allow you listen to the audio study sessions. Some of the study session materials have been scripted and are being broadcast on the university's Diamond Radio FM 101.1, while others have been delivered and captured in audio-visual format in a classroom environment for use by our students. Detailed information on availability and access is available on the website. We will continue in our efforts to provide and review course materials for our courses.

However, for you to take advantage of these formats, you will need to improve on your I.T. skills and develop requisite distance learning Culture. It is well known that, for efficient and effective provision of Distance learning education, availability of appropriate and relevant course materials is a *sine qua non*. So also, is the availability of multiple platform for the convenience of our students. It is in fulfilment of this, that series of course materials are being written to enable our students study at their own pace and convenience.

It is our hope that you will put these course materials to the best use.



Prof. Abel Idowu Olayinka

Vice-Chancellor

Foreword

As part of its vision of providing education for “Liberty and Development” for Nigerians and the International Community, the University of Ibadan, Distance Learning Centre has recently embarked on a vigorous repositioning agenda which aimed at embracing a holistic and all encompassing approach to the delivery of its Open Distance Learning (ODL) programmes. Thus we are committed to global best practices in distance learning provision. Apart from providing an efficient administrative and academic support for our students, we are committed to providing educational resource materials for the use of our students. We are convinced that, without an up-to-date, learner-friendly and distance learning compliant course materials, there cannot be any basis to lay claim to being a provider of distance learning education. Indeed, availability of appropriate course materials in multiple formats is the hub of any distance learning provision worldwide.

In view of the above, we are vigorously pursuing as a matter of priority, the provision of credible, learner-friendly and interactive course materials for all our courses. We commissioned the authoring of, and review of course materials to teams of experts and their outputs were subjected to rigorous peer review to ensure standard. The approach not only emphasizes cognitive knowledge, but also skills and humane values which are at the core of education, even in an ICT age.

The development of the materials which is on-going also had input from experienced editors and illustrators who have ensured that they are accurate, current and learner-friendly. They are specially written with distance learners in mind. This is very important because, distance learning involves non-residential students who can often feel isolated from the community of learners.

It is important to note that, for a distance learner to excel there is the need to source and read relevant materials apart from this course material. Therefore, adequate supplementary reading materials as well as other information sources are suggested in the course materials.

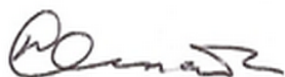
Apart from the responsibility for you to read this course material with others, you are also advised to seek assistance from your course facilitators especially academic advisors during your study even before the interactive session which is by design for revision. Your academic advisors will assist you using convenient technology including Google Hang Out, You Tube, Talk Fusion, etc. but you have to take advantage of these. It is also going to be of immense advantage if you complete assignments as at when due so as to have necessary feedbacks as a guide.

The implication of the above is that, a distance learner has a responsibility to develop requisite distance learning culture which includes diligent and disciplined self-study, seeking available administrative and academic support and acquisition of basic information technology skills. This is why you are encouraged to develop your computer skills by availing yourself the opportunity of training that the Centre's provide and put these into use.

In conclusion, it is envisaged that the course materials would also be useful for the regular students of tertiary institutions in Nigeria who are faced with a dearth of high quality textbooks. We are therefore, delighted to present these titles to both our distance learning students and the university's regular students. We are confident that the materials will be an invaluable resource to all.

We would like to thank all our authors, reviewers and production staff for the high quality of work.

Best wishes.



Professor A. Oyesoji Aremu

Director

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About this course manual

Introduction to Broadcasting CLA106 has been produced by University of Ibadan Distance Learning Centre. All course manuals produced by University of Ibadan Distance Learning Centre are structured in the same way, as outlined below.

How this course manual is structured

The course overview

The course overview gives you a general introduction to the course. Information contained in the course overview will help you determine:

- If the course is suitable for you.
- What you will already need to know.
- What you can expect from the course.
- How much time you will need to invest to complete the course.

The overview also provides guidance on:

- Study skills.
- Where to get help.
- Course assignments and assessments.
- Margin icons.

We strongly recommend that you read the overview *carefully* before starting your study.

The course content

The course is broken down into Study Sessions. Each Study Session comprises:

- An introduction to the Study Session content.
- Study Session outcomes.
- Core content of the Study Session with a variety of learning activities.
- A Study Session summary.
- Assignments and/or assessments, as applicable.
- Bibliography

Your comments

After completing Introduction to Broadcasting we would appreciate it if you would take a few moments to give us your feedback on any aspect of this course. Your feedback might include comments on:

- Course content and structure.
- Course reading materials and resources.
- Course assignments.
- Course assessments.
- Course duration.
- Course support (assigned tutors, technical help, etc.)

Your constructive feedback will help us to improve and enhance this course.

Course Overview

Welcome to Introduction to BroadcastingCLA106

Broadcasting globally is an institution that influences events into areas of the society in which they exist, such as family, religion, politics, economy among others. The course Introduction to Broadcasting is designed to provide entry level students of broadcasting the basic knowledge, to pursue a career in the field of broadcasting and communication generally. The lecture will focus on broadcast programming, technology as well as the history of broadcasting among others.

Course outcomes

Upon completion of Introduction to BroadcastingCLA106, you will be able to:



Outcomes

- *fully describe* and define broadcasting codes, conventions and standards
- Differentiate among levels of broadcasting
- Explain the ethical principles of broadcasting
- Classify programme types
- Identify programmes operatives and organizational structure
- Identify broadcast audience

Getting around this course manual

Margin icons

While working through this course manual you will notice the frequent use of margin icons. These icons serve to “signpost” a particular piece of text, a new task or change in activity; they have been included to help you to find your way around this course manual.

A complete icon set is shown below. We suggest that you familiarize yourself with the icons and their meaning before starting your study.

			
<i>Activity</i>	<i>Assessment</i>	<i>Assignment</i>	<i>Case study</i>
			
<i>Discussion</i>	<i>Group Activity</i>	<i>Help</i>	<i>Outcomes</i>
			
<i>Note</i>	<i>Reflection</i>	<i>Reading</i>	<i>Study skills</i>
			
<i>Summary</i>	<i>Terminology</i>	<i>Time</i>	<i>Tip</i>

Study Session 1

Overview of Broadcasting

Introduction

In this study session, you will be introduced to the different aspects of broadcasting and how to relate with them. The focus of this session will be on Overview of Broadcasting.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

- 1.1 *define* broadcasting
- 1.2 *discuss* broadcast codes, convention and standard
- 1.3 *explain* responsibilities in broadcasting

Terminology

Broadcasting	The distribution of audio or video content to a dispersed audience via any electronic mass communications medium, but typically one using the electromagnetic spectrum (radio waves), in a one-to-many model.
Narrowcasting	Targeting media messages at specific segments of the public defined by values, preferences or demographic attributes.

1.1 Definition of Broadcasting

Broadcasting is defined as the transmission of electromagnetic energy intended to be received by the public (Brown & Quaal, 1998:1; Baran, 2002:238). This can be explained in any of these two ways:

1. Broadcasting is the sending of messages using the medium of radio or television with no technical control over who receives them. That is, anyone with an appropriate receiver – radio or television set – and who is within the transmitter range can receive the messages.
2. Broadcasting is explained as the sending of messages via the airwaves to the public comprising different types of people (i.e. mass heterogeneous audience) to be received simultaneously. In other words, the same message is received at the same time by a very large number of people, male and female, young and old, enlightened or

not, in different locations for example in Ibadan at Ojoo, Molete, Bodija, Ring Road, Moniya or in Lagos, Jos, Enugu, Calabar and even Kafanchan.



Note

The emphasis is *that people everywhere can receive the same message at the same time* if they possess radio and television sets and are within the transmitter range.

Broadcasting has a major objective and this objective is to offer the audience a shared and adequate access to information as well as to meet the communication needs of the society.

Apart from broadcasting, there is, also, what is known as narrowcasting.

1.1.1 What is Narrowcasting?

Narrowcasting is the opposite of broadcasting. It is the sending of messages to distant but defined receivers such as cable, CCTV (closed circuit television), DSTV (direct satellite television with channels such as CNN, Africa Magic, National Geographic, History, etc.) or video. In other words, it is the sending of messages to an audience which is restricted by demand or interest rather than by technical capability i.e. just having a radio or television set and tuning into it. In narrowcasting what one watches is specifically desired and usually paid for in order to have access e.g. going to the cinema to watch a film or buying a video compact disk (CD) to watch a show at home. The narrowcast audience is smaller and more demographically homogeneous (similar) because it is defined by interest whereas the broadcast audience is large, heterogeneous (mixed) and scattered.

ITQ

Question

In, what one watches is specifically desired and usually paid for in order to have access.

- A. broadcasting
- B. narrowcasting
- C. shortcasting
- D. widecasting

Feedback

The correct answer is B.

In narrowcasting what one watches is specifically desired and usually paid for in order to have access

1.2 Broadcast Codes, Conventions and Standards

Broadcasting involves the use of broadcast *codes* and *conventions* designed to serve as guide for practitioners in the profession as well as other stakeholders.

1.2.1 What is Broadcast Code?

Broadcast Code is a body of laws or a systematic collection of statutes put together so as to avoid inconsistency and overlapping in message delivery. These laws or statutes also known as rules serve as the guide for a broadcast process to arrive at a desired end. For example, rules guiding political or religious broadcasting as well as ethical considerations. The Nigerian Broadcast Code is the main guide for broadcasting in Nigeria.

National Broadcasting Code

The establishment of the National Broadcasting Commission in 1992 led to the introduction of this code in 1993. It is the first code established for editing in broadcasting and it encompasses every area in broadcast editing. The essence of this code is to ensure that broadcast contents are packaged and delivered in the appropriate way that is in coherence with social, cultural, economic, political and religious configurations. Below are a few selections of some of the regulations that are contained in the code:

- All programmes shall adhere to the general principles of legality, decency and truthfulness, in addition to the specific guidelines for their genre.
- Materials likely to incite or accuse the commission of a crime or lead to public disorder shall not be broadcast.
- National transmission of programmes in a Nigerian language shall have subtitles in the official language to allow a general audience appeal.
- Any program or musical content classified as Not-To-Be-Broadcast (NTBB) shall not be broadcast.
- The physically and mentally challenged shall not be exploited or oppressed in a manner embarrassing to the challenged or members of their families.
- Womanhood shall be presented with respect and dignity.
- Broadcasting is highly susceptible to imitation especially by children.
- Therefore, the portrayal of violence, cruelty, pain and horror that has the potential of causing moral or psychological harm shall not be broadcast before the watershed time-belt of 10:00 pm.
- The use of foul and blasphemous language should be avoided.
- Programmes presenting artistic and literary materials shall be objective and respect the rights of the owner.
- Cultural subjects shall not be treated with unnecessary sensationalism appeal to low interest or unwholesome curiosity, irrespective of the subject matter.

The Nigeria Broadcasting Code is viewed as representing the minimum standard for broadcasting in the Federal Republic Nigeria. Therefore, every broadcast organization in Nigeria are expected to abide by the provision of the Code in terms of: licensing, programme standard, advertising, community broadcasting, network broadcasting, technical, reporting procedure and sanctions. For instance, the Nigeria Broadcasting Code notes that in religious programming broadcast stations should among other things adhere to the following:

1. Equal opportunity and equitable airtime, not less than 90 minutes of a station's weekly airtime, shall be made available to all religious groups in the community as a civil responsibility, without charge.
2. Religious programmes shall be presented respectfully and accurately.
3. Religious broadcast, over which content members of a specific religion control, shall be presented by responsible representatives of a given religion.
4. Religious broadcast shall not contain an attack on, or a ridicule of another religion or sect
5. Broadcaster shall avoid the casual use of names, words or symbols regarded as sacred by believers.
6. The NBC Code also adds that rites or rituals involving cruelty and obscenity shall be avoided, except in programmes designed specifically to teach the beliefs of a religion.

ITQ

Question

The NBC code was introduced in

- A. 1991
- B. 1992
- C. 1993
- D. 1994

Feedback

The correct answer is C.

The National Broadcasting commission was established in 1992 while the NBC CODE was introduced in 1993.



Note

Broadcast practioners must be aware of other ethical basis for mass media in Nigeria and globally. This would enable them to carry out their duty within legal limits.

1.2.2 What is Broadcast Convention?

Broadcast Convention can be said to be something that is customary or has become a tradition. It is a general agreement on social behaviour or

practice. In other words, it has to do with conformity. In broadcasting, one of the conventions is to arrive at least half an hour before scheduled air-time if on duty. In so doing, one can have time to familiarise self with the duty requirements and demands for the day's transmission. Another convention has to do with programme lengths - a half-hour (i.e. 30-minutes) programme, for instance, is supposed to last 26-27 minutes at the most, so as to make allowance for any advertisements or announcements which may have been scheduled to be taken before the commencement of a new programme.



Note

Standard, according to the Oxford Dictionary and Thesaurus 111 (Elliot, J., Knight, A. & Cowly, C., 2001), is the degree of excellence or average quality required for a particular purpose.

Broadcast standards are derived from the application of the codes and conventions as well as a strict adherence to professionalism in the packaging of content. Brown and Quaah (1998:22) tell us “professionalism implies specialised training, commitment to excellence, a sense of ethics, community service and standards of practice.” These are requirements in any standard profession.

1.2.3 Broadcast Philosophy

Broadcasting is considered a potent force for social change. With broadcast programmes, radio and television explain policies to the people and provide a forum for the people themselves to communicate with one another and with government. With the performing of its responsibilities, broadcasting broadens the horizon of the different audiences, acquaints them with national and international issues and familiarises them with the cultural environment and technological developments. It is able to create an environment for equity and social cohesion. It fosters participation in common life and helps to avoid social exclusion. Broadcast content must, therefore, be relevant to the society. It must be related to the lives of the people and must show considerable understanding of their circumstances – their hopes, aspirations and fears, their living conditions and their political environment. It is necessary to be cautious in the use of foreign broadcast content on radio and television. It is said that a distinct society produces a distinct broadcasting. This is in relation to the cultural, economic, technical and social base of the country.

1.3 Responsibilities in Broadcasting

Life and society put different responsibilities on individuals and institutions because of their existence. Broadcasting has her own responsibilities also. They include:

1. Creating and projecting an image of the nation state i.e. displaying a nation and her wealth and potentials to her citizens and to the external world.
2. Reviving and sustaining its languages.

3. Preserving heritage in all its ramifications
4. Modernising attitudes and
5. Opening society to new cultural influences.

The broadcaster's task is to serve the people by educating them to their rights and duties as citizens. Broadcast media set agenda for the development of society through promoting issues of development in economy, politics and other aspects of the peoples' lives

1.3.1 Why Do People Study Broadcasting?

As part of communication studies, broadcasting is gaining more and more ground as a field of study. The reasons for this are not far-fetched. They include the following:

1. Broadcasting is the universal means of public communication conveying four things in particular:
 - Information (but often times it misinforms e.g. once, on NTA News the false news of the death of now Late Dr Nnamdi Azikiwe, the first Executive President of Nigeria, was announced). It is important to guard against misinformation.
 - Education
 - Entertainment
 - Persuasion/mobilisation.

All of these elements join to teach the cultural values of a people.

2. Another reason why broadcasting is a course is that, by its very nature, broadcasting has consequences and effects that spread widely, quickly and penetrate deeply. Many different types of persons act on broadcast information when they receive it and the effect is good or bad depending on their interpretation of the messages.
3. Thirdly, millions of people have radio receivers and television sets and spend much time listening to and looking at broadcast materials than some other activities. It is therefore imperative to study broadcasting and its sensitive nature to package messages appropriately for the audience.

Study Session Summary



Summary

In this Study Session, we looked at the Overview of Broadcasting. We defined broadcasting and contrasted it with narrowcasting. Some broadcast terms such as code, convention, standard and philosophy were also been explained. Having looked at the responsibilities in broadcasting, the study session was concluded with some reasons why broadcasting is an important course of study.

Assessment



Assessment

SAQ 1.1 (tests Learning Outcome 1.1)

Differentiate between broadcasting and narrowcasting.

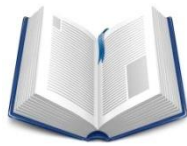
SAQ 1.2 (tests Learning Outcome 1.2)

What is a broadcast code?

SAQ 1.3 (tests Learning Outcome 1.3)

Why do people study broadcasting?

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Reading

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Elliot, J., Knight, A. & Cowly, C. The Oxford Dictionary and Thesaurus III. New York: Oxford University Press Inc.

National Broadcasting Commission (2006). Nigerian Broadcast Code

Study Session 2

The Broadcast Chain

Introduction

In this study session, we will look at the basic details relating to the broadcast sector. More specifically, we will discuss the broadcast chain and relate it to communication chain.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

2.1 *discuss* broadcasting chain

Terminology

Physical noise	Any external or environmental stimulus that distracts us from receiving the intended message sent by a communicator
Psychological noise	A person's internal preoccupations, prejudices, opinions and other qualities that affect his ability to understand and communicate in an environment.

2.1 Broadcasting and Communication Chain

In discussing the broadcast chain, let us remind ourselves of the definition of broadcasting. Broadcasting is the sending of messages through the electronic media of radio and television, with no technical control on who receives the message. The opposite of broadcasting is narrowcasting which only sends message to the homes of those that subscribe to it. Example of narrowcasting is cable television, Internet. Talking about the broadcasting media here, we are referring to only radio and television. There is also print media e.g. newspapers, magazines. Broadcasting is known to be a veritable instrument for public enlightenment and mobilisation.

Broadcasting is a living communication process. There is what is called the communication chain. There are different models that can be used to explain the communication process and these include the Shanon and

Weaver Model, Gamble and Gamble's Model etc. (Gamble & Gamble, 2002:13-16). You may wish to look them up. All the models explain the elements of communication and the way each element functions. Sambe (2005) notes that communication is a two way process where the source and receiver are independent. Basically, the elements of communication as explained in the models that you may come across comprise the following:

1. Information source – This is the entity that originates, encodes and transmits the message. It can also be referred to as encoder or originator e.g. human beings, broadcast house or programme like this lecture on radio that you are listening to.
2. Transmitter/Channel – This is the medium through which the message is sent e.g. verbal or non-verbal means or through radio or television channels. The radio or television channels carry their messages through a transmitter to the receivers in the homes and society.
3. Message – The message is the information itself which is the content of the communication act. Information is what is exchanged with the outer world as we adjust to it and make our adjustments felt upon it.



Note

A message is the core component of the broadcast communication process.

4. Context – is the setting, whether natural or otherwise, which influences behaviour. In the broadcast context, this has to do with the type of programme, which includes location, personalities involved, language and so on.
5. Noise - This is anything added to the information signal but not intended by the information source and therefore causing distortion of the message.

There are three types of noise:

Physical noise-In a general sense, these include traffic noise, loud speakers, fan in the room. In broadcasting, it has to do with poor signals and background infiltrations in a programme such as hum, being overdressed on a programme type and so on.

Psychological noise e.g. headache, fatigue, hunger, etc.

Language-related noise e.g. wrong pronunciation, poor grammar, etc.



Note

One should be absolutely cautious and downplay these noise related elements in the packaging of messages in order to enhance correct interpretation by the audience.

6. Receiver - This is the entity (individual, group, organisation) at which the message is targeted i.e. the audience.
7. Destination-This is the human brain where the message is processed for final use.
8. Feedback - This is the verbal and non-verbal signal relayed from the receiver back to the source in reaction to the communication message. With feedback, one can assess the level of understanding and interpretation of the message received .It also helps in the projection of responses as well as actions.

This is the way that the communication process takes place. It is also known as the communication chain. How does this relate to broadcasting?

In broadcasting the process is basically the same. However, in broadcasting, the sensitivity of the communication process is at its highest and directs the understanding of messages on radio and television by the listeners or viewers. Thus extreme caution is required in message packaging. However, feedback may not necessarily be immediate but with advancement in technologies, the situation continues to change for the better. Phone-in programmes, for instance, often provide immediate feedback.

ITQ

Question

..... is the medium through which the message is sent.

- A. Reciever
- B. Feedback
- C. Destination
- D. Transmitter

Feedback

The correct answer is D.

Transmitter is the medium through which the message is sent.

Study Session Summary



Summary

In this Study Session, focus was on the communication chain and its relevance to the broadcasting process. We explained the key elements in the broadcasting chain. We talked about information source, transmitter/channel and the message itself, context, noise, receiver and feedback.

Assessment



Assessment

SAQ 2.1 (tests Learning Outcome 2.1)

With the aid of a diagram, illustrate the broadcasting chain.

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Study Session 3

Levels of Broadcasting

Introduction

In this study session, we will be discussing the different levels of broadcasting. We will be looking at three different types of broadcasting level; public, private and community broadcasting.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

3.1 state different levels in broadcasting

3.1 Types of Broadcasting

There are three (3) levels of broadcasting also known as tiers of broadcasting. They are:

1. State or Public broadcasting
2. Private or Commercial broadcasting
3. Community broadcasting

These levels of broadcasting are also considered to be the ownership patterns of broadcast establishments. Let us now discuss each of these levels.

3.1.1 Public Broadcasting

Public broadcasting exists at two levels. The Federal Government owns the first public broadcasting organ. These radio and television organs operate network services because they are obliged by law to provide national coverage.

Examples of the first tier public organs in Nigeria include the Federal Radio Corporation of Nigeria (FRCN) and the Nigerian Television Authority (NTA). The Voice of Nigeria (VON) is the country's international radio broadcaster.

The second public broadcasting organ is owned by the state government which is the second tier of government. These are regional stations which

cover their respective territories but the signals of some of the stations can be received in neighbouring states.

Some examples of the state/regional government stations in Nigeria are the Broadcasting Corporation of Oyo State (BCOS) Radio and Television, Ibadan, Cross River State (CRS) Radio/Television, Calabar as well as Gateway Radio and Television in Abeokuta, Ogun State.

Radio Nigeria Operational Guidelines (2008) explains that the station, in spite of commercial broadcasting, still focuses on serving as a public organ of mass communication with public interest at the core of its obligations to the audience. Some observers however argue that public service media serve more as government media, promoting the activities of government ahead of that of the citizens. Generally, the public broadcast organ receives subvention from the supervising government but it is also a partly commercial organ. This is because it must find ways of generating funds for its sustainability.

Banda(2010)explains that coupled with the political and economic liberation of many states in Africa, there was a tendency towards greater commercialization of media ,especially those owned by the state. Therefore state owned media facing paucity of funds now find themselves competing with the private media for a chunk of commercials.

ITQ

Question

The following are state regional government stations in Nigeria except

- A. Nigerian Television Authority
- B. Gateway Television
- C. Broadcasting Corporation of Oyo State
- D. Cross River State Television

Feedback

The correct answer is A.

Options B, C and D are all state regional government stations, option A is a Federal Government station.

3.1.2 Private Broadcasting

This includes broadcast services owned by private individuals or entities and provided by some radio, television, cable and direct satellite transmission. The intention for broadening the broadcast landscape to include private ownership of stations in a country is to build democracy (ON AIR, 2010:39). These stations are purely commercial and self-sustaining.

Examples of private/commercial radio/transmission stations in Nigeria include DAAR Communications - Raypower Radio and African

Independent Television (AIT), Channels Television, Galaxy Television, Splash FM Radio, to mention only a few. You can mention some others that you know.

All over the world, ownership of private stations comes from a diversity of backgrounds such as politics, media, sports and business. Ariye, (2010), explains that media ownership has an overbearing influence on the content that the audience listen to, read or view. Therefore, objectivity, balance or accuracy are issues that becloud the credibility of the mass media in Nigeria. Media ownership in the broadcast media play a pivotal role in content production, as such media practitioners and the audience have minimal influence on content (media ownership theory) Stations' orientation and programming. In Nigeria, the case is the same for example, (see table below):

Table 3.1 Ownership Background of Some Major Private Broadcast Stations in Nigeria. (Courtesy: ON AIR (2010:42).

No.	Name of Station	Type	Identifiable owner	Background
1	African Independent Television	T V	Dr Raymond Dokpesi	Engineering/ Business/Politics
2	Channels Television	T V	Mr John Momoh	Journalism/ Broadcasting
3	Galaxy Television	T V	Steve Ojo	Journalism/ Broadcasting
4	Brilla FM Radio	Radio	Larry Izamoje	Journalism/ Broadcasting
5	Rhythm FM	Radio	Ben & Guy Murray Bruce	Business/ Entertainment
6	Hot FM	Radio	Senator Chris Anyanwu	Journalism/ Politics

Think of some other examples of stations that you know in and outside the country and the background of their owners and how it affects the pattern in the station.

3.1.3 Community Broadcasting

Community broadcasting is a not-for-profit grassroots (local) public broadcast service medium through which community members are able to contribute and foster civic responsibility and integration (Akingbulu, A. & Busseik, H. 2010:44). It is also described as a key agent of democratisation for social, cultural and economic development at the grassroot levels. There are two types of community. The first is the

geographical community which refers to people living in a particular place such as our towns, villages or a group of villages or towns that share a common affinity. The second type is the **community of interest** where people are united by particular interests that they share such as music, farming or football. Any of these communities may wish to own a broadcast station.

In Nigeria, so far, only the University Campus Community Radio stations have been granted licenses to operate in the country. Programming on the campus community radio is designed mainly to reflect the character of the community with specially designed educational programmes especially for her Distance Learning students target audience like you. Religious organizations, political parties, individuals and profit-oriented corporate bodies are yet to be granted community broadcast licenses.

Study Session Summary



Summary

In study session, we discussed the levels of broadcasting and their importance. These levels include public broadcasting, private broadcasting and community broadcasting. We also highlighted patterns of ownership of the broadcasting media stations.

Assessment



Assessment

SAQ 3.1 (tests Learning Outcome 3.1)

What is private broadcasting?

List the types of public broadcasting.

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Study Session 4

Organizational Structure of Broadcast Establishment

Introduction

In this study session, we will be discussing the organizational structure of broadcast establishment. We will start by explaining what management is all about and align it to the broadcasting establishment. In the same vein, we will highlight the department in a broadcast establishment.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

- 4.1 *define* management
- 4.2 *list* the departments in a Broadcasting Station

Terminology

Management	The organization and coordination of the activities of an organization in order to achieve defined objectives.
Administration	The group of individuals who are in charge of creating and enforcing rules and regulations, or those in leadership positions who complete important tasks.

4.1 What is Management?

Learned scholars Brown and Quaal (1998: 21), describe management as the spectrum of all those who have any authority or jurisdiction over other workers or who participate in executive decision-making and planning thus distinguishing them from all members of the labour force. Management is also defined as a process, mental and physical, whereby

subordinates are brought to execute prescribed formal duties and to accomplish certain given objectives. An establishment is a place of business usually a public institution with staff or labour force who operate in the place. A broadcast station is like any other establishment and is operated with departments and units as well as a specific hierarchical structure. Today, we are going to be looking at the typical management structure and organisation of a radio or television station. Media ownership in Nigeria includes government, private and community. As such, the organogram or staff mix is expectedly different. Even, at that the pattern of ownership of media in a country influence the development strides in a country. For instance, if government mainly controls the broadcast media, there is a possibility of news or other report tilting in government's favour. On the other hand, private ownership might focus on commercial interest to the detriment of development issues. (Media ownership theory).

A proper and functional structure has immense impacts on the output of a broadcast station. The organizational structure in a broadcast establishment includes:

1. Board of Directors
2. Management Committee
3. Departments

Let us consider these groups one after the other:

4.1.1 Board of Directors

In a broadcast station, there is a Board of Directors whose membership is headed by a Chairman. The Station ownership determines the membership of the Board, which is usually by appointment of relevant and capable members of the society. The Chairman of the Board and his/her members are all responsible to the station's ownership body whether private or government. The Board is the highest policy making body in the station. It caters for the needs of the station and the welfare of the staff. The General Manager of the station is a member of the Board.

4.1.2 Management Committee

This body is directly responsible for the day-to-day running of the establishment. Its membership consists of the General Manager and the different Divisional or Departmental Heads in the broadcast station. They are also known as broadcast executives and the General Manager is the Chief Executive. Therefore, who is the broadcast executive? This broadcaster holds or has held a position of authority and responsibility in a broadcast system. He/she is a professional that society can rely on. The General Manager is responsible for budgeting and financial matters, corporate planning and matters pertaining to the station's license. This role, according to Brown and Quaal (1998: 82) is the least able to be delegated. Brown and Quaal also hold that, "the broadcast executive should not be a faceless proprietor of an electronic money-making machine, but a person responsible and responsive to urgent issues of the time." In other words, the broadcast executive should be able to take a stand and comment on burning issues of the day be they local or

international. Of course, how this works will depend on the broadcast station and/or department, the person and the 'house style'. There are different departments in broadcasting and a Manager, along with other categories of supervisors, heads these departments as the case may be.

ITQ

Question

The Board of Directors is headed by a _____

- A. General manager
- B. Chairman
- C. Group manager
- D. Chief Broadcasting Director

Feedback

The correct answer is B.

The board of directors is headed by a Chairman.

4.2 Departments in a Broadcast Establishment

Let us now take time to look at some of the departments in broadcasting establishment.

4.2.1 Administration

This Department is a service arm that supports all the other core departments in the station such as Programmes, News and Current Affairs, etc. The Administrative department takes care of administrative issues relating to staff recruitment, promotion, demotion, warnings, travels and general staff welfare.

4.2.2 Programmes Department

This is the heart of the station. It is where programmes are produced and packaged for transmission in order to justify the station's existence. It does the quarterly programming. It is divided into different units for proper coordination of its functions. The units may include Public Enlightenment, Music and Light Entertainment, Drama, Community Development, Special Productions all of which package the station's programmes. Presentation Unit is where Announcers and Presenters are while Production Services Unit takes care of the station's camera and audio services as well as the library. The Design Unit is responsible for the artistic and aesthetic inputs in the station's productions.

4.2.3 News and Current Affairs

Audience attention and credence generated by news service are important for a broadcast station. A responsible, competent news service can benefit

a station in audience numbers and revenue. The News Department is responsible for news gathering and reporting. It has three basic units:

1. The News Desk: This is concerned with the daily writing, editing, producing and directing of news stories.
2. Reportorial: This unit is concerned with newsgathering.
3. Current Affairs and Sports: This department deals with the coverage of sports events as well as analysis/discussion of current sporting issues.

4.2.4 Engineering Department

Radio and television began as scientific and engineering phenomena. Those who work in broadcast engineering today have inherited the traditions established by great inventors and innovators such as Hertz, Marconi, De Forest and Zworykin. Members of the engineering fraternity and technologists apply engineering developments to storing, retrieving and transmitting information, entertainment and commercial messages. In an unobtrusive way, the engineering department provides technical backing for all programmes, commercial and news production. It also maintains the station's transmitters and sustains the control room services.

4.2.5 Marketing/Commercial Department

This is the revenue-generating department. Commercials always go a long way in paying the way for radio and television services. Generally, revenue comes to stations from businesses or persons wanting to reach potential consumers or audiences for their products, services and necessary information. This department canvasses for social announcements also called personal paid announcements (PPAS), shop windows and sponsorship of programmes and events in the station and much more. This would, however, depend on the type of station.



Note

In Nigeria, community radio stations are not allowed to take commercial jingles.

4.2.6 Finance Department

Money is vital for the proper functioning of any system. The Finance department plays a key role in the management of a station's funds. The Finance department keeps records and disburses funds to all the departments and the clients that come to the station. It pays the staff salaries as well. These responsibilities affect and often determine a station's course and condition the decision-making process.

4.2.7 Legal Department

Well-established broadcast networks have a legal department saddled with the responsibility of handling matters that concern the activities of the organization as relating to legal partners. Sometimes, issues

concerning copyright ownership of intellectual property, defamation, sedition, contempt of court among others might arise between the broadcast organization and its customers. Other departments that could also be in a broadcast organization include the Information and Communication Department and the Public Relations .The former handles the social media or online streaming of the station, while the later handles communication with the various publics of the organization.

ITQ

Question

_____ is the revenue-generating department in a broadcast environment.

- A. Legal department
- B. Finance department
- C. Marketing department
- D. Engineering department

Feedback

The correct answer is C.

Marketing department is the revenue-generating department in a broadcast environment.

Study Session Summary



Summary

In this Study Session, we looked at the broadcast station as an establishment. We saw the breakdown of the hierarchy in a station and dealt with the functions of each of the departments, which, altogether, join to achieve the ultimate goals of the Station.

Assessment



Assessment

SAQ 4.1 (tests Learning Outcome 4.1)

State the functions of the Board of Directors and the management committee.

SAQ 4.2 (tests Learning Outcome 4.2)

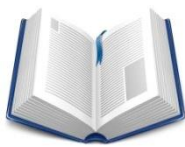
Study the table below carefully. Fill the empty columns appropriately from the options below:

- A. Finance department
- B. News department
- C. Engineering department
- D. Legal department

- E. Programmes department
- F. Administration department

I.	_____	is saddled with the responsibility of handling matters that concern the activities of the organization as relating to legal partners
II.	_____	is a service arm that supports all the other core departments in the station
III.	_____	is responsible for news gathering and reporting
IV.	_____	It is where programmes are produced and packaged for transmission in order to justify the station's existence.
V.	_____	provides technical backing for all programmes, commercial and news production.
VI.	_____	keeps records and disburses funds to all the departments and the clients that come to the station

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Study Session 5

The Broadcast Program and Programming

Introduction

In this study session, we will be explaining the broadcast program and programming. We will define the term “Broadcast Program. We will also look at what programming entails. Lastly, we will discuss the ethical considerations in broadcasting programming.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

5.1 *define* Broadcast Program

5.2 *explain* broadcast programming

5.3 *discuss* some of the ethical considerations in broadcast programming

Terminology

Broadcast program	Any project that was produced specifically to be viewed and delivered to viewers via over-the-air, pay or basic cable, satellite transmissions, or posting to the Internet.
Broadcast programming	The practice of organizing and/or ordering of broadcast media programs (Internet, television, radio, etc.) in a daily, weekly, monthly, quarterly or season-long schedule.

5.1 What is a Broadcast Programme?

A **broadcast programme** is a scheduled radio or television broadcast. It is defined socially as the production offered to society by a broadcast organisation (radio or television) in order to justify its existence or purpose. In mechanistic terms, i.e. technically, a programme is a message packaged in a series of time units, in other words, it has a specific duration (half-hour, 1-hour, and so on). Its production, like other communication, is intentional, with definite aims and objectives. Yet another definition holds that a programme is a unified presentation on radio, television or cable, which occupies a distinct transmission period and has a beginning, middle and end. It is also transmitted at a specific time to a predetermined target audience. Ideally, on a well-produced programme, there should be a proper opening with appropriate

signature/call tune for proper programme identification. Often times, on television, this programme call-signal may be laced with action shots reflecting the general content and philosophy of the programme on a regular basis. This is usually called a “montage”.

A montage may be expensive and time-consuming to produce but once available it is attractive to viewers and adds much aesthetic value to a programme. There should also be a presenter to introduce the programme (‘intro’ or ‘sign in’). This person should also serve as the anchor-person linking all the segments until the time she/he closes the programme (sometimes called ‘outro’ or ‘sign out’). Wrong methods such as padding should be avoided in programmes. Padding is the extension of time in the provision of a message item in a programme. It is unethical and reflects the producer of a programme as lazy and incompetent.



Note

When a programme is padded, there is not much depth or substance to it.

Broadcast scholars have specified the general characteristics of a good programme. According to Armstrong (1992 cited in Andah, 2010:32) talking about television, a programme should have clarity of pictures and sound with a creative application of production techniques. The techniques of producing a programme will be subject for another day. More qualities of a good programme can be listed as follows:

1. A good presentation/delivery – The presenter should be clear in speech and knowledgeable and delivery should be distinct.
2. Rich content - Address the subject and be well researched and comprehensive.
3. Adequate and clear visuals (for television) - This is self explanatory in order to aid the visual needs of the subject matter.
4. Good technical quality - This is desirable for the ears and the eyes in order to sustain attention.
5. Good pacing - A programme must not too slow and not too fast.(McQueen, 1998 cited in Andah, 2010:32).

5.1.1 Broadcast Philosophy

The philosophy in broadcasting is that programmes should stimulate positive national attitudes through the pursuit of excellence. They should help the citizens to understand and take informed decisions on developments in a constantly changing economic and socio-political environment. A broadcast producer should, therefore, understand the programme that he/she is handling i.e. the philosophy of the programme, the type of programme and format as well as the target audience, in order to know how to go about the production successfully. There are different types of programmes, programme formats and different ways in which programmes are classified. These will be discussed subsequently in other lectures. For now, let us look at programming.

5.2 What is Programming?

In broadcasting, it is from the programming process that programmes evolve. Programming is the entire decision making process pertaining to the conception, planning, production, scheduling and promotion of a programme over a radio or television station network. It involves the participation of all the stakeholders in a broadcast station and the application of specific techniques in order to attract and sustain audience interest as well as withstand completion. In other words, what programme does/should a station offer and how to package/produce it i.e. what considerations for content, style, budget, resources (human and material) and so on. Other considerations include what time of the day to schedule the programme for transmission in order to reach the target audience having considered their busy hours, leisure and free timesheet. In addition, how many times to promote the programme after the packaging in order to call attention to the scheduled time. Programming is important in a station because it engenders good performance and discipline in spending.

5.2.1 Factors that Affect Programming

Our lives and the way we live it is usually influenced by various factors such as gender, age, status or wealth. In the same way issues in daily living are influenced variously for instance, broadcasting. There are many factors that affect broadcast programming and much consideration should be paid to such factors in order to achieve optimum results. Being a cultural institution, some of the factors that affect broadcasting are context related and may include manpower, equipment, target audience, politics, tradition, religion, budget, environmental factors such as PHCN. Other factors include issues of momentary interest such as beauty pageant, World Cup series or electioneering period as well as what is known as supra-systemic factors such as stability in a system, turbulence, diversity or uniformity. Think of all of these factors and many others around you as well and try to explain their impact on the programmes that you watch or listen to or even the packaging of the programmes themselves. A programme is the key product of a broadcast station and a station is judged by the quality of her programmes. A proper programming process should be put in place and followed because when transmitted, a programme should display the station, reach the target audience and be well received.

ITQ

Question

The following are supra-systemic factors that affect programming except

- A. Stability in a system
- B. Turbulence
- C. Diversity

D. Equipment

Feedback

The correct answer is D.

Option A, B and C are supra-systemic factors that affect programming.
Option D is a context related factor.

5.3 Ethical Considerations in Broadcast Programming

Ethics is the plural of the word ethic. According to the Oxford Dictionary and Thesaurus, ethics is a set of moral principles and such principles are usually known to guide action. Because this is a profession that deals constantly with all categories of people and the public, ethical considerations are crucial in broadcast programming in order to achieve good results and maintain cordial relationships especially with work teammates. Thus for the making of any programme, producers should:

1. Mobilise all human and material resources required to achieve a planned objective.
2. Book the necessary technical facilities.
3. Understand the specific duties of other operatives.
4. Ensure that all operatives and invited guests or artistes report punctually for recordings or live transmission as specified.
5. Give all instructions in a professional, concise, polite and unambiguous language. The language of the programme should be simple, decent, correct and able to communicate. Ensure correct pronunciation of all words – indigenous and foreign.
6. Ensure proper and decent dressing to match the character, mood and philosophy of a programme.
7. Avoid any action capable of distracting or annoying the audience.
8. Seek to arrest and sustain audience attention at all times.
9. Ensure proper recording before you release persons on the assignment.
10. Say “thank you” at every opportunity.

Study Session Summary



Summary

In this Study Session, we have looked at the definition of broadcast programme as well as the qualities of a good programme. We have also explained what programming is and mentioned some of the factors that affect broadcast programming. Some of the ethical considerations in broadcast programming have also been highlighted.

Assessment



Assessment

SAQ 5.1 (tests Learning Outcome 5.1)

List the qualities of a good programme.

SAQ 5.2 (tests Learning Outcome 5.2)

What is programming in broadcasting?

SAQ 5.3 (tests Learning Outcome 5.3)

List the ethical considerations that are crucial in broadcast programming.

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Study Session 6

Classification of Programs

Introduction

In this study session, we will be looking at the different classifications of broadcast programs, vis-a-vis classification based on scheduling and genre.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

6.1 *discuss* the classes of program

Terminology

Scheduling	A plan of procedure for a proposed objective, especially with reference to the sequence and time allotted for each item of operation necessary to its completion.
Genre	A class or category of artistic endeavour having a particular form, content, technique, or the like:

6.1 Classification of Programmes

Broadcast media programmes on television and radio are a means of disseminating information and entertainment to a large heterogeneous audience. Programmes are usually classified in order to attract and sustain an audience and boost the image of a Station. There are two major ways of classifying programmes which, according to Head and Sterling (1990:277), are:

1. Classification by scheduling and
2. Classification by genre.

6.1.1 Classification by Scheduling

An important aspect of programming is scheduling. The schedule is a grid dividing the broadcast day into slots of fifteen minutes, thirty minutes, one hour, or even three hours duration and so on. Each slot is attributed a programme. In other words, scheduling is the placement of

programmes on the programme schedule at appropriate times for transmission to an audience. Scheduling provides balance in programming. It finds the best slots for already known programmes or ones that have been more successful than their slots would seem to justify, so that a station's budget on the programme will seem justified and the programme will not be 'lost' on the target audience. A programme is considered 'lost' when most of the target audience does not get to hear or see it for some reason. Scheduling, therefore, involves an intimate knowledge of the target audience, their work and leisure habits and what constitutes prime time in a broadcast day. In addition, what is competition doing right or wrong or not even doing at all, to take advantage.

A programme schedule is divided into different segments in a day. The most important segments are:

1. Prime Time: Also known as peak period, it usually features network programmes. Prime time commands the most audience viewing.
2. Access Time: This is the hour prior to prime time.
3. Fringe-Time: Is the hour preceding access time and following prime time when audiences, though quite large, are either building up to prime levels or dropping from those levels.

Others are early fringe, late night and overnight segments. In scheduling, broadcast periods are called 'belts'.

Belt Scheduling

Belt scheduling is what guides a station during programming for its different target audiences e.g., children's belt, news belt, family belt, educational groups belt and so on. Each belt determines where a specific programme type should be and makes scheduling easier. The schedule and programmes belts take care of various interest groups and tastes. Different time ranges are allotted to different programmes that are targeted at different audience or different categories of people. With programme belts, a good mix and balance is achieved so that the programmes shown at every point are suitable for the audience at those times.

Programmes Belts

The belts are divided into three broad categories – daytime, evening-time and early morning belts. Other aspects are incorporated into these three broad categories:

1. Daytime Broadcasting: This begins at 6.00 or 7.00 am and runs until 4.00 p.m.
2. Evening Broadcasting: This runs from 4 .00 p.m. until close down which is anything between 12 midnight – 1.00 a.m.
3. Early Evening Belt: (4.00 p.m. – 7.00 p.m.). This is generally the children's belt and usually children and the whole family can watch programmes like cartoons, debates/quiz, magazines, drama/comedies, stories and educational programmes directed at such targets.

4. Evening Belt: (7.00 p.m. – 10.00 p.m.). This is usually for the family with programmes such as musicals, drama, theatres, etc. Example of family interest programme is “*Kith and Kin*”.
5. Late Evening Belt: (10.00p.m. till between 12 midnight – 1.00am)
6. Early Morning Belt: (1.00am – 6.00am)

ITQ

Question

_____ commands the most audience viewing among the segments.

- A. Access Time
- B. Fringe-Time
- C. Prime Time
- D. Early fringe

Feedback

The correct answer is C.

Prime time commands the most audience viewing among the segments. It also known as peak period, it usually features network programmes.

Problems with Scheduling

Some challenges have been identified with scheduling and it is important to note them for proper attention. The problems identified with scheduling are as follows:

1. There are direct competitor channels e.g. NTA, BCOS, Galaxy TV, AIT, Channels TV and so on transmitting to the same audience and competing for attention.
2. The emerging competitors e.g., satellite (DSTV, HITV, etc.), cable. These ones bring new styles of television use.
3. The minority channels trying to ‘peel-off’ i.e., counter programmes for other audiences such as programmes that appeal to specific targets e.g. Africa Magic.
4. The general television universe i.e., people want to see every good offering on all the television channels for the day and then they may keep swapping channels and may get too much.
5. The household’s living and viewing patterns (personality clashes, conflicting demands on sets and so on).

But even with these challenges, Ellis (2000) ,NBC(2006)hold that classification by scheduling gives meaning to each programme. Often times, however, the programmes are moved from their slots in order to accommodate other programmes. This movement is sometimes counter-productive, as the programme may be ‘lost’ on the target audience after all. Please be reminded that a programme is considered ‘lost’ when it is scheduled for transmission at a time when the target audience is not available to watch it e.g., scheduling a programme for school children when they are still in school.

6.1.2 Classification by Genre

Genre is a form of media content with standardised distinctive styles and conventions. Programme genres, also known as types include information, education and entertainment programmes. Classification by genre helps to identify programmes in terms of duration, seriousness, subject matter, usual approach, treatment, production method and audience appeal. The different programme genres/types will be treated in fuller details in the next lecture. Broadcast programme genres make their way around the world and, once successful in one country, concepts are adapted in different media cultures, translated and transformed according to the supposed needs of different national audiences. Learning is broadly defined as anything that is factual, instructive, explanatory and/or socially useful. This could be in any kind of form under the different genres. Programme forms include drama, variety, news, documentary, adventure, talk show, game show, magazine and so on. Programme forms will, also, be treated separately in another lecture. The foregoing suggests that there is seriousness in programme classification. It is important to note that the type of programme, its quality and the source station will affect the number of viewers watching the programme and its appeal to them.

Study Session Summary



Summary

In this Study Session, we highlighted the reason for classifying programmes. We also highlighted the two key classes of programmes i.e. classification by scheduling and classification by genre.

Assessment



Assessment

SAQ 6.1 (tests Learning Outcome 6.1)

What is scheduling? Outline five different segments that you know.

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Study Session 7

Program Genres

Introduction

In this study session, we will be discussing program genres. We will explain what the term Program Genre means. We will also look at the informal, educational and entertainment programs.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

7.1 *differentiate* and compare the different program genres

Terminology

Educational program	A program that is designed to facilitate learning or skills acquisition.
Entertainment	A program that holds the attention and interest of the audience, with pleasure and delight.

7.1 Programme Genres

Programme genres are terms derived from the major functions of broadcast programmes. Thus there are three major types of broadcast programmes on radio and television and they include:

1. Informational programmes
2. Educational programmes
3. Entertainment programmes

The mobilisation function of the media is incorporated in these three programme genres. These programme genres are geared towards influencing a nation's social, political, economic and cultural life.

7.1.1 Informational Programmes

As humans, we live in a busy and complex world. The acquisition of a large knowledge base is, therefore, critical to a person for the

development of expertise in any area of human endeavour. In fact, notable scholars like Head and Sterling (1990: 277) believe that unless there is a strong knowledge base, problem solving is unlikely to occur. What, then, is information? Information is increasing the state of knowledge of a recipient through all published and unpublished knowledge about any given subject or a body of knowledge. Information can be said to be the tool used to acquaint people with what goes on around them. Aspects of information are also considered as educational.

There are four main functions of informational and educational programmes. They are designed to:

1. Appeal to the intellect of the people.
2. Widen the frontiers of knowledge.
3. provoke thought on pressing national and international issues
4. Uphold the dignity of man.

7.1.2 Educational Programmes

To qualify as 'educational', a programme must:

1. have education as its significant purpose;
2. the educational purpose and target audience must be specified in writing in the synopsis.



Note

Synopsis is a brief outline or summary of the expected content of a programme package for a specified audience.

Here in Nigeria, the following criteria are listed for broadcast stations in their educational programming.

1. Educational programmes shall be presented with accuracy and decency.
2. A person presenting an educational programme shall be reasonably knowledgeable in the subject.
3. Educational programmes shall promote Nigerian curricula and general knowledge.
4. Programmes presenting artistic and literary materials shall be objective and respect the rights of the owner.
5. Treatment of cultural subjects shall avoid sensationalism, appeal to lewd interest or unwholesome curiosity.

(Nigerian Broadcasting Code, 2006: 48).

Formal Educational Programmes

Formal educational programmes on radio and television include instructional programmes, which deal with the principles and basis of knowledge and follow specific subject curricula such as these distance learning lecture series.

Informal Educational Programmes

Programmes in this category deal with topics generally. Examples of programmes under the informal educational categories include public enlightenment programmes, community development programmes, government programmes and religious programmes and so on.

The thematic content of programming here include:

1. Informative programmes such as news, current affairs, parliamentary debates.
2. Development programmes such as social, economic and educational programmes.
3. Arts and culture with such programmes that reflect traditional culture as well as popular culture.

People watch television and listen to radio because they have something to gain in relation to information and education. Problems, aspirations and achievements of the people should, therefore, be thoroughly researched and communicated as necessary feedbacks to the government. This should go a long way in enhancing development.

7.1.3 Entertainment Programmes

Entertainment programmes are programmes designed specially to provide relaxation for the viewers. They relieve tension, take one's mind away from pressures for a time, build up the morale, teach and may also, have other positive effects on a person mentally, emotionally and, sometimes, physically. Such programmes are usually designed with a number of objectives in mind such as:

1. To uphold social values.
2. To uplift the artistic taste of the people.
3. To promote the people's appreciation and enjoyment of the arts.
4. To mirror the society and foster national unity.
5. To create and promote social, political and economic awareness among the people.

Entertainment programmes can also be informative and educative and they usually feature drama, comedy, musicals, game-shows and so on. It is also the most popular form of programming. Example of an entertainment programme is *Night of a Thousand Laughs*.

Ekstrom (2000:465) has argued that entertainment is as essential as informational programmes. He believes that the concept of entertainment is vague, used routinely and frequently with negative connotations but that information can be entertaining and entertainment informative.

ITQ

Question

The following are main functions of informational and educational programmes except _____

- A. Appeal to the intellect of the people.
- B. Widen the frontiers of knowledge
- C. To uplift the artistic taste of the people.
- D. Uphold the dignity of man.

Feedback

The correct answer is C.

Options A, B and D are all functions of informational and educational programmes. Option C is a function of entertainment programmes.

Study Session Summary



Summary

In this Study Session, we treated the topic Programme Genres. There are three specific programme genres namely that we discussed; informational, educational and entertainment programmes. These three programme genres may stand alone with their specific functions but they are usually inter-related and their functions oftentimes overlap.

Assessment



Assessment

SAQ 7.1 (tests Learning Outcome 7.1)

List three programmes genres that you know.
What are entertainment programmes?

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Study Session 8

Broadcast Program Formats

Introduction

In this study session, we will be looking at the different broadcast program format. We will discuss news, variety, magazine, discussion and interview programs. Other formats that we will consider includes documentation, musical, talk and drama program.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

8.1 *explain* program formats

Terminology

Magazine	A periodical publication containing articles and illustrations, often on a particular subject or aimed at a particular readership.
News program	A regularly scheduled radio or television program that reports current events.

8.1 Programme Format

A programme format, also known as form, is the individual structure of a specific programme that is transmitted on radio or television. It is the identity that is given to a programme genre or type. Programme formats include the following:

8.1.1 News Programme

News is simply reports of fresh, important and interesting issues and events happening around us that people are interested in hearing. It is usually brought to us in form of a news bulletin. A typical news bulletin is often composed of stories with elements that may broadly be categorised as the 5-Ws and 1-H of a broadcast news such as who, what,

where, when, why and how. A news story is an account or report of an event and contains nothing but facts. It is often defined by elements such as timeliness, proximity, or significance/impact. Others are accuracy, and prominence. Timeliness is about what is happening now, what happens in the immediate present or what may happen. Proximity concerns information about what happens close to us or affects those we know or we can identify with in any way. Prominence relates to what happens to famous people or peculiar people, places or things. Accuracy demands that news shows people, issues and events as they are.

The basic function of news is to provide the audience/listeners with accurate and comprehensive information about events at home and abroad. It also seeks to explain stories in the news. Radio and television stations provide a selection of the kinds of news items that they know their audience/listeners are interested in. There are different types of news items such as political news, entertainment news, sports news, crime news, financial news, human-interest news, disaster and much more.

8.1.2 Variety Programme

Generally, a variety programme is a segmented programme and the duration for each segment would depend on the item featured, the pace of the activity featured in the segment and the total duration of the programme itself. This is in the effort to ensure balance, make the contents attractive for the targets as well as to sustain their attention. A variety programme is like a general magazine programme with a variety of items and topics built into one. By its nature, its production is highly demanding and tends towards education and vibrant entertainment. Depending on the duration, variety programmes usually consist of five to eight segments that treat aspects of living that the target audience can enjoy and learn from. There are variety programmes for different target audiences. Children's variety programmes, for instance, cover aspects such as storytelling, dance, facts-file, talent hunt, news, games, workshop and so on.

8.1.3 Magazine Programme

A magazine is a programme, which includes different kinds of items and formats such as discussions, news, interviews, music, poetry, etc. Because several items must be included, each lasts only a few minutes in the entire duration of the programme. They are arranged in segments and there is a theme for the production. For example, Ajayi (2006: 70-71), explains that a typical one-hour magazine programme on examination mal-practice can consist of a 3-minute drama package about examination mal-practice, 3-minute vox-pop, 10-minutes studio discussion, 15-minutes phone-in, 4-minutes documentary, 2-minutes songs or music and so on. A magazine show/programme can, also, give instruction or advice on a specific issue/topic e.g. a financial talk that may offer guidance on investments.

A magazine programme may consist of a mixture of live and pre-recorded items and the tone of each of the items can be from serious to light. The duration of the programme often dictates the duration of the

items within it. The magazine programme is usually produced by team effort that includes not only a producer but also a presenter and a host of researchers. There is a close relationship between the magazine programme and the variety format. The difference however is that, whereas the magazine can be anchored by a knowledgeable and a celebrity and role model usually anchor astute presenter, the variety programme.

8.1.4 Discussion Programme

A discussion programme is a conversation between two or more people on a particular topic in the studio. Listeners may be involved in the discussion through a phone-in segment. In a discussion programme, a moderator serves as host. He/she introduces the subject and the speakers/discussants, takes calls from listeners where necessary, ensures that all the speakers keep to the subject under discussion, maintains time limits for each speaker and ensures that everyone has a fair opportunity to contribute i.e. the moderator continues to refer to the speakers periodically and by name, throughout the programme/discussion. The objectives of the discussion programme include:

1. Encouraging expression.
2. Allowing listeners to voice their opinions.
3. Providing advice/possible solutions to specific burning issues.

8.1.5 Interview programme

The interview programme is essentially a form of question and answer session with a guest on a radio or television programme. A typical interview programme, like the news story, is often composed of elements that may broadly be categorised as the 5-Ws and 1-H of a broadcast interview such as:

1. Who will be interviewed and who will conduct the interview?
2. Why is the person being interviewed?
3. What is the focus of the interview?
4. Where will the interview be conducted - in the studio, office or residence?
5. When will the interview be conducted – during or after an event? When will it be transmitted?
6. How will the interview be conducted – what pattern will it take – live or recorded? Will callers be allowed to ask questions?

There are different kinds of interviews, which include personality interview, opinion or expert interview, news or issues interview.

8.1.6 Documentary/Feature Programme

A documentary is a film dealing with a natural history sequence usually accompanied by an explanatory talk. It presents facts and information about things and a political, historical or social issue - things that are actually true and involve real people in real life. It is described as a creative reproduction of reality. A documentary could be for 15 minutes, half-hour or 1-hour while a feature can be as short as 3-5 minutes. The intention of the documentary is not simply to register events and

circumstances but to find the most moving examples of them. It uses materials such as archival films, photographs, slides, paintings, actualities or all of the above. The following are the basic objectives of a documentary.

1. To provide socially useful information and explanation.
2. To persuade the audience to take remedial/corrective action.
3. To inspire and to uplift.

There are two kinds of documentary: the actuality documentary and the documentary-drama (otherwise called docu-drama). The actuality documentary allows persons involved to tell their stories in their own voices and settings. The documentary-drama uses actors to recreate real events and real people. A typical documentary switches back and forth between the voices of different people, sounds of different settings as well as music.

8.1.7 Musical Programme

This is an entertainment programme used to relax the mind and soothe the nerves. A presenter, or sometimes a deejay, introduces music either on a particular theme or by a particular artiste or mix. The musical programme is based on a play-list with track numbers and CD numbers, music titles and information as well as the order in which every song should be played during the programme.

8.1.8 The Talk Programme

The talk programme is a friendly chat built around one subject e.g. inspirational talks. It is a spoken composition with a beginning, middle and an end, using action words and every day speech. The talk introduces a subject in an ear catching way, develops argument and summarises what has been said. A talk programme has great authority in addition to the warmth which comes from person to person contact. Talks were the earliest form of spoken word programmes in broadcasting. It can still be the most effective. Examples of the talk programme have been discussed earlier include:

1. The straight talk
2. Discussion
3. Interview

8.1.9 Drama Programme

One of the many important broadcast forms is the drama programme. When a story is acted out in words, it is called a play. When a play shows how people react when caught up in a conflict it is called drama. Drama is a story that is written to be “acted” out on radio or television through various sounds. It takes us into the lives and thoughts of people. It shows us their characters, how their characters change and take new directions because of the conflicts, which they face in their lives, and how they win in the end despite the hazards they have faced. Drama programmes can be used to highlight social issues and to teach while also entertaining. Through drama the media can also educate the citizens, mobilize them for a particular purpose, such as environmental sanitation.

Ojenike and Adedokun (2006) note that the media educate citizens by promoting knowledge, values and social norms from one generation to another.

ITQ

Question

_____ is a film dealing with a natural history sequence usually accompanied by an explanatory talk.

- A. Discovery programme
- B. News programme
- C. Magazine programme
- D. Variety programme

Feedback

The correct answer is a.

Discovery programme is a film dealing with a natural history sequence usually accompanied by an explanatory talk.

Study Session Summary



Summary

In this Study Session, we talked about some of the different programme formats and their place in broadcast programming. Some of the programme forms treated include news, variety, magazine as well as discussion and interview programmes. We also discussed documentary or feature programmes, the talk programme, musical as well as drama programmes.

Assessment



Assessment

SAQ 8.1 (tests Learning Outcome 8.1)

Study the table below carefully. Fill the empty columns appropriately from the options below:

- A. News programme
- B. Magazine programme
- C. Variety programme
- D. Music programme
- E. Discussion programme
- F. Interview programme

I.	_____	is essentially a form of question and answer session with a guest on a radio or television programme.
II.	_____	may consist of a mixture of live and pre-recorded items and the tone of each of the items can be from serious to light.
III.	_____	Its basic function is to provide the audience/listeners with accurate and comprehensive information about events at home and abroad.
IV.	_____	is a conversation between two or more people on a particular topic in the studio.
V.	_____	is like a general magazine programme with a variety of items and topics built into one.
VI.	_____	is an entertainment programme used to relax the mind and soothe the nerves.

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Study Session 9

Sources of Program

Introduction

In this study session, we will be highlighting the different sources of broadcast programs. Our focus will be on the local, foreign and network programs.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

9.1 *mention* the different sources of program

Terminology

Local program	A television program made by a television station or independent television producer for broadcast only within the station's transmission area or television market.
National culture	The set of norms, behaviors, beliefs and customs that exist within the population of a sovereign nation.

9.1 Sources of Programmes

There are three major sources of programmes available to the broadcast media. These sources are as follows:

1. Local productions
2. Foreign programmes
3. Network programmes

9.1.1 Locally–Produced Programmes

These refer to the programs, which are home-grown and are transmitted on local broadcast stations, including the network service. The aim of the locally produced programme is to affect individual attitudes, tastes, interests, beliefs, opinions and behaviour in relation to local cultures and traditions. It has to do with the increasing diversity of local cultures and social groups being represented to wider audiences. The important factors

are national culture and national identity. In broadcasting, locally produced programmes are also aimed at promoting social unity. The focus of local productions is on local newscasts and public affairs programmes such as face-to-face interviews, variety programmes, magazine programmes, sports, discussion programmes, drama, musicals and documentaries. Four main strategies explain the advantages derived from local programmes. According to Barca (1999: 200), they are:

1. Promotion of one's own culture – this is an opportunity to
2. Display a people and their way of living.
3. Realisation of potentials within the environments – this happens with the discovery of local talents when they are given the opportunity for exposure.
4. Marketability of the programmes – it is a platform for programme assessment and exchange programming.
5. Increase of power on the market – as a programme gains
6. Attention of the audience, it also gets a stronger hold on the market.

Usually, there are rules and regulations guiding locally produced programmes. In Nigeria, among other objectives, locally produced programme content has the following regulations:

1. To promote and sustain Nigeria's diverse cultures, mores, Folklores and community life;
2. To provide diversity in types of programming content for the widest audience through the limitless variety in the cultural landscape of Nigeria;
3. To promote Nigerian content and encourage the production and projection of Nigerian life within and outside its borders;
4. To ensure that every terrestrial free-to-air station attains a local content minimum of 70 percent;
5. To establish a dynamic, creative and economically vibrant Nigerian broadcast production industry.

(This is found on page 42 of the *Nigerian Broadcasting Code*, 2006 edition).

The producer must recognise the need to build respect for other cultural values and should bring in some bits that are foreign. In Nigeria, 30 percent foreign content is allowed. Some examples of locally produced programmes include *Children's Playtime*, *NTA Newline*, *Superstory* and one-time drama programme *Koko Close* on NTA Ibadan. There are many more. Think of some examples yourself.

9.1.2 Foreign Programmes

These are programmes which are produced outside Nigeria and transmitted on stations but are aimed at educating, informing and entertaining viewers in relation to foreign ideals and values for example the very popular American children's television workshop programme *Sesame Street* for the children target audience, *Oprah Winfrey Show* (you can name many more).

**Note**

Foreign programme is also referred to as syndicated programme

The debate on foreign programmes hinges on the issue of cultural imperialism because of the way foreign cultural and extraneous values affect the local audiences. However, the defenders of globalisation of culture see in foreign programmes the potential for expansion of opportunity for both the sending and the receiving cultures (Baran, 2002: 493). This debate rages on continually and to some extent, it influences programming. You can say that the fear of cultural imperialism is another factor that influences programming. Do you remember some of the other factors that affect programming? Please refer to Lecture 5 in your course manual for answers.

9.1.3 Network Programmes

Networking in broadcasting is the centralisation of the business functions of programme production, distribution and decision-making that are national in scope. Network programmes are usually viewed nationwide because local affiliated stations hook on simultaneously for the transmission of network programmes. Such network programmes include news, sports, features, drama, special events, informative programmes, documentaries and varieties of other programmes that could be of interest to the target audience. They may include locally produced and foreign programmes. According to a notable communication scholar, Baran (2002: 283), “the national media are pivotal to the State’s needs in the sense that national media are used for the promotion of social unity through cultural programming i.e. national culture and identity.” Network programmes are therefore, useful for national growth and development.

Network controls the programme process from idea/concept stage to scheduling and decides how long a show stays on its line-up. Few local stations, including private stations, can match the promotional efforts of, and few locally produced programmes can equal the budget, glamour and audience appeal of the network. The major advantage of network programming is the considerably low cost to the affiliate stations. Such stations may save costs by not producing programmes ‘at home’ but simply hooking on to the network service for their daily offerings.

ITQ

Question

_____ are programmes which are produced outside Nigeria and transmitted on stations.

- A. Network programmes
- B. Local programmes
- C. Foreign programmes
- D. Semi local programmes

Feedback

The correct answer is C.

Foreign programmes are programmes which are produced outside Nigeria and transmitted on stations but are aimed at educating, informing and entertaining viewers in relation to foreign ideals and values.

Study Session Summary



Summary

In this Study Session, we pointed out the different sources of Programmes. There are three major sources of programmes namely – locally produced programmes, foreign programmes and network programmes. Generally, locally-produced programmes have four major advantages. Specific concerns for the production of these programmes in Nigeria were also highlighted. Foreign or syndicated programmes and network programmes were also treated. While all these programmes have their advantages, they have some disadvantages too.

Assessment



Assessment

SAQ 9.1 (tests Learning Outcome 9.1)

List the three major sources of programmes available.

Outline the advantages of local produced programmes.

What are network programmes?

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Study Session 10

The Broadcast Audience

Introduction

In this study session, we will be discussing the broadcast audience. We will start by asking ourselves what a broadcast audience is. We will also look at the different audience composition.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to

- 10.1 *explain* broadcast audience
- 10.2 *list* the composition of the broadcast audience

Terminology

Broadcast audience

The set of people whom mass communication messages are channeled to.

10.1 Definition of Broadcast Audience

A broadcast audience is the other partner in the mass communication process (Baran, 2002: 28). It refers to the unknown individuals towards whom mass communication messages are directed. They comprise active individuals and members of social groupings such as the family, workplace and other communities who consume media products in the context of their personal and social goals. In broadcasting, they are known as the destination of the signals transmitted in the electronic media i.e. listeners and viewers, the ultimate in reach measurement. For example, the Nigerian Television Authority (NTA) used to say that 30 million viewers watch the network news daily. The general media audience is as varied as the population itself hence the term target audience. There are 2 types of audience:

10.1.1 Qualitative Audience

Qualitative audience deals with the composition of members of the audience such as children, youths, adults, professionals, family and so on.

10.1.2 Quantitative Audience

This relates to numbers in the coverage area and the reach whether regional, national or international. When the Nigerian Television Authority (NTA) talked about its 30 million viewers, it was referring to its network service, which extends its capacity nationwide and even beyond and thus attracts many more viewers than the regional stations.

10.1.3 Interest in Broadcasting

Different people make different uses of the broadcast media. Age, sex, socio-economic status and the likes may influence an individual's use of this media. In addition, predispositions like attitudes, aspirations, hopes and fears, in a way, may influence the use of the broadcast media. Programmes production is done in relation to the interests of the audience and it is important for stations and their producers to understand the requirements in these thematic areas of interest. Interest in broadcasting is divided into three (3) parts:

1. Primary
2. Secondary
3. Momentary

Primary Interest

This includes the basic concepts of life that are essential for the people's welfare, growth and development such as health, shelter, food, clothing, etc.

Secondary Interest

Secondary interest is the interest that influences thought and action but is not vital to existence for example hobby, anniversaries (birthdays, etc.).

Momentary Interest

This relates to issues mainly concerned with happenings of the day. It varies from one individual to another, community to community, season to season e.g. a health talk on how to keep one's self and children warm in the rainy season plus other environmental factors such as sanitation day, transition programmes, World up, etc.

Audience Analysis

Audience analysis is the breaking down of the total audience into different segments and components. It is done to determine the choice of language, topic, illustrations, materials and so on, to use on a programme. It incorporates different elements such as:

1. Size – A broadcast audience is large and heterogeneous.
2. Age – Knowledge of the age range of the audience enables the producer to plan what kind of motivation or persuasive technique to apply e.g. if puppets are used on children's programmes, are they inappropriate for other types? Cartoon, Apala music for adults and pop for youths?

3. Sex – Gender guides the selection of topics and other materials but a women’s programme must not feature women only (for there is no woman’s world without a man, etc.).
4. Educational Level – Programmes must be adapted to suit the intelligence level of the audience, never condescending i.e. do not insult their intelligence for example; do not say, “This is a spoon” to an adult who knows what a spoon is.
5. Knowledge Level – This subject has nothing to do with a person’s level of education but with the content of the subject matter. Your audience might not know the difference between gastric ulcer and peptic ulcer. It is important to give all the necessary information. Do not assume that you have intelligent audience. Use illustrations that will be understood by the less intelligent in the audience. To foster understanding, use familiar simple and pictorial words particularly on radio.
6. Socio-Economic Level - This represents the social status of members of the audience. For occupation, a station features specialised production for professional groups e.g. farming, commerce, stock market. In this case, be familiar with the field and the technical terms, etc., for example in farming, know the farming seasons; for musicals, be familiar with the artistic style, etc.
7. Mood/Interest - A good producer must be able to analyse his audience attitudes and be aware of the different moods and needs e.g.
 - time of joy/celebrations i.e. anniversaries like birthdays, Workers’ Day, Children’s Day and so on.
 - time of sorrow or bereavements like periods of national mourning, disasters and so on.
 - seasons (dry season, wet/rainy season, harmattan, winter, Christmas, Easter, Ramaddan, Ileya).

ITQ

Question

Interest in broadcasting is divided into the following except _____.

- A. Momentary interest
- B. Primary interest
- C. Tertiary interest
- D. Secondary interest

Feedback

The correct answer is C.

Option A, B and D are all divisions of interests in broadcasting media. Option C is not one of them.

10.2 Audience Composition

The broadcast audience comprises seven categories of peoples, which can be described as follows:

1. Literates
2. Semi-Literates
3. Illiterates
4. Poor
5. Affluent
6. Sophisticated Urban Dwellers
7. Simple Rural Dwellers

10.2.1 Literates

These are the educated, intellectuals, academics, secondary certificate holders, secondary modern, technical and trade school groups. They can read and write. It also includes those literate in one of the several languages spoken in the country.

10.2.2 Semi-Literates

These comprise primary school dropouts and those literate in one of the languages in the country.

10.2.3 Illiterates

Under this, there is majority of market women and dropouts, labourers, sweepers and farm workers.

10.2.4 Poor

These are labourers, sweepers, subsistent farmers and guards.

10.2.5 Affluent

These are business magnets, landed farmers, nouveau riche, top executives in private and public sectors.

10.2.6 Sophisticated Urban Dwellers

These include students, youth (those who affect the society), market women, businessmen, foreign nationals and professionals.

10.2.7 Simple Rural Dwellers

Farmers, hunters, farm-workers and artisans.

You can make out which category you belong. The audience of the broadcast media is restricted as far as the station's wavelength is concerned and also by the taste, interest, attitudes, motivations and ideas of the public hence the target audience.

Study Session Summary



Summary

In this Study Session, we treated the broadcast audience and looked at the importance of the audience in broadcast programming as well as the thematic interests in broadcasting. We also treated the composition of the broadcast audience and what audience analysis entails.

Assessment



Assessment

SAQ 10.1 (tests Learning Outcome 10.1)

Differentiate between Qualitative audience and Quantitative audience.

SAQ 10.2 (tests Learning Outcome 10.2)

List the categories of people who make the broadcast audience.

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Study Session 11

Stages in the Program Production

Introduction

In this study session, we will be taken through the different stages in the program production. We will discuss the pre-production, production and post-production stages. Finally, we will discuss the video and audio special effects in broadcast production.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

- 11.1 *describe* the different stages in the program production process
- 11.2 *explain* what the term ‘special effects’ entails

11.1 Broadcast Programme Production

Every time we see a programme on television or hear it on radio, do we wonder what process it undergoes to reach that final product which is the programme. Let us again define what a programme is before we talk about the process that makes it real. A programme is a conceptualised idea neatly put together relative to the aims and objectives of its programme type and in accordance to the medium of transmission. It is also a production offered to society by a broadcasting house/organisation in order to justify its existence in a cultural setting. It has a beginning, middle and an end. To this, four points stand out:

1. A conceptualised idea;
2. There are aims and objectives of a programme type;
3. It is neatly put together; and
4. It has a medium of transmission.

Broadcast programme production is the packaging of cultural and other information on radio and television in a colourful and interesting manner to project truth and strength about a people and a cause. Bearing the four major factors already mentioned in mind, one begins to process the different stages of programme production. There are three stages of production i.e.

1. Pre-production stage
2. Production stage
3. Post-production stage

We shall look at all three stages one after the other.

11.1.1 Pre-Production Stage

This is the stage where a conceived programme idea is considered. This stage usually reflects the immediate environment, capturing the cultural values and norms of the society. A producer may wish to package a programme on any subject of either inter-personal, intra-personal or group choice. Research is carried out to further determine whether the idea is feasible or not. The aim of the programme for society (i.e. the aspirations of the establishment) as well as the objectives of the programme (needs to be fulfilled in society) will be expressed. If the idea can be worked on to become a programme, and then the elements involved will be worked out. These elements include the form and details of content such as:

1. Making contacts in order to reach the key personalities required for the programme
2. Feasibility to check out suitable locations
3. Budget (a realistic estimate of all costs associated with the production)
4. Rehearsals and scripting to direct the production
5. Booking of all required facilities
6. Consideration of all the hospitality needs for staff and guests on the programme.

11.1.2 Production Stage

Having painstakingly taken care of the necessary details in the pre-production stage, the production stage is time to start actual production. This is the real recording of the idea that is to be packaged into a programme or full message for the audience. The message is recorded with the actual persons in actual locations with necessary materials. From the standpoint of production planning and organisation, Compessi (2000: 386) explains that three critical factors are necessary:

1. Equipment necessary for the recording must be identified and put in place.
Crew assignments must be clearly stated and responsibilities properly delegated.
2. The material that is recorded must conform to the script and the recording must proceed efficiently.

The recording may be a straight one or it may be in different bits to be put together at the editing stage, which is the post-production stage. In this production stage, tape labelling and logging are useful for keeping a record of what happens. It is important to be able to quickly and easily identify individual tapes and their content and labelling helps the producer to keep track.

At this point, it is important to refer you to study session 5 in this course series where we treated the broadcast programme and broadcast programming. Please read up the ethical considerations in broadcast programming again. These considerations, ten of them altogether, are very essential for the broadcast producer during the programme

production process.

11.1.3 Post-Production Stage

This is the editing stage. According to Compessi (2000: 243), editing is an invisible art. He defines editing as the process of selecting and ordering shots or audio sequences (emphasis is mine). In programmes production, editing is also the process of correcting any errors, which occurred in the programme during the period of recording. When editing is properly done, it is hardly noticed. The objective is to make a wholesome package and the programme bright, fresh, good and acceptable to the public. After editing, the programme is fully packaged and ready for promotion and transmission to the target audience and all others who may be interested in benefitting from it.

ITQ

Question

_____ stage is the stage where the real recording of the idea that is to be packaged into a programme or full message for the audience takes place.

- A. Pre-production stage
- B. Production stage
- C. Post-production stage
- D. Mid-production stage

Feedback

The correct answer is B.

Production stage is the stage where the real recording of the idea that is to be packaged into a programme or full message for the audience takes place.

11.2 Video and Audio Special Effects in Production

Effects are fancy electronic transmission methods of combining video and audio sources for programme embellishment and aesthetic value. They are either video or audio and are treated with the video and audio switcher on the console. Programmes production is oftentimes incomplete without effects. There are different types of effects. Some of the different types of effects are split screen, freeze frame, dissolve and many more as explained following:

11.2.1 Split Screen

This is a special effect with the screen split into two or more sections, with a picture from a different camera filling each portion of the screen. In one of the video clips of Alhaji Kollington Ayinla for example, we see him (the musician) singing in one part of the screen while another part is showing his back-up dancers.

11.2.2 Freeze Frame

This is the repeated scanning of a single video frame while holding the video tape stationary resulting in a still frame during playback. It is when the picture on the screen is still.

11.2.3 Dissolve

This is the simultaneously fading out of one picture and fading in of another picture, the dissolve pattern creates a temporary overlapping of images.

11.2.4 Wipe

It is the act of pushing of one picture off the face of the screen and replacing it with another. It is a highly stylised method of going from one camera to another. There are vertical wipes and horizontal wipes.

11.2.5 Super

This is a short form of imposition, which is when two pictures are blended together and held in combination for a specific period.

11.2.6 Replay

This is bringing back on the screen an action that happened about 20 – 60 seconds earlier e.g. the moves that led to a goal in a football match.

11.2.7 Rear Screen Projection

This is when the talent or the newsreader is on focus and the activities going on in his background could equally be seen.

Sound effects could be classified into three categories:

1. Actualities: These are effects recorded on the field e.g., location activities and their sounds e.g. crowd effects.
2. Library: These are sound effects recorded on tape or compact disc. For instance, waterfalls effects, airplane and train engine sounds, etc.
3. Spot: This is created in the studio at the time the programme is going on for instance, segue; cross-fade, etc.

Segue: It is an audio transition in which one sound is completely faded out and then a second source is immediately faded in.

Cross Fade: This is also an audio transition in which one sound is faded out while another is simultaneously faded in. It is similar to a video dissolve.

Study Session Summary



Summary

In this Study Session, we looked at the different stages in the broadcast programmes production process and it highlighted the three different stages in the process. These three stages are the pre-production stage, the production stage and the post-production stage. In addition, we discussed the factors that stand out in the process as well as what the term 'special effects' entails were treated. Some video and audio special effects were explained using some examples.

Assessment



Assessment

SAQ 11.1 (tests Learning Outcome 11.1)

What is broadcast programme production?
Outline the three stages of production.

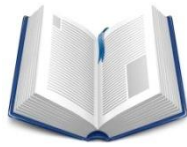
SAQ 11.2 (tests Learning Outcome 11.2)

Study the table below carefully. Fill the empty columns appropriately from the options below:

- A. Dissolve
- B. Super
- C. Replay
- D. Wipes
- E. Screen split
- F. Freeze Frame

I.		is a short form of imposition
II.		is a special effect with the screen split into two or more sections, with a picture from a different camera filling each portion of the screen.
III.		is bringing back on the screen an action that happened about 20 – 60 seconds earlier
IV.		is the repeated scanning of a single video frame while holding the video tape stationery resulting in a still frame during playback.
V.		Is made up vertical wipes and horizontal wipes.
VI.		is the simultaneously fading out of one picture and fading in of another picture, the dissolve pattern creates a temporary overlapping of images.

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Study Session 12

Broadcast Operatives and Their Functions I

Introduction

In this study session, we will be pointing broadcast operatives and their functions. We will focus on the broadcast presenter and station announcer in this session.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

12.1 *Explain* the duties of a broadcast presenter

Terminology

Broadcast presenter	The public face, or voice, of programs broadcast on television, radio and the internet.
Station announcer	Someone who introduces programs on radio or television or who reads the text of a radio or television advertisement.

12.1 The Broadcast Presenter

A presenter is an 'on-air' personality and a key broadcast station operative. This is because they are the link between the station and the audience making a success or otherwise of the station's image and programming. There are two types of broadcast presenters and they are:

1. The station announcer
2. The anchor person on a radio and/or television programme for the duration of that programme

Usually, station programme presenters are trained in the style, construction and delivery of scripts but sometimes they are natural performers. Broadcast presenters may begin as announcers and then

graduate to specialised areas depending on the flair they demonstrate. But articulate experts outside broadcasting can, also, be used as programme anchors/presenters.

12.1.1 Requirements of a Programme Presenter

There are many requirements a good presenter must meet up to. Some of these requirements are discussed below:

Gift to Speak and Eloquence

This is the skilful use of language to persuade or appeal to the feelings of the audience. In this wise, your voice as a presenter is your greatest asset. Do not lose it by shouting or damaging your vocal chords. Do not keep late nights and do not smoke to avoid the ‘frog in the throat’ syndrome. ‘Frog in the throat’ syndrome is phlegm in the throat that hinders speech (Ajayi, 2006:44).

Gift to Move the Audience Positively

A broadcast presenter must understand the message he/she is sending across to the audience. Get the meaning of the message by identifying the key words for emphasis, the pace, the purpose and the mood in order to accurately convey the message e.g. Mary **writes** textbooks. Mary **is writing** textbooks. Mary **has written** textbooks. (Can you tell the difference in these sentences?) You must understand the meaning before you can tell the difference and know the words to be emphasised. Make your presentation concrete and specific with illustrations, analogies and particular facts. This is important in programmes treating abstract issues e.g. love, happiness, joy, sorrow and so on. You can do this if you have a warm friendly personality with articulate, polished diction.

Creativity

To sell a programme, impress and entertain viewers or listeners, a presenter must be intelligent, imaginative and enthusiastic with a quick wit and a nice sense of humour.

Patience

A presenter meets many and different kinds of people in the course of programmes presentation. He/she needs to be patient especially with a live audience and with children. Children could be rude, noisy, stubborn, provocative and irritating. As a presenter, do not lose your temper and do not be harsh. Especially do not lose your smile!

Knowledge ability

This requires script rehearsals. Be familiar with the contents of scripts and endeavour to deliver naturally without fluffing. Also, be familiar with the correct pronunciation of words and names. A good presenter should understand the producer i.e. try to get into the mind of the scriptwriter and know his/her feeling at that particular point in time. This helps the presenter to get the message across to the viewers in the most appropriate way.

Humility

Humility that comes through sincerely will not show a presenter as stupid but is a reflection of competence. There should be an apology by an announcer on duty whenever there is a break in transmission or such other transmission problems. It is important for the presenter to demonstrate the effect of ease and intimacy on air in order to win or cajole the friendly confidence of the target audience. However, he/she must not be too intimate with the audience or be self-conscious. An individual style is important in terms of writing, speech, rhythms and personality. Other broadcast presenters include newscasters, deejays, commentators (e.g. sports and other events), and master of ceremony. Now, let us look at the station announcer as a typical broadcast presenter.

ITQ

Question

One of these is not a requirement of a programme presenter:

- A. Humility
- B. Pride
- C. Creativity
- D. Eloquence

Feedback

The correct answer is B.

Option A, C and D are requirement a programme presenter must meet up to.

12.1.2 Station Announcer

The station announcer is the charming personality who comes on Radio/TV to identify a station, launch programmes for transmission giving information to a large audience of people about what they are going to hear or watch on the station and sign-off the programmes. He/she promotes forth-coming programmes, reads government or public service announcements and some other scripted communication announcements as well like personal and paid announcements (PPAs). The announcer gives time-checks, and ensures that dead air does not exist while he or she is on duty thus maintaining continuity during the broadcast day especially during a crisis for instance, during a transmitter outage or power outage. The announcer is a corporate image-maker and must be efficient in selling the station's programmes to the audience/listeners. He or she must be aware of the station's policy. The announcer can break in or interrupt a programme at any time. He/she keeps a log of all materials broadcast and comments on timing, suitability of content, technical and sound quality, faults and other relevant matters. Very importantly, because he/she is a kind of role model, the announcer endeavours to live up to audience expectations. The audience expectations include:

1. Good command of language, official or local
2. Good diction/articulation

3. Rich vocabulary
4. Correct pronunciations
5. Good human relations
6. Knowledge ability, sharpness and alertness
7. Familiarity with microphones
8. A sense of authority
9. Patience and job interest

In summary, he/she should be able to write good scripts and is responsible for maintaining a station's broadcast scheme. Usually, stations are judged as much by the professionalism of their 'on-air' personalities as by the quality of their programmes.

Study Session Summary



Summary

In this Study Session, we looked at the broadcast presenter as a key functionary in the station. We saw the two types of broadcast presenters and the roles that each of them plays. We also saw the requirements for these two job roles.

Assessment



Assessment

SAQ 12.1 (tests Learning Outcome 12.1)

Who is a broadcast presenter?

List the types of broadcast presenters, you know.

Outline what the audience expects of a station announcer.

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Study Session 13

Broadcast Operatives and Their Functions II

Introduction

We will continue our discussion on the broadcast operatives from the last session. In this study session, our focus will be on program producer, director, set-men, floor manager and lighting personnel. We will also consider the operations of graphic artists, tape editor, camera operators, video tape recorder and audio man

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

13.1 *point out* the roles of the operatives in a broadcast station

Terminology

Program producer	A person who oversees all aspects of program production for a mass media outlet.
Floor manager	The person responsible for giving information from the director in the control room, to the crew on the studio floor, and then back to the director.

13.1 Broadcast Operatives

We have discussed broadcast presenter in the previous session. We will now be looking at other types of broadcast personnel.

13.1.1 Programme Producer

Who is a programme producer in a broadcast station? A programme producer is the person in the team who is in charge of all elements of production of a broadcast programme. He/she develops the programme idea and topics, guides the research and preparation of a script as well as determines the selection of guests. In other words, he/she supervises the

aspects of getting all the production items together including the proper location for the programme. The producer also oversees the work of other members of the production team. Sometimes he/she may direct the programme also.

13.1.2 Director

The director handles the aesthetic and technical packaging of a programme after all the required elements have been put in place for the production. With a proper understanding of the programme concept, as worked out with the producer, he/she uses technical language with teammates, to translate the idea into a programme suitable for transmission. Most times, there is a separate producer and director for a broadcast programme.

13.1.3 Set-Men

These people erect varied collapsible wooden or iron structures in the studio in a television station in order to suit specific programme forms. Studio programmes are usually identified by the set, which gives aesthetic value to a program. Each set is 'raised' for the recording of a programme and after the recording, set-men are called in to 'strike' i.e. pull down the set.

13.1.4 Floor Manager

He/she is the link between the producer or director in the control room and the production on the floor of the studio and is responsible to the production for the smooth and efficient working of the studio. He/she must have a basic understanding for programming. He is the first to come into the studio ready to meet the guests as they arrive and because he is in charge of the studio for the occasion, he must be punctual. It is his special responsibility to ensure that rehearsals are on time and proceed as planned even in the absence of the producer (lighting, decoration, camera, audio, dress, etc.).



Note

The Floor Manager gives all cues to the artistes and to those who are concerned with scenery, furniture and property changes.

1. He should have a basic technical knowledge of the equipment in use including cameras, microphones, lighting, scenery, furniture and props, captions, etc.
2. The Floor Manager must possess the qualities of a pleasant manner person together with a large measure of patience and good humour; he must have a good knowledge of carpentry and joinery, must be a disciplinarian and be able to maintain discipline without offence.
3. He should be in full knowledge of the production in which he is attached and be able to deal with all questions on detail to which artistes or around can turn to for information and guidance.
4. He must be observant, tolerant and versatile.

5. Lastly, in cases where guests are taking part (i.e. being interviewed) the Floor Manager should take charge of them as soon as they enter the studio. He should do all in his power to make them feel at ease, as they will generally be strange to a TV studio and be nervous about the performance. He should let them know his various cues. He must have complete knowledge of the production in order to serve the producer well.

13.1.5 Lighting Personnel

These people handle the lighting aspect of TV production. They fix the various lights and properly position them in order to be useful to the studio set-up. They must understand the various kinds of light back, key, etc.

13.1.6 Graphic Artists

They address themselves to writing captions for programmes and illustrating programme concepts graphically. They must understand the psychology of colour, contrasts, proportion and balance. A graphic artist must be imaginative and creative. He/she must be artistic.

13.1.7 Tape Editor

A tape editor is in charge of post-production aspect of a recording. He, with the assistance of the producer, identifies and edits out unwanted parts of the recording leaving the wanted materials only. This is done on editing machine with two monitors in the television setting. The tape editor must be sharp and alert. Digital editing and the use of the computer technology has brought many improvements to editing.

13.1.8 Cameraman

The cameraman is the person that handles that electrical device that captures image and sound (video camera) during recording both in and out of the studio. He must understand the workings of the different types of camera at his disposal. He must understand the uses and position of light in recording. He is responsible to the director.

13.1.9 Video Tape Recorder Man (VTR Man)

He is in charge of the VTR in which the video tape for recording is slotted. He reduces tension on the new tape by first fast forwarding and rewinding it before the commencement of recording. He laces or slots the tape in the machine (VTR) and standby for “Roll Tape” order from the technical director.

13.1.10 Audio Man

The audio man handles the audio aspect of the TV production. He cues audio tape or disc to be used for example, at the beginning of the programme (signature tune). The role of the audio man in radio station is to ensure that the right inserts, songs and adverts are used during a programme.

ITQ

Question

_____ writes captions for programmes and illustrates programme concepts graphically.

- A. Programme producer
- B. Director
- C. Floor manager
- D. Graphic Artist

Feedback

The Graphic Artist writes captions for programmes and illustrates programme concepts graphically.

Study Session Summary



Summary

In this Study Session, looked at some of the other broadcast personnel. This was a continuation from last study session.

Assessment



Assessment

SAQ 13.1 (tests Learning Outcome 13.1)

Study the table below carefully. Fill the empty columns appropriately from the options below:

- A. Programme producer
- B. Director
- C. Floor manager
- D. Lighting personnel
- E. Tape editor
- F. Cameraman

I.	_____	is in charge of post-production aspect of a recording.
II.	_____	is the link between the producer or director in the control room and the production on the floor of the studio
III.	_____	is the person in the team who is in charge of all elements of production of a broadcast programme.
IV.	_____	handle the lighting aspect of TV production.
V.	_____	handles the aesthetic and technical packaging of a programme after all the required elements have been put in place for the production.
VI.	_____	is the person that handles that electrical device that captures image and sound during recording both in and out of the studio.

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Study Session 14

Strategic Programming Techniques

Introduction

In this study session, we will be discussing strategic programming techniques. In order to do this, we will highlight different broadcasting techniques.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

14.1 *analyse* strategic programming technique

Terminology

Block programming	The arrangement of programs on radio or television so that several items of one general class, such as soap operas or popular music, occur in sequence.
Strip programming	A technique used for scheduling television and radio programming to ensure consistency and coherency.

14.1 Broadcasting Programming

Earlier in the series, we talked much about programmes and programming as well as scheduling. Strategic programming technique has, basically, to do with scheduling in order to reach a target audience. In broadcasting, there is what is known as Audience Flow.



Note

Audience flow is the sequence by which a station's audience moves from one targeted group to another such as from Children to Youth to Family to Adults.

Stations have programme belts such as children's belt, family belt, and so on. Programming flows from children to youth to family and to adults. In the family belt, one can have what is known as Kidult programmes which are programmes that appeal to children, youth and adults alike. Audience

flow includes all the processes employed by the station to retain and increase its audience throughout the transmission day with programmes such as cartoons, discussions, drama, musicals, adventure films news and so on. Strategic programming techniques are listed and explained as follows:

14.1.1 Block Programming

This involves placing similar programmes appealing to the same target audience end-to-end with the intention of holding onto that audience. Block programming can be considered to be the same as audience flow e.g. children's belt to educational belt to family belt and so on, all within the same broadcast day.

14.1.2 Blunting

Blunting means neutralising the programme of a rival station by scheduling a similar and more interesting programme at the same time as their own programme. For example, if at 8 o'clock the Nigerian Television Authority (NTA) is showing wrestling for family viewing and, at the same time, BCOS/TV schedules a similar and more interesting programme like International Football League competition in order to draw the viewers from NTA and blunt their audience. What happens in television also happens in radio.

14.1.3 Counter Programming

This is putting a different, but more interesting programme against a competitor's offer or programme, for example, if NTA network news is on and, at the same time, Galaxy Television puts on a drama programme that is attractive and more appealing to the audience, the intention is to counter NTA's offering.

14.1.4 Strip Programming

This is putting the same programme same hour across the week such that the members of the audience are familiar with that time. This is mostly done with news bulletins, for example, the NTA news bulletins, *Irohin* and *Views and Reports* as well as the *Network News*. These programmes come up at 7.00pm everyday for *Irohin* and *Views and Reports* and 9.00pm every day for *Network news*, respectively.

14.1.5 Bridging

This is the timing of a programme to overlap another similar programme on another station. In other words, the programme runs across a competitor's programme in order to keep the audience that was captured earlier. For instance if NTA is showing *Cartoon* at 6.00pm for the child target audience, BCOS can schedule another interesting children's programme or even a longer children's Cartoon programme in order to bridge NTA's running programme. This is also a subtle form of blunting or counter programming.

14.1.6 Hammock Programming

This is sandwiching a new programme between two relatively popular programmes or providing a support at both ends for a new programme. In other words, scheduling the new programme in between two usually interesting programmes where people already used to the old scheduled programmes will get to watch or see it. For instance, if there are two interesting programmes at 8.00 o'clock and 9.00 o'clock, then a new half-hour programme can be placed in between them.

14.1.7 Long-Forms

A long-form programme is a programme with long duration. The programmes that may be referred to as long-form programmes are those that last for about 2 or 2 ½ hours e.g. drama programmes and important discussion programmes such as *Tuesday Live* on the NTA network. Long-form programmes are used to bridge programmes on another station either one-hour programmes or such like.

14.1.8 Spin-Off

A spin-off has to do with characterisation in drama or film or programme presentation. Some popular characters will promote a programme. The audience wants to see such persons because they have already created an image for themselves with such persons because of their popularity. For example Oloja in the old *Village Headmaster* drama series to be invited on a game show programme or Frank Edoho in *Who Wants to Be a Millionaire* to be used on another programme. This will draw audience to the programme because he has already built up a characterisation and you have spun him off by monitoring him. These popular characters strive to build up themselves. They either play different roles or retain their characterisation. 'Spin off' is, therefore, a character in a popular and established programme who has been 'spun off' in a new programme. The aim is to add value to the new programme. However, sometimes much 'spinning off' may be to their own disadvantage as they become over-exposed, a syndrome known as 'tube prostitution'.

14.1.9 Tent-Polling

In this situation, we have the opposite of Hammock programming i.e. having a less important programme before and after a strong programme to sustain transmission. In other words, there are two less important programmes and an important programme or very interesting programme is slotted in between the two less important programmes. Observe transmission on your radio and television stations and think of suitable examples in the programmes that are transmitted.

14.1.10 Power Programming

This is putting a station's best programme against a competition. In other words, a station's strong programme that will put the audience away from another station's very strong programme. This is a situation where two stations' powerful programmes are competing for attention from the same audience for example **Diamond Straight-Talk** on Diamond Radio and

Voices on SPLASH FM being transmitted simultaneously on the two stations. It happens particularly with the news programming especially news bulletins and other informative programmes.

14.1.11 Set Control

This is based on the assumption that people are lazy and will not switch channels and the station, therefore, tries to transmit very 'good' programmes. People would not change their channel, they only tune-in to one station. In the application of strategic programming techniques, audience analysis is very important in order to programme for and capture the right target audience for the programmes that a station transmits. We have already treated the importance of audience analysis in an earlier session.

ITQ

Question

_____ is when a character in a popular and established programme is spun off to a new programme.

- A. Spin off
- B. Block Programming
- C. Blunting
- D. Strip Programming

Feedback

The correct answer is A.

Spin off is when a character in a popular and established programme is spun off to a new programme.

Study Session Summary



Summary

In this Study Session, we looked at what strategic programming technique or special content programming is. We also talked about why strategic programming technique is useful in broadcasting and how it is applied.

Assessment



Assessment

SAQ 14.1 (tests Learning Outcome 14.1)

Study the table below carefully. Fill the empty columns appropriately from the options below:

- A. Blunting
- B. Strip Programming
- C. Bridging

- D. Block Programming
- E. Tent-Polling
- F. Hammock Programming

I.	_____	there are two less important programmes and an important programme or very interesting programme is slotted in between the two less important programmes.
II.	_____	This is putting the same programme same hour across the week such that the members of the audience are familiar with that time.
III.	_____	This involves placing similar programmes appealing to the same target audience end-to-end with the intention of holding onto that audience.
IV.	_____	sandwiching a new programme between two relatively popular programmes or providing a support at both ends for a new programme.
V.	_____	is also a subtle form of blunting or counter programming.
VI.	_____	means neutralising the programme of a rival station by scheduling a similar and more interesting programme at the same time as their own programme.

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Study Session 15

Historical Development of Broadcasting

Introduction

In this study session, we will attempt to trace the historical development of broadcasting, with reference to Nigeria.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

15.1 trace the history of broadcasting in Nigeria

Terminology

Talking machine	A phonograph-machine in which rotating records cause a stylus to vibrate and the vibrations are amplified acoustically or electronically.
Simulcast	A simultaneous transmission of the same programme on radio and television, or more channels.

15.1 History of Broadcasting

The history of broadcasting globally is traced to Telephone broadcasting (1881 - 1932): The earliest form of electronic broadcasting (not counting data services offered by the stock telegraph companies from 1867. Le Roy Wilson (1989) notes that in 1887 Thomas A. Edison invented the “talking machine” the phonograph; 1901 Guglielmo Marconi transmitted wireless sound across the Atlantic. However, it was in 1920 that KDKA in Pittsburgh went on air for the first fully licensed station with continuous broadcasting. Radio broadcasting started (experimentally from 1906, commercially from 1920)

Radio broadcasting is an audio (sound) broadcasting service, transmitted through the air as radio waves from a transmitter to a radio antenna and thus, to a receiver. Stations can be linked in radio networks to broadcast common radio programs, through either **syndication**, **simulcast** or **sub-channels**. Television was first experimented with from 1925 while commercial television transmission started from the 1930s. In this period television began to reach homes with some form of entertainment, programmes as well as news. The first television broadcast was in 1937. Cable Radio also called “Cable FM” started in 1928 and cable television commenced 1932.

Direct-Broadcast Satellite (DBS) (from circa 1974) and satellite radio (from circa 1990): Meant for direct-to-home broadcast programming (as opposed to studio network uplinks and downlinks) provides a mix of traditional radio or television broadcast programming.

Furthermore, Webcasting of Video /Television (1993) and audio/radio streams (1994): offers a mix of traditional radio and television station broadcast programming with dedicated internet radio-webcast.

The history of broadcasting in Nigeria is traceable to 1932 when a Radio Distribution System was installed in Lagos. Also described as the BBC Empire service, it was programmed to enhance the economic, political and cultural linkages between Colonial Britain and its colonies. It was controlled by the Department for Post and Telegraph, with the principal aim of serving as a British Broadcasting Corporation reception base. By December 1, 1935 the British Administration started the Radio Rediffusion system. The government had commissioned the (BBC) to begin a broadcasting experiment to her colonies in different locations. Rediffusion broadcast system was a method where speakers were connected to houses that were wired to a transmission station. The content was mainly to promote messages from the British Government in the United Kingdom.

Prior to the 1992 Decree No.38 of 1992, the broadcasting industry in Nigeria was regulated by the Wireless Telegraphy Ordinance 4 of 1935. (Jega 2016).

In 1950, the Radio Rediffusion System became Nigeria Broadcasting Service. The NBS covered Kaduna, Enugu, Kano, Ibadan and Lagos. Ordinance No.39 of 1956 led to the conversion of the NBS to become, the Nigerian Broadcasting Corporation in 1957. It was established as an independent body, designed to be neutral of the colonial political structure. It was however not able to achieve all the goals due to the overbearing influence of the colonial administration which funded and employed staff for it. This was followed by the Wireless Telegraphy Act No.31 of 1961. The essence was the mandatory licensing of broadcasting stations, which prohibited the establishment or use of any station for wireless telegraphy. It was apparent that the Colonial Government was sceptical of allowing private individuals or indigenes to own broadcast outfits as they could be used for nationalist or petty ethnic agitations.

However, after independence, Television in Nigeria is attributed to the efforts of Chief Obafemi Awolowo, who was the Premier of the Western Region. He seized the opportunity of a colonial constitutional review that gave Federal and State governments concurrent powers in the ownership of broadcasting stations to start the Western Nigeria Television (WNTV) on October 31, 1959 in Ibadan. In tandem with the overseas *Rediffusion Limited, the Western regional government started the Western Nigeria Radio vision Service Limited. The aim was to bring radio and television broadcasting under one management. A medium size transmitter of 500 watts power was placed on MAPO Hill, Ibadan and another at ABAPON, near Ikorodu. The T.V and radio stations in the Western region started Commercial broadcasting in Nigeria. By 1962, the Western region government acquired all shares owned by overseas Rediffusion Limited, thus taking full control of the WNBI/WNTV. Similarly, the Nigeria Television Service was established in Lagos (1962) in conjunction with the Radio Corporation of America (RCA); and the national broadcasting company international limited managing the station. The NTS later changed its name to NBC/TV. Later the military government under General Olusegun Obasanjo took over television stations in Nigeria in 1978, turning them into Nigerian Television Authority (NTA).

Many of the 36 states in Nigeria have set up their own stations, thus creating, more options for viewers. Section 36 (2) of the 1979 constitution heralded a change in the broadcast industry in Nigeria. Its provision noted that:

“the federal and state government or any other person authorised by the president can own, establish or operate a television or wireless broadcasting station in the country”. This provision served as the backdrop for the emergence of private broadcast stations in Nigeria.

Perhaps a turning point in the broadcast industry in Nigeria was in 1992, when the Federal government led by General Ibrahim Babangida deregulated the broadcast industry when it granted license to private individuals and organizations to set up radio and television broadcasting stations. This deregulation gave rise to AIT/Ray Power, Channel Television, Independent Television, Cool FM, Splash FM, Galaxy Television etc. Before the promulgation of the National Broadcasting Commission Decree, No .38 of 1992, under the leadership of General Ibrahim Badamasi on August 24, 1992, the exclusive right to all aspects of broadcasting was bestowed on the Federal, Regional and State Governments. The licensing of private broadcast stations has created a competitive broadcast market that promotes quality broadcast content. Broadcast outfit, both government and private have to ensure that they produce content that would attract the audience as well as advertisers.

A growing sector in the broadcast landscape in Nigeria is community broadcasting stations. From 1932 to date there has been an increasing number of government funded broadcast stations and myriad private or commercial stations. Nigeria is lagging behind other Africa countries in

the issuance of licenses for community broadcasting. Examples are radioXai-Xai and Licunga in Mozambique.

A community broadcast station is one established, staffed and managed by members of a community, usually a non-for-profit, non-religious and non-political venture (Ojebode 2009). In the classification of community broadcast stations there are geographical communities and communities of interest. Therefore, the geographical community broadcast station serves a group of people who live in a particular place, while the community of interest focuses on people who are closely knitted because of a particular interest. For instance, community of jazz music lovers, dog lovers or basket ball enthusiasts.

What can be regarded as community broadcast stations are the over 28 campus community radio stations in Nigeria. As more licenses are issued to new universities and other tertiary institutions, there is the likelihood of an increase in the number of campus broadcast stations.

Opubor (2012) tracking the history of community media in Africa explains that a string of challenges confronting the sector needs to be addressed including policy, regulation, research, training and sustainability.

Opubor (2012:15) explains that:

Community media are governed by the general communication/media policy environment prevailing in each country. While there has been an increase in the number of countries favouring media pluralism, and therefore more receptive to new media initiatives, including establishment of new community initiatives, there is still ambivalence about the regulatory and legal situation of many of these initiatives and the technologies which propel them

Drawing from other societies where community radio thrives Ojebode (2009) lists the advantages to include:

It provides relaxation and entertainment.

It provides advice and information to individuals to help them in making decisions.

It increases their understanding and enriches their knowledge of issues.

It promotes creativity

It guides social behaviour by offering role models

It promotes avenue for individual self-expression

It can move individuals to action by inspiring them.

It provides topics for conversation and by that promotes interpersonal relationships.

Community media enhances socio-economic, cultural and development agenda of a people. In Nigeria, it helps to deepen democracy, promote development programmes and creates access to both local and international news for the people.

In the historical development of the broadcast media from colonial to civilian and military as well as private ownership, the question of ethical

standard always remains pivotal. The National Broadcasting Commission(2006) in the Nigeria Code of Broadcasting notes that broadcasting must satisfy some of the following needs of society:

- a. a truthful ,comprehensive and intelligent account of each day's local, regional, national and international events that have significant impact on the Nigerian community.
- b. A forum for the exchange of comment and criticism representing every stratum of the society, as required in a federal state like Nigeria, in which the views and opinions of everyone are included in the national consensus;
- c. A means of projecting the opinions and attitudes of the groups in the society to one another, such as the balancing of information flow between the rural and urban government and the governed ,as well as the presentation and clarification of the goals and values of the society
- d. an efficient ,professional and comprehensive broadcasting service to the entire people of the Federal Republic of Nigeria, based on national objectives and aspirations
- e. maximum use of predominantly Nigerian creative resources in the presentation of programming, be it news and programmes, musical entertainment, advertising or sponsorship

The Code further tasks broadcast organizations to create reasonable opportunity for the public to be exposed to all views on matters of public concern and the development and the growth of the independent production sector.

As the broadcast media evolves, technology continues to play a major role in content production, presentation as well as transmission. As such media organizations usually strive to ensure that the broadcast technology at their disposal is at par with their competitors.

Historically, internet facility became visible in Nigeria in the 1990s, creating access for citizens to reach out to millions of fellow citizens or anyone connected to the world wide web. From this period internet, broadcasting which is one of the newest trends in the industry became active in Nigeria.

Traditional radio and television stations now stream on- line on Youtube and other platforms. In addition, there are hundreds of radio and television stations in Nigeria that broadcast only online. Such include webcasting, blogging as well as diverse streaming platforms. What online broadcasting has created is the growing use of multi media platforms by broadcast stations. For instance, radio stations are able to transmit with audio, text and video on the internet such that the viewers can “watch” a radio station on the internet.

ITQ

Question

WNTV was established in _____

- A. October 29, 1959
- B. October 30, 1959
- C. October 31, 1959
- D. October 31, 1995

Feedback

The correct answer is C.

WNTV was established in October 31, 1959.

Study Session Summary



Summary

In this Study Session, we have traced the history of broadcasting in the world and narrowed down to the Nigerian experience. It is hoped that this would further enhance the knowledge of students in the field of broadcasting. Students are expected to use the knowledge of the background understand the development of the broadcast media and the different stages of licensing, governments and ownership. Also,

Assessment



Assessment

SAQ 15.1 (tests Learning Outcome 15.1)

What is radio broadcasting?

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Notes on Self-Assessment Questions

SAQ 1.1

Broadcasting is defined as the transmission of electromagnetic energy intended to be received by the public while narrowcasting is the sending of messages to an audience which is restricted by demand or interest rather than by technical capability.

SAQ 1.2

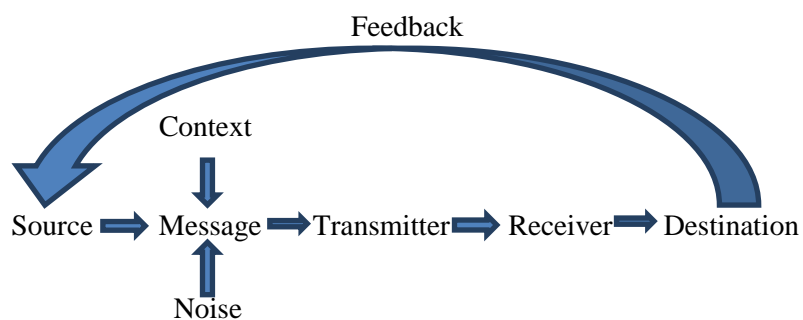
Broadcast Code is a body of laws or a systematic collection of statutes put together so as to avoid inconsistency and overlapping in message delivery. These laws or statutes also known as rules serve as the guide for a broadcast process to arrive at a desired end.

SAQ 1.3

The reasons why people study broadcasting include the following:

4. Broadcasting is the universal means of public communication conveying information, education, entertainment and persuasion/mobilisation. It helps to teach the cultural values of a people.
5. Another reason why broadcasting is a course is that, by its very nature, broadcasting has consequences and effects that spread widely, quickly and penetrate deeply. Many different types of persons act on broadcast information when they receive it and the effect is good or bad depending on their interpretation of the messages.
6. Thirdly, it is imperative to study broadcasting and its sensitive nature so as to package messages appropriately for the audience; the millions of people who own radio receivers and television sets in their homes and offices.

SAQ 2.1



SAQ 3.1

Private broadcasting includes broadcast services owned by private individuals or entities and provided by some radio, television, cable and direct satellite transmission.

Public broadcasting exists at two levels. They include:

- a. Federal Government stations
- b. State/regional Government stations

SAQ 4.1

The Boardcaters for the needs of the station and the welfare of the staff. It is the highest policy making body in the station.

The management committee is directly responsible for the day-to-day running of the establishment.

SAQ 4.2

- I. D
- II. F
- III. B
- IV. E
- V. C
- VI. A

SAQ 5.1

More qualities of a good programme can be listed as follows:

- a. A good presentation
- b. Rich content
- c. Adequate and clear visuals (for television)
- d. Good technical quality
- e. Good pacing

SAQ 5.2

Programming in broadcasting is the entire decision making process pertaining to the conception, planning, production, scheduling and promotion of a programme over a radio or television station network.

SAQ 5.3

The ethical considerations that are crucial in broadcast programming include:

- a. Mobilise all human and material resources required to achieve a planned objective.
- b. Book the necessary technical facilities.
- c. Understand the specific duties of other operatives.
- d. Ensure that all operatives and invited guests or artistes report punctually for recordings or live transmission as specified.

- e. Give all instructions in a professional, concise, polite and unambiguous language. The language of the programme should be simple, decent, correct and able to communicate.
- f. Ensure proper and decent dressing to match the character, mood and philosophy of a programme.
- g. Avoid any action capable of distracting or annoying the audience.
- h. Seek to arrest and sustain audience attention at all times.
- i. Ensure proper recording before you release persons on the assignment.
- j. Say “thank you” at every opportunity.

SAQ 6.1

Scheduling is the placement of programmes on the programme schedule at appropriate times for transmission to an audience. The schedule is a grid dividing the broadcast day into slots of fifteen minutes, thirty minutes, one hour, or even three hours duration and so on. Each slot is attributed a programme. 2

The different segments are:

- a. Prime Time
- b. Access Time
- c. Fringe-Time
- d. Early fringe
- e. Late night and
- f. Overnight segments.

SAQ 7.1

Programme genres include:

- a. Information programmes
- b. Education programmes and
- c. Entertainment programmes

Entertainment programmes are programmes designed specially to provide relaxation for the viewers.

SAQ 8.1

- I. F
- II. B
- III. A
- IV. E
- V. C
- VI. D

SAQ 9.1

There are three major sources of programmes available to the broadcast media. These sources are as follows:

- a. Local productions
- b. Foreign programmes
- c. Network programmes

The advantages derived from local programmes are as follow:

- a. Promotion of one's own culture – this is an opportunity to
- b. Display a people and their way of living.
- c. Realisation of potentials within the environments – this happens with the discovery of local talents when they are given the opportunity for exposure.
- d. Marketability of the programmes – it is a platform for programme assessment and exchange programming.
- e. Increase of power on the market – as a programme gains
- f. Attention of the audience, it also gets a stronger hold on the market.

Networking in broadcasting is the centralisation of the business functions of programme production, distribution and decision-making that are national in scope. Network programmes are usually viewed nationwide because local affiliated stations hook on simultaneously for the transmission of network programmes.

SAQ 10.1

Qualitative audience deals with the composition of members of the audience such as children, youths, adults, professionals, family and so on while quantitative audience relates to numbers in the coverage area and the reach whether regional, national or international.

SAQ 10.2

The broadcast audience comprises seven categories of peoples, which can be described as follows:

8. Literates
9. Semi-Literates
10. Illiterates
11. Poor
12. Affluent
13. Sophisticated Urban Dwellers
14. Simple Rural Dwellers

SAQ 11.1

Broadcast programme production is the packaging of cultural and other information on radio and television in a colourful and interesting manner to project truth and strength about a people and a cause.

The three stages of production are:

- a. Pre-production stage
- b. Production stage
- c. Post-production stage

SAQ 11.2

- I. B
- II. E
- III. C

- IV. F
- V. D
- VI. A

SAQ 12.1

A presenter is an ‘on-air’ personality and a key broadcast station operative. They are the link between the station and the audience. There are two types of broadcast presenters and they are:

- 3. The station announcer
- 4. The anchor person

The audience expectations of a station announcer include:

- a. Good command of language, official or local
- b. Good diction/articulation
- c. Rich vocabulary
- d. Correct pronunciations
- e. Good human relations
- f. Knowledge ability, sharpness and alertness
- g. Familiarity with microphones
- h. A sense of authority
- i. Patience and job interest

SAQ 13.1

- I. E
- II. C
- III. A
- IV. D
- V. B
- VI. F

SAQ 14.1

- I. E
- II. B
- III. D
- IV. F
- V. C
- VI. A

SAQ 15.1

Radio broadcasting is an audio (sound)broadcasting service, transmitted through the air as radio waves from a transmitter to a radio antenna and thus, to a receiver. Stations can be linked in radio networks to broadcast common radio programs, through either **syndication**, **simulcast** or **sub-channels**.