

## **PUBLIC AFFAIRS BROADCASTING BCJ316**

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### **COURSE AIM/INTRODUCTION:**

The aim of the course is to explore the meaning of public affairs broadcasting and its place in national development. It emphasizes that radio and television stations are expected to operate in the public interest. They are to include in their programme schedules, programmes that would respond to the needs, conveniences and problems of their communities of license. The course further highlights how broadcast industries perform their duties of public enlightenment through public affairs programmes, as well as the extent to which issues of public interest in Nigeria are analyzed and resolved through public affairs broadcasting. The course instils excellence in the students as they are taught to focus on the production of good quality programmes rather than being concerned about commercial oriented programmes which constitute the focus of most modern broadcast stations in Nigeria.

### **Course Content:**

- Meaning of Public Affairs Broadcasting
- Who is a Public Affairs Broadcaster?
- Challenges of Public Affairs Broadcasting in Nigeria
- Producing Public Affairs Programmes
- The place of the Regulatory Body (NBC) in Public Affairs Broadcasting in Nigeria
- The place of private broadcasters in Public Affairs Broadcasting in Nigeria

### **COURSE OBJECTIVES:**

1. To acquaint the students with the meaning and purpose of public affairs broadcasting.
2. To gain knowledge of what constitutes public affairs programmes and how such programmes can be produced.

Module 1      Concept of Public Affairs Broadcasting

Unit 1          Public Affairs Broadcasting Defined

- Unit 2 Nature and Characteristics of Public Affairs Broadcasting
- Unit 3 Functions of Public Affairs Broadcasting
- Unit 4 PAB versus Commercial Broadcasting
- Unit 5 Challenges of Public Affairs Broadcasting in Nigeria

Module 2 Who is a Public Affairs Broadcaster?

Unit 1 Characteristics of a Public Affairs Broadcaster

Module 3 Programming as a Part of Public Affairs Broadcasting

Unit 1 Formats for Producing Public Affairs Programmes

Unit 2 Public Service Announcements (PSAs)

Module 4 Structure of News and Current Affairs Division of a Public Affairs Station

## **Module 1 Concept of Public Affairs Broadcasting**

MODULE 1: Concept of Public Affairs Broadcasting

UNIT 1: Public Affairs Broadcasting Defined

Unit Structure

1.1 Introduction

1.2 Learning Outcomes

1.3 Public Affairs Broadcasting Defined

1.3.1 Importance of Public Affairs Broadcasting

1.3.2 Characteristics of Public Affairs Broadcasting

1.4 Public Affairs versus Commercial Broadcasting

1.5 Self-Assessment Questions

1.6 Summary

1.7 References/Further Reading

## 1.8 Possible Answers to Self-Assessment Exercises

1.1 Introduction – I welcome you in a special way to this course - Public Affairs Broadcasting PAB – (MCOM 451). While selecting this course, what were your expectations? I mean, what came to mind in the area of what to expect your lecturer talk about? Let me start by asking you, what is public affairs broadcasting? How is it different from other forms of broadcasting?

In 100 level, you learnt the definition of broadcasting which is the act of transmitting sound or images through radio or television to a widely dispersed, heterogeneous audience. Public Affairs Broadcasting (PAB) on the other hand, can be defined as any electronic media outlet like radio and television whose primary mission is public service. In this course, you will be introduced to an interesting aspect of broadcasting whose primary focus is public service. Do well to pay attention to every aspect of the course and afford yourself the opportunity of having a whole new understanding of broadcasting. Attempt the self-assessment questions for better understanding of each topic. Here's wishing you the best in your academic journey.

### 1.2 Learning Outcomes

By the end of this unit, you will be able to:

1. Define public affairs broadcasting
2. Understand importance of public affairs of broadcasting
3. Describe Characteristics of Public Affairs Broadcasting
4. Identify how public affairs broadcasting is different from commercial broadcasting

### 1.3 Public Affairs Broadcasting Defined

Public affairs broadcasting as defined by Orjiakor, Ani, Anyanw & Nnabuife (2015) is a form of broadcasting where the public exercises right to expression; right to know the things happening within and outside their environment; right to seek and disseminate information and also right to information disseminated. According to UNESCO report (2000:4), public broadcasting can be defined as “a meeting place where all citizens are welcomed and considered equal. Also, it is an information and education tool accessible to all and meant for all, irrespective of their social and

economic status.” Akingbulu (2010 p viii) opines that a ‘public broadcasting service’ is a broadcaster that serves the public as a whole and is accountable to the public as a whole.

Most times however, what is referred to as public affairs broadcasting is actually state broadcasting as in the case of Nigeria. In some countries, public affairs broadcasting organizations broadcast in multiple languages as in the case of South Africa where all the official languages of the nation are used for transmission. Historically, public broadcasting (which expectedly broadcast public affairs programmes) was the dominant form of broadcasting in most countries. Although, this is just so on paper in many instances (In Nigeria for instance – Read the history of broadcasting in Nigeria and the motive behind the debut of WNTV/WNBC).

The survey on public broadcasting in Africa starts from the premise that development and democracy can only thrive or succeed within a state where there is an open and free access to information and where issues concerning the people are made priority.

Public broadcasting can further be defined as a meeting place where every citizen of a nation is considered important and equal. It is a tool for information, educational and cultural development; its mandate however goes beyond this to include entertainment and good appeal to human imagination. All these must be done with a deliberate concern for quality which makes public broadcasting different from commercial broadcasting. Since public broadcasting unlike commercial broadcasting, is not for profit making, it becomes easier to be daring and very innovative in its programming; ready to take risks at all times. It sets the pace and high standards for other broadcasters

### 1.3.1 Importance of Public Affairs Broadcasting

1. It brings issues of public concern to bear. This is done through thorough discussions of such issues to inform the public and awaken their sense of responsibility
2. It gives voice to the voiceless members of the public by offering them opportunity to participate fully in the discussion of an issue of public concern as at when it is due.
3. It provides vital information; which enhances public knowledge and awareness of matters, issues, events or the happenings as the requirement for organizing or restructuring public influences, minds and opinions that are of public interest.

4. Public Affairs broadcasting helps people discover their abilities, impact and how they can improve their own lives.
5. It also helps in curbing societal ills such as, indecency, corruption, obnoxious cultural practices, dehumanization etc
6. It serves as a forum for public debate on serious and trending issues that affect the society for mutual interest and general benefit. It also creates a platform for effective participation by members of the public which helps in widening their knowledge base about their immediate environment and the world at large.

### 1.3.2 Characteristics of public service broadcasting:

1. Nationwide presence
2. Promotes cultural diversity and integration
3. Editorial Independence (Free from both the state and commercial interests)
4. Objectivity of programmes
5. Range and variety of programmes
6. Considerable financing

#### 1. Nationwide presence:

PSB ensures that the public's right to know is met in equal measure throughout the country, therefore broadcast messages cover a wide reach (both rural and urban community) for example Radio Nigeria signal can be reached in various parts of Nigeria.

2. Promotes cultural diversity and integration: this is an exploit obligation of public service broadcasting especially in developing countries like Nigeria. It reflects the role of broadcasting in building a sense of national identity, belonging and participating. To this extent it can be seen as the function of public affairs broadcasting to promote the rights and respect for diverse culture.

#### 3. Editorial Independence (Free from both the state and commercial interests):

The key goal of public affairs broadcasting organisation is to provide quality broadcasting to meet the information, entertainment, advertisement and developmental needs of the public. Therefore, it is impossible to satisfy these goals if public broadcasters are expected to compete for funds in the same way as commercial broadcasters.

The independence from both state and commercial interest means that broadcasting programmes are solely designed to meet the needs of the people and not the needs of the station owner or government. These programmes or such broadcasts do not reflect or propagate government interest neither are they used for political goals.

4. Impartiality of programmes

Impartiality here is clearly related to independence, this means that the bulk of the programmes should be such that would inform and educate the people and not such that promotes government interests.

5. Range and variety of programmes

This means that public affairs broadcasting organisations should provide a variety of programmes; educational, cultural, agricultural, informational, political, entertaining, etc. The obligation of diversity in programming is to ensure that the public's various needs are met.

6. Considerable financing (License fee and budget)

In some countries funding for public affairs broadcasters are derived through license fees and in other countries the national legislative body funds public service broadcasting. The advantage of the license fee is that it's more stable and realisable

#### 1.4 PAB VERSUS COMMERCIAL BROADCASTING

In Nigeria, public service broadcasting developed long before the commercial system was in place. Though coming much later, commercial broadcasting seems to be occupying a larger space in the broadcasting industry. This can be attributed to the fact that before the advent of the commercial broadcasters, the public broadcasting stations had started functioning as somewhat commercial stations.

This can be traced to the stiff government regulations against the broadcasting system during the Obasanjo Military administration. As stated earlier, public affairs stations set standards for other broadcasters through the production of good quality programmes. They offer trainings for broadcasters in both commercial and public affairs stations.

#### 1.5 Challenges of Public Affairs Broadcasting In Nigeria

There are myriads of factors that make it difficult for public affairs broadcasting to thrive in Nigeria. These challenges make it difficult for a public affairs broadcaster to effectively do his/her job of gathering adequate information and facts on an issue; and also presenting the same to the public, very difficult. Thereby, preventing the public from knowing the truth and getting all sides of an issue. Some of these challenges include:

1. Strategic silence
2. Freedom of information (FOI)
3. Framing the news; the gate keeping function of the media
4. Political Environment
5. Media

1. Strategic silence: It is a form of nonverbal communication. In the context of the mass media, strategic silence entails the selection of some news events for media coverage, while others are deliberately ignored. Strategic silence also occurs when people who are supposed to give information on issues of public importance just keep quiet. It is the deliberate use of silence in communication. Often, people use strategic silence to convey their emotions or feelings such as, lack of interest etc. The use of strategic silence by the Nigerian media mostly centers on issues of politics. According to Vision (2005 pg 43), “strategic political silence refers to the strategy of violating public expectation by refusing to make a statement at the appropriate time when the issue is most critical.”

Sometimes, in order to force such persons or public leaders to speak, the public affairs broadcaster might deliberately open up arguments that will over blow the issue.

2. Freedom of Information (FOI): Mass media professionals while seen as powerful are expected to engage in responsible reporting and be socially responsible. The media

sometimes however, are not allowed access to certain information and are many times restricted from disseminating some information termed classic or confidential. Lack of access to full information on an issue; and fear of being penalized for reporting some activities hamper effective performance of a public affairs broadcaster.

3. Framing the news (gate keeping): Gate keeping is the process of crafting into or selecting information that is disseminated to the public. It is a strategy the mass media uses to ensure that there is focus on certain issues for which a purpose is intended. In essence, gate keeping is a major function of the media which is anchored on gate keeping theory of the press. This theory was propounded by an Australian psychologist in 1947 in the person of Kart Lewis. According to Bitner 2003 in Anaeto et al (2008) the media as a gatekeeper is expected to “limit and filter information accessible to the masses before disseminating such information.

The filtering of news is an issue in public affairs broadcasting when the salient facts and a lot on an issue are withheld from the public.

4. Political Environment: Broadcasting as an institution operates as an element of the society. It therefore derives its strength and relevance from the political environment within which it operates. An environment full of political acrimony stifles the operations of a public affairs broadcasting organisation. Whereas public affairs broadcasting thrives better in a democratic dispensation, this has been found not to be true in all situations. A peaceful political environment is a fertile land for public affairs broadcasting to survive and thrive.



5. Media: Media regulations also go a long way in determining the success or otherwise of a public affairs broadcasting organization. When the regulations are friendly, the public affairs broadcaster operates on a gold mine of some sorts.

#### 1.5 Self-Assessment Exercise 1 – (time allowed - 5 minutes)

1. Explain 2 points that make a public affairs broadcasting service different from commercial broadcasting
2. State five importance of public affairs broadcasting

#### 1.6 Summary:

Public affairs broadcasting has public interest as its focus. It must be understood that broadcasters exist for their audiences; and so, no one cares about your content until they know how much you care, showing concern to the audience within a station's broadcast influence places such station above its competitors. Understanding public affairs broadcasting, its importance and characteristics, therefore have been the focus of this module.

#### 1.7 References (would be adjusted later)

1. Akingbulu A.(2010). *Public broadcasting in Africa series. Nigeria*. Open Society Foundations
2. Corporation for Public Broadcasting (2012). *Alternative Sources of Funding for Public Broadcasting Stations*.
3. World Radio and Television Council (2000). *Public Broadcasting: Why? How?*
4. Armstrong, M. (2005). *Public Service Broadcasting*. UK: University College London
5. United Nations Development Programme Bureau for Development Policy (2004). *Supporting Public Service Broadcasting*.
6. Jakubowicz, K. (nd) *Public service broadcasting: a new beginning, or the beginning of the end?*

#### 1.8 Possible Answers to Self-Assessment Exercises

- 1.

- a. Since public broadcasting is not for profit making, it becomes easier to be daring and very innovative in its programming
  - b. It sets the pace for commercial broadcasters
- 2.
- a. It brings issues of public concern to bear. This is done through thorough discussions of such issues to inform the public and awaken their sense of responsibility
  - b. It gives voice to the voiceless members of the public by offering them opportunity to participate fully in the discussion of an issue of public concern as at when it is due.
  - c. It provides vital information; which enhances public knowledge and awareness of matters, issues, events or the happenings as the requirement for organizing or restructuring public influences, minds and opinions that are of public interest.
  - d. Public Affairs broadcasting helps people discover their abilities, impact and how they can improve their own lives.
  - e. It also helps in curbing societal ills such as, indecency, corruption, obnoxious cultural practices, dehumanization etc

## Module 2 Who is a Public Affairs Broadcaster?

### Unit Structure

Unit 2.1 Introduction

Unit 2.2 Learning Outcomes

Unit 2.3 Who is a Public Affairs Broadcaster?

Unit 2.4 Characteristics of a Public Affairs Broadcaster

Unit 2.5 Self-Assessment Questions

Unit 2.6 Summary

Unit 2.7 References

Unit 2.8 Possible Answers to Self-Assessment Exercises

Unit 2.1 Introduction

Public affairs broadcasting requires some expertise which must be gotten through practice and research. What are these characteristics and how do they assist a public affairs broadcaster in the discharge of his duties is the focus of this study.

Unit 2.2 Learning Outcomes

By the end of this module, students must be able:

1. to identify who a public affairs broadcaster is and
2. to identify the characteristics he or she must possess to excel in his chosen field.

Unit 2.3 Who is a Public Affairs Broadcaster?

A public Affairs Broadcaster (PAB) is a person that presents adequate information about issues affecting the citizens and has the interest of the people at heart. A PAB broadcaster is a broadcast professional who anchors public affairs programmes, he /she is usually well experienced and is mostly an investigative journalist. An investigative journalist goes the extra mile in getting all sides to an issue.

The major duty of a broadcaster is to serve the public interest. Therefore he goes extra mile to ensure that the public have access to unbiased and objective information about issues that concern them or issues of public interest.

Also, he strives to ensure National reach of his programme; delivering it to all sectors and groups within the society and promotes broad social debate about matters of public importance.

The public affairs broadcaster also provides the public a platform for participation. In that, he allows the public and gives them opportunity to air their diverse views and opinions concerning issues as well as bring on people who are accountable to the public to answer questions which the public would have on such issues of public interest.

#### Unit 2.4 CHARACTERISTICS OF A PUBLIC AFFAIRS BROADCASTER

He/she must:

1. be articulate
2. be objective,
3. be analytical, investigative,
4. have integrity,
5. be diversified

1. **ARTICULATE:** The public affairs broadcaster must be a good communicator. He must have a good command of whatever language he chooses to communicate with. He must

know how to ask questions in a way to get information from the source. Wrong – what is the importance of the eyes it should have been **importance of taking care of the eyes and methods of taking care of the eyes.**

2. Objective (unbiased): The Public Affairs Broadcaster must not be seen to take sides, rather, his job is to get detailed information about everything that involves the public, presents it to the public and allows them to decide or make up their minds. \*His opinion should be expressed in question form to get thoughts expressed by his interviewee. He should not take sides.\*
3. Analytical (critique): To direct an issue. The analytical function of a public affairs broadcaster allows him to critique an issue. Working at the effect of the issue on the people, society and government.
4. Investigative: the public affairs broadcaster as an investigator conducts in-depth research on issues of public interest in order to be well informed
5. Integrity: A public Affairs broadcaster is someone who stands for the right even if his life is in danger. He must however, be ethical; he must abide by the professional code of conduct guiding his profession.
6. Diversified: knowing a little about everything (a vast ocean of knowledge)' A public affairs broadcaster knows a lot about virtually everything. This comes from years of study and practice.
7. He must have a good network (must know people who matter).
8. He must have interpersonal skill and a good disposition/human relation.
9. He must have a good sense of fashion and have an attractive appearance.
10. Must be clever/convincing and manipulative

## Unit 2.5 Self-Assessment Exercise 1 – (time allowed - 5 minutes)

1. Describe a public affairs broadcaster
2. State 5 characteristics of a public affairs broadcaster

## Unit 2.6 Summary

Public affairs broadcaster is expected to be the ‘jack of all trade, master of most’ of some sort; knowing a little about everything. This quality requires some characteristics that would make the public affairs broadcaster function effectively. These, have been the focus of this module.

## Unit 2.7 References

Anaeto, S.G., Onabajo O.S. and Osifeso, J.B. (2008). Models and Theories of Communication: Maryland: African Renaissance Books Incorporated.

## Unit 2.8 Possible Answers to Self-Assessment Exercises

1. A public Affairs Broadcaster (PAB) is a person that presents adequate information about issues affecting the citizens and has the interest of the people at heart.
2.
  - a. Diversified: knowing a little about everything (a vast ocean of knowledge)’ A public affairs broadcaster knows a lot about virtually everything. This comes from years of study and practice.
  - b. He must have a good network (must know people who matter).
  - c. He must have interpersonal skill and a good disposition/human relation.
  - d. He must have a good sense of fashion and have an attractive appearance.
  - e. Must be clever/convincing and manipulative

## Module 3 Programming as Part of Public Affairs Broadcasting

### Unit Structure

Unit 1 Introduction

Unit 1.1 Learning Outcomes

Unit 1.2	Programming Defined
Unit 1.3	The Broadcast audience
Unit 1.4	Public Affairs Programme Planning and Implementation
Unit 1.5	Self-Assessment Questions
Unit 1.6	Summary
Unit 1.7	References
Unit 1.8	Possible Answers to Self-Assessment Exercises

## Unit 1 Introduction

Programming is germane to the success of a broadcast station. This unit discusses the meaning of programming, relevance of research to programming, the nature of broadcast audience, programme planning and implementation, and the features of a programme synopsis.

### Unit 1.2 Learning Outcomes

By the end of this unit, you should have understood:

1. The meaning of programming
2. The Broadcast audience
3. Programme Synopsis
4. Components of public affairs programme planning and implementation

### **1.2 Programming Defined:**

Programming means producing and airing the programme at a time when the audience will be available.

### **1.3 The Broadcast Audience**

Broadcast stations exist for their audience and therefore it is imperative for a station before it starts operations to articulate who the audiences are going to be. Broadcast audiences are wide and diversified and need to be identified so that programmes can be planned to cater for their interests. The audiences access public affairs radio and television programmes at various times of the day. So it is the duty of every broadcast station to research into the times these audiences

would be available so as to schedule these periods. Sometimes audiences are specialized, for example some audiences belong to elitist profession, they may be in the minority but they are the powers behind advertisement. So it is necessary to produce programmes that cater for their interests. Some broadcast stations are youth based and so they produce all kinds of programmes that are acceptable to the youths but have no educational element. This affects the agenda setting function of the broadcast stations; in that, a public affairs broadcast station is not supposed to align itself with the base taste of the society. More often than not, programmes that build national unity are aired by public affairs stations which in Nigeria are mostly represented by government stations like Nigerian Television Authority (NTA) and the Federal Radio Corporation of Nigeria (FRCN). It behooves the public affairs radio and television stations to set agenda in terms of the programmes that would benefit the society. They are also to set the pace for commercial broadcasters in terms of what quality programming is. Public affairs broadcast stations should also keep in mind, the media development theory which makes them partners in progress with the government. This means that public affairs broadcast stations should harness the government philosophy with their own broadcast philosophy in order to develop their audiences and make them useful citizens.

While planning their programmes, public affairs stations should not neglect any segments of the audience. Currently, although about 50% of Nigerians reside in the rural areas (World Bank staff estimates based on the United Nations Population Division's World Urbanization Prospects, 2020) and constitute the bulk of the broadcast audience, yet little or no programmes are produced for this kind of audience by commercial stations, because many broadcast stations are urban based in terms of location and programming. (Urban dwellers benefit more from their programmes). While public affairs stations are to avoid lazy programming (like phone-in



programmes without substance) it is important to note that station-audience relationship cannot be likened to master- servant relationship, as public affairs stations are to research into what audience wants and through their programmes, try to help them modify negative needs while positive ones are upheld and enhanced.

#### **1.4 Public Affairs Programme Planning and Implementation**

Public affairs broadcasting is a highly delicate aspect of broadcasting and as such, it requires a lot of planning and research. There are certain steps a producer needs to take when preparing public affairs programmes.

The first step is planning: here, the public affairs broadcaster identifies key issues within the society that are worthy of elaboration or worthy of becoming issues of public discourse, by this, it means that not everything should be discussed during public affairs broadcasting.

Four assumptions of most broadcasters:

1. People are always watching and listening
2. People will always agree to what I have said
3. People always understand what I say
4. Based on what I have said they would change

These are nothing but assumptions/myths; and public affairs broadcaster needs to debunk them by relying on research to determine what the audience wants and if they are actually to the station's programmes. Research involves seeking to gather every vital information concerning the issue the public affairs broadcaster intends to discuss. Here, the investigative function of the public affairs broadcaster comes to play. Remember we discussed the qualities of a public affairs

broadcaster. One of those qualities is analytical mind; it comes handy here. The essence here is to ensure (that no stone is left unturned) meaning that rightly seeking out all the facts that are linked to the issue. Establish the credibility after source and also develop the confidence that comes from speaking based on first hand findings. Identification of facts and seeking audience with both parties; that is, if it is an issue involving more than one party; for example: the government and pensioners; Federal government and the Academic Staff Union of Universities etc; seek to interview both sides to get adequate, whole information. During the presentation of your programme, ensure that only authentic findings for which you have evidence for are discussed.

It is also important to note that Programme planning is born out of the stations' philosophy; that is, the reasons for the station's existence. Some private stations whose philosophies are commercial driven do not make such philosophies public. Managers/Directors of public affairs broadcast stations should therefore familiarize themselves with the peculiarities of their stations for effective audience service. Radio with its only audio characteristic, for example cannot afford lengthy programmes. If the programme duration is long and is not spiced with entertainment, the audience becomes bored. That is why radio stations have 5mins state news, news on the hour for 2-3 minutes, national news of 30mins and 1hr world/network news which comes once or twice a day. In programme planning, the broadcast audience becomes the 'king', and through research, public affairs stations determine programmes of relevance and interest to the audience. The mistake most broadcasters make is that they think the audience is passive and would always tune to their stations, not minding what the audiences want. Audience research is very important to know what the audience would like to hear. However, the agenda setting function of the media which allows stations to tune the minds of their audience to developmental

programmes like good personal and environmental hygiene, benefits of education etc., should not be undermined. Such developmental programmes can also be to correct voting apathy i.e encouraging people to come out to vote in an election and participate fully in the nation's political process.

Planning programmes for public affairs stations also involves having programme synopsis. Every programme must have a synopsis. Programmes are often defended before a programme planning committee. The program synopsis helps to show whether the programme is viable or not. Synopsis involves:

1. Finding an appropriate title for the programme. Finding an appropriate title is the bane of every programme because wrong title can ruin the public affairs programme from the beginning. It is advised that as audience interest is determined through research that programme title be gotten through research also.
2. The synopsis also includes the objectives of the programme; which must be clearly stated.
3. Target audience must also be unambiguously stated in the synopsis - are they children? Youths? if youths, do they include youths at hearts, literates and youths in school or youths on the street?
4. Programme duration should also be included. Some audiences are restive; therefore broadcast programme should not be too long.
5. Synopsis should also include sponsorship potentials. It must also consider programme sustainability. An outline for at least 13weeks must be drawn to be sure the programme won't go off air after the 1<sup>st</sup> episode.

Programme planning also involves scheduling. Before a public affairs programme is scheduled, certain things must be considered:

1. Audience composition is considered,
2. Suitable time for the programme,
3. Mood of the program,
4. Type of programmes aired by other competing broadcast stations and times when some programmes are aired.

When all these have been considered, then, a programme schedule that would cover a quarter, weeks or days depending on the station's house-style is drawn. Based on the station's broad philosophy and identifiable objectives arising from the philosophy, programmes are therefore conceived to address these objectives that lead to the first stage of program planning.

Idea Conceptualization:

This is mainly done by programme department through the producers. The news department also articulates its own programme based on the news philosophy, so majorly programme, news and marketing departments conceive programmes ideas. Marketing department gets involved in programme idea conception because they have to work for sponsorship and sponsors can determine the programme they want to sponsor.

Funding: After idea conceptualization, funding must be considered. The desire of every commercial station is that all programmes be sponsored but ethics of broadcasting says public affairs programmes should not be sponsored because there is tendency for the sponsors to dictate how the programmes should be produced or aired. Every broadcast station whether state owned or commercial must have public affairs programme in their programme schedule.

Apart from the government owned stations that receive some subventions from the government, every commercial broadcast station should aggressively source for funding to ensure station's solvency or sustainability. Sometimes programmes are run on trial basis for a radio or television station's quarter after which such programmes are stopped if not sponsored. If sole sponsorship is not possible, co-sponsorship is allowed where mid-programme advertisement would be allowed, example is *across the world* on Ogun Radio.

#### Unit 1.5 Self-Assessment Questions (Time allowed – 5 minutes)

1. Define Programming
2. State five components of a programme synopsis
3. State what you need to consider when planning a public affairs programme

#### Unit 1.6 Summary

In this unit, we have discussed programming and how research is germane to the success of a public affair's station's programmes. We also discussed some assumptions of most broadcasters and how a public affairs broadcaster can avoid making such assumptions. This unit has also treated the components of a programme synopsis as well as what to consider when planning a public affairs programme.

#### Unit 1.7 Possible answers to the self-assessment questions

1. Programming means producing and airing the programme at a time when the audience will be available
2.
  - i. Finding appropriate title for the programme

- ii. Objectives of the programme
  - iii. Target audience
  - iv. Programme duration
  - v. Sponsorship potentials
3. Programme planning involves:
- i. Idea Conceptualisation
  - ii. Research
  - iii. Funding

#### Module 4

##### **Formats for Producing Public Affairs Programmes**

Public Affairs broadcasting is also a form of broadcasting which offers members of the general public right to express themselves, right to know the events happening within and outside their environment and right to seek for and disseminate information. It must be noted that broadcasters occupy a very unique position in that, every radio or television station in a given country is a local station and very much a part of the community where it operates. Public affairs activities therefore become an integral part of broadcast stations' community involvement. Through public affairs activities, radio and television stations help increase awareness of issues that affect their listeners or viewers. This is done through careful investment of both programming and non-programming time and efforts to educate and involve their communities/audiences. Programming activities include, but are not limited to, public service announcements wherein stations donate valuable commercial time for messages alerting the public about health threats and other issues. Due to the peculiarities of Public affairs stations, some formats which are not

regular features on commercial stations are constantly used. This module discusses programming as it relates to public affairs broadcasting and some programme formats commonly used by public affairs stations. Stations therefore adopt programme formats like *Voxpop, Documentaries, News Magazine, Discussion, oral testimony, Interviews, Talks, Drama etc* featuring in-depth discussions of problems and remedies. In addition to these programming efforts, broadcasters initiate or are involved in many activities and community related services as a way of rendering services to and giving back to their communities.

This module therefore examines various public affairs programme formats and techniques for producing each of them

Unit 1 - Interview as a Public Affairs Programme format

Unit Structure

Unit 1	Introduction
Unit 1.1	Learning Outcomes
Unit 1.2	The Interview Programme format
Unit 1.3	Interview planning
Unit 1.4	The Actual Interview
Unit 1.5	Interview Scripting
Unit 1.6	Self-Assessment Questions
Unit 1.7	Summary
Unit 1.8	References
Unit 1.9	Possible Answers to Self-Assessment Exercises

## Unit 1 Introduction

This unit discusses interview as one of the commonest programme formats on public affairs broadcasting stations. There is no gain saying that good interviewing technique is an art that must be learnt by a public affairs broadcaster. This unit discusses the techniques for conducting interviews while x-raying how to plan good interviews as well as writing interview script

### Unit 1.2 Learning Outcomes

By the end of this unit, you should have understood:

1. Interview as a Public Affairs Programme Format
2. Planning Interviews
3. Conducting the Actual Interview
4. Writing the interview script

### 1.3 INTERVIEW PROGRAMMES

The interview provides lively provides a lively variation for the talk show. Interview is a flexible way of getting information. Interview is a craft- something that can be learnt. A successful interview is neither an interrogation, nor a friendly chat, but an investigation. Interview is an artificial set up, where both parties know what to expect and what role to play. Interview is basically a question and answer affair. Interviewing is an essential element of the talents of a mass communicator. Through interview programmes, he is opportuned to meet the movers and shakers of the society. Interview programmes are conducted to educate the citizenry on public policies that have bearing on their existence. There are basically three types of people to interview namely:



- The ordinary: Non famous and/ or members of general public who are either a witness to an incident, victim of an armed attack, the hero of a rescue attempt or someone who has an information to share, that is of public interest.
- The specialist: any expert who has and can provide the vital information needed on the subject area in focus, to the listeners/viewers.
- Celebrities: a celebrity is somebody who has contributed something significant to his society, whose lifestyle and achievements are visible and worth emulating and who is not just a man of letters, but also of wisdom. Celebrities include stars of film or television, stage or sports performers, the royal aristocrat, big business barons, ministers, commissioners, heads of government and seasoned politicians. These are the people who feature on radio and television personality profile programmes.

There are basically two types of interview programmes:

1. Personality profile
2. Information: seeking/subject – matter – interview or a blend of both.

The personality profile is the interview that involves a celebrity, and such a person is not brought on the screen, just for the sake of showing his face, but for the purpose of those information about him (his professional occupation and his lifestyle), which he is ready to share with the audience.

The information – seeking interview, tends to focus on public affairs and issues that touch the public hearts. The resource people involved here may not necessarily be celebrities in the real sense, but simply those who have information to give to the audience, on issues in focus.

There are different formats for interview programmes. It could be a one-on-one format; where the guest is being interviewed by only one presenter; or a panel format where the presenter invites other journalist to interview the guest, while he (the presenter) acts as the moderator. Interviews may be field or studio based. A file based Interview may be impromptu, a situation where a reporter stumbles on an important personality, in the course of his assignment, and it is usually for short period of between assignment, and it is usually for a short period of between five to ten minutes. But serious interviews programmes produced by current affairs/public affairs department of a radio or television outfit, which serves as a full fetched interview, takes longer time and of course requires special skills. Live interviews are sometimes conducted during news broadcast, or in the event of important news broadcast, or in the event of important news just breaking. Interview programmes may be local, national or global in outlook.

#### 1.4 INTERVIEW PLANNING

Interview programmes are very crucial by their nature and significance. Therefore, they require adequate planning ahead of recording and transmission. The first stage of planning is done by the PRODUCER.

- I. He produces a list of names of the intending guests of local, national and global status within reach, which is to be submitted to the editorial board or programme committee for approval, after justifying reasons for choosing them.
- II. He categorizes into sector, the Nigerian environment and then pencils down the personalities that will be most appropriate for a particular area, under each sector.
- III. He must be type that has nose for news, who could at any point in time, adjust his planning for important news break.

- IV. He should try as much as possible to avoid highly controversial interviewees for sensitive public affairs issues.

The second stage of planning is carried out by the INTERVIEWER. He is the presenter of the interview programme. Since, his experience determines the amount of information that will be made available to the audience, by the interview, the interviewer therefore needs to do some useful planning.

- i. **APPOINTMENT STRATEGY:** this helps a presenter to organise himself. Here he tries to scatter-logic 5W(s) and H(who, what, why, where, when, how) which covers the person to interview, the place for the interview, the time for the interview and lastly, the methods of getting hold of the interviewee, either by getting his number from the phone directory, or through phoning his agent, secretary or manager. His acceptance should be in writing.
- ii. **SKELETON OR INTERVIEW:** he tries to see the shape of the profile/issues before contacting the interviewee to be, that is, what is the issue to be discussed and from which angle.
- iii. **RESEARCH:** he must do research on both the personality and the issues in focus. He does this, by gathering information materials on his own, through file-clips, bio-data references of well researched articles, street level research which is done by speaking to other knowledgeable people on the issues. The street level research, helps the information seeking or issues interview more, because their responses to the issue in focus, would determine if the interview on that issue is still necessary, or needs to be refocused.

iv. **THE QUESTIONNAIRE:** the interviewer may draw a list of tentative questions, the structure of which is often determined by the kind of person the guest is (an introvert or extrovert; arrogant or humble, slow or fast talker). The questions should not be ‘make-me-shine’ questions, neither should it be questions that would ridicule the guest, but probing questions, that would elicit maximum information from the interviewee. For **PERSONALITY PROFILE**, the questions should focus on his personality, general lifestyle, achievements, aspirations and his philosophy of life. While on **ISSUE** interviews, the interviewer should delve into his opinion about the issues in focus. Ask “open-ended” questions that will permit the guest to open up. Before listing questions, think of what the replies could be.

The questions need to be more subtle and direct. The questionnaire makes the interviewer has put in some thoughts about the interviewee and the issues at stake.

## 1.5 THE ACTUAL INTERVIEW

The actual interview should follow certain patterns and clues for its success. In other words the interviewer must observe certain protocols:

- **SITTING:** part of being in control of the interview, is arranging where the interviewer sits. Eye contact is very important. The interviewer should not sit immediately opposite the guest (that amounts to confrontation), neither should he sit side by side (as that might amount to crick of the neck). He should not also sit too close (they may feel threatened) nor should he sit too far (that may be remote). The best thing to do is wait for the guest (s)

to take his sit first; though he may ask “is it OK to sit here”. As far as the height of the chair is concerned, the presenter should go for a straight-backed harmless type (if the guest is seen to be a bit cocksure type) or the reverse if the guest (s) is a timid type. The presenter should avoid sitting at the edge of the chair to fire questions at the guest. The presenter should relax, which automatically makes the guest relax.

- CONDUCT:

- i. The presenter should avoid being too familiar with the guest especially if they are meeting for the first time. He does this by not:

- a. Chewing gum or smoking
    - b. Calling his guest by his first name, until he is invited to do so.
    - c. Touching the guest, especially if of an opposite sex.
    - d. Overstepping the marks of courtesy and respect.

In all, the presenter should be a perfect guest.

- ii. An interviewer should not fidget, nor should he be intimidated by the personality of his guest, because this may convey nervousness which may irritate the guest. He will not tell the audience what they wish to know, if he does not like the person of the presenter. The presenter should not slouch, but sit straight with both feet firmly on the floor. This looks business-like and is quite dominant, though the presenter can later lean back and cross his legs.

- iii. Politely inform the interviewee to switch off hi phone and other devices that can interrupt the interview.
- iv. Keep a glass of water nearby each for yourself and the interviewee. Having a dry throat during an interview is not a pleasant experience.
- v. Smile, smile at every appropriate opportunity to encourage your guest to smile. Smiling makes you sound better on radio and look better on television.
- vi. Project your voice and put some energy into your voice. Do not slouch as this may make you sit on your voice and affect the quality of your sound
- vii. Communicate the duration of the interview to the interviewee
- viii. Succinctly and plainly state the professional ethics and your station's house style guiding interview programmes for example generic names of products should be mentioned rather than specific brands
- ix. Ask for, and get the correct pronunciation of the name of your interviewee. Commit to memory or jot down his name and use it through-out the duration of the interview
- x. Demonstrate a good knowledge of the interviewee's background and area of specialty without being rude and proving 'too know'

- xi. Expect negative comments or lack of understanding of some questions from the interviewee and audience in the case of live interview
- xii. Never talk down the interviewee
- xiii. Be conversational. Think of the public affairs station's interview as a friendly conversation and not as a deathless prose
- xiv. Inform your interviewee to keep answer to each question as brief and within the question asked as possible
- xv. Assume the position of your audience as you ask questions you would like to have answers to, were you listening or viewing the programme as a listener/viewer

- **THE FIRST MINUTES:** in the first minutes of an interview, a lot happens, such as greeting each other, then asking and answering questions, and at the same time working hard at assessing each other. During these minutes, the presenter is able to pick up his guest's mood (suspicious, anxious, affable, surly, aggressive and so on). The first question within this time should be centered on the guest's childhood (for non-famous person); his "company/hospital or institute" (for specialist); and for his profession (for a big name). The probing questions should be reserved for later, when the guest is more relaxed. By asking these less important questions within these minutes, the presenter is making his guest more relaxed and making the guest have confidence in him.

- **QUESTIONING TIME:** the interviewer after the first five minutes, should be getting set to ask the guest probing questions, in order to elicit the information needed. Always remember that you cannot in one interview address all the problems a particular issue might have. Therefore, attempting to cover so much ground to the extent that no single aspect of the subject is explored in depth is bad interview technique. It would only produce shallow, inconsequential and unfocused result. The presenter must be in control of the programme by not talking too much, rather he should make the guest do the talking. Where it is a panel interview, the presenter must harness all the questions, so as to have a flow pattern, that would yield optimum dividend. He should give his guest time to answer. When the guest is silent, after a question, the presenter should not jump into asking another, but rather give him (the guest) time to think before he answers. The presenter should be prepared to ask follow up questions, if he is convinced that the guest has not satisfactorily answered the questions, or if it is perceived that his guest is cleverly dodging the question. The presenter should know that his guest would only respond better to his questions, if he makes it obvious that he is following the guest's comments. He does this, by maintaining good eye contact, and an occasional nod. It makes the guest feel that the presenter is interested in his opinion or his view. The presenter should never assume that his audience will understand words he himself, does not know what they mean.



Therefore, when a presenter is uncertain of the exact meaning of a word, he should ask the interviewee, in a follow-up question for the benefit of the audience.

Also the presenter should not pretend familiarity with the interviewee's specialty, unless he is a fellow specialist; otherwise the guest is going to assume that he knows and won't explain further, which of course would not be of benefit to the audience. A presenter should know that if a follow-up question occurs to him, at the very time guest is talking, he must not interrupt the train of thought of his guest. What he needs to do, is to note the question immediately, and ask later.

A presenter can think of other questions to ask, because he is not restricted to just the list of questions he has with him

#### INTERVIEW EVALUATION

The interview evaluation exercise is based on the following questions:

- I. Is the right person (guest) picked?
- II. Are the relevant questions asked? Research is important in order to ask the relevant questions
- III. Are the questions asked in such a way as to elicit the desired information?
- IV. Does the interview confirm the preconceived information about the guest and the issues at stake?

Scripting is done in a simple and straight forward way. Simplicity is basic thing in scripting. It is the development of the pre-conceived ideas, after such ideas must have been approved. In the development, the following are considered:

- I. The Signature tune
- II. The opening statement (which must be as catchy and inviting as possible) often begins with the bio-data of the personality or the introduction of the issues in focus
- III. The presenter's link sentences.
- IV. Cues for pre-recorded or live interviews.
- V. In panel interviews, the link statements of each presenter should be properly written and harmonized.
- VI. The bridge music should be carefully selected and directive given in the script as to their uses.
- VII. Sign off and signature tune
- VIII. Commercial.

It should be noted that this style is not peculiar to all broadcast stations. Scripting therefore depends on the style of each broadcast station. Scripting therefore depends on the style of each broadcast station. Some do not even script out their interview programmes, on the notion that the programmes have become part and parcel of them, and that they have a regular producer or/and presenter for the programme; this is totally wrong. Every interview programme must have at least, an outline script which could be developed into a partial script. An outline script is used for an interview programme because the presenter/interviewer cannot preempt the responses of the interviewee;

therefore, his script is limited to the introduction of the guests and other opening formalities as well as the questions.

- **THE QUESTIONS:** The questions should be written conversationally. If they are written formally, they would sound 'read' and the effect of spontaneous discussion would be lost. Do not keep your eyes fixed on the script without listening to the interviewee keenly enough to be able to react to his answers and ask appropriate follow up questions. It is important to note that anyone that can talk can ask questions but the interviewer's expertise is brought to bear in the demonstration of his real skills in listening, reacting and then marrying that flexibility with what his programme objectives. Ask open ended questions that would give the interviewee an opportunity to offer moderate answers. Make good use of the popular 5Ws and H. Start with Who? Followed by When, Where, What, How and Why, which is usually the most interesting question as it affords the interviewee the opportunity to describe his actions, or explain his judgements and sense of values. However, experienced interviewers would also not run the risk of asking questions that are too wide which would leave the interviewee wondering where to start.
- **TIMING / DURATION:** the presenter should be conscious of time. The presenter should know when to cut a talker-guest short; without being rude about it, because of time constraint. In fact a presenter should always put off his wrist watch and put it on a table in front of him. It saves him having to keep lifting his sleeve

which can be counter-productive, because the interviewee may think the presenter is bored or he is hurrying him. Having his wrist-watch on the table also saves him the stress of looking up the studio clock time and again. The actual duration is determined by the minutes or hours allocated to the programme. In a pre-recorded interview, the presenter should use his ingenuity to determine how much time the mistakes that would be edited out would take and factor that into the total duration of the recording

#### Unit 1.6 Self-Assessment Questions (5 Minutes)

1. State four things an interviewer must not be found doing during an interview process
2. Write five things to consider while developing an interview script

#### Unit 1.7 Summary

In this unit, we have discussed interview as a public affairs programme format. Detailed attention has been given to how interviews should be planned, the conduct of the interviewer during an interview process and the nature of an interview script among other things.

#### Unit 1.8 References

#### Unit 1.9 Possible Answers to Self-Assessment Exercises

1.
  - i. Chewing gum or smoking
  - ii. Calling his guest by his first name, until he is invited to do so.
  - iii. Touching the guest, especially if of an opposite sex.
  - iv. Overstepping the marks of courtesy and respect.
2.
  - I. The Signature tune

- II. The opening statement (which must be as catchy and inviting as possible) often begins with the bio-data of the personality or the introduction of the issues in focus
- III. The presenter's link sentences.
- IV. Cues for pre-recorded or live interviews.
- V. In panel interviews, the link statements of each presenter should be properly written and harmonized.

## Unit 2 Discussion Programme as a Public Affairs Programme format

### Unit Structure

- Unit 2.1 Introduction
- Unit 2.2 Learning Outcomes
- Unit 2.3 The Discussion Programme format
- Unit 2.4 Discussion Programme Production/Presentation
- Unit 2.5 Producing Discussion Programmes
- Unit 2.6 Self-Assessment Questions
- Unit 2.7 Summary
- Unit 2.8 References
- Unit 2.9 Possible Answers to Self-Assessment Exercises

### Unit 2 Introduction

Discussion programmes usually stimulate the audience intellectually while at the same time disseminating requisite information. Discussion programmes can feature complimentary

opinions or counter-arguments. This unit deals with the what, and how, of this interesting programme format.

## Unit 2.1 Learning Outcomes

By the end of this unit, you must have learnt and understood:

1. Discussion as a public affairs programme format
2. Planning, Production and presentation of discussion programmes

## **2.2 The Discussion Programmes**

A discussion programme is a factual programme, which provides a forum for exchange of ideas, which may be capable of educating, informing or/and entertaining the audience. It usually involves two or three participants plus the presenter (called the MODERATOR OR ANCHOR).

Some discussion programmes are held on radio/television to promote future events, so as to sensitize the listening/viewing public, on the need to participate in such events. Discussion programmes could have general topics, which are pre-planned to provide developmental information to the audience. In many discussion programmes, the members of the public are made to participate at the same time with the participants, and this could derail the discussion. It is for 20 minutes (in a 30minutes programme) or for 40 minutes thrpwn open to the members of the public, to make their own contributions. The viewers are made to make their own contributions. The viewers are made to take a stand as superior arguments unfold from the discussants. A discussion on a broadcast medium is not a programme of Yes; or No'.

It is not a strait jacket affair, since the discussants can agree and disagree with one another, as the programme unfolds.

Discussion programmes may vary from mundane to such serious issues that may threaten the existence of the listening/viewing society. There are Current Affairs discussions which are more conventional and formal, and must therefore be handled by the News department. Such discussions cover topical issues, which are current, fresh and urgent. These are discussed at the appropriate time for the purpose of keeping the audience abreast of such developments. Discussants for these type of issues, are carefully selected, because of their sensitive nature. These are information-revealing discussions where an in-house presenter merely asks questions, that will elicit information for the benefit of the listeners. This type of discussion programmes are commercial in nature and are paid for.

Sometimes, in order to entertain the viewers/listeners, two presenters may take on issues of 'environmental sanitation and may in a comical way, bring about the ensuing disadvantages, from not keeping our-surroundings free from filth. Such presenters sometimes base their discussions on some information at their disposal, about streets in the city, that are causing environmental embarrassment to the community.

### **2.3 Discussion Production/Presentation**

PLANNING - It is necessary to conduct researches where discussion productions are concerned, once issues have been identified. For a successful discussion programme, the producer should make sure that the subject or topic of discussion is that with sustainable issues

However, every discussion topic must have gone through the editorial board or the programme committee for approval, before the real research begins. It should be noted that the choice of subject, determines the choice of participants.

The essential ingredient of any discussion is conflict and members of the panel of discussants, must have differing points of view, A discussion programme in which everyone agrees with one another, could be boring to the audience

Although many discussions are organised on weekly basis, in broadcast stations, however because of the fluidity in radio programming, topical issues which are making waves, could be discussed immediately, because news is only meaningful when it is served hot and steaming

#### **2.4 Producing Discussion Programmes**

Once a topic is arrived at, the producer needs to research the subject and be certain in his own mind, that the subject is one which is capable of being discussed. Many discussions fail because the topic of discussion, is not sustainable

However since every discussion has to be approved by the editorial board, if it is a Current Affairs programme, then the producer is helped to articulate the topic of discussion, making necessary suggestions on areas of concentration and questioning.

All discussions need careful planning and the subject of discussion should be of interest to the intending audience. The subject must be thoughtfully chosen and the microphone personalities of the participants should be carefully considered

The producer should have a pre- programme discussion with all participants to know their points of view, before arranging for rehearsal A summary of all these points are typed and given to the moderator of the programme, who should also have an opportunity to chat with the participants before the recording is made.



During the rehearsal, the moderator and producer should find out which of the participants has more contribution to make on any particular aspect of the subject or which of the discussants has the tendency to dominate the discussion. The producer should then note the amount of time, which each stage of discussion is likely to require and prepare a running sheet, setting out the various stages and aspects of discussion, from the beginning of the programme to the end, apportioning time for the various segments. The producer then guides the moderator, as each segment progresses to another bearing in mind, their various time allocations. Note pads, pencils and glasses of water, should be provided for discussants, before the commencement of the programme

The speakers should be properly briefed, showing them how to face up to the microphone and/or the camera and their voice level should have been pre-determined before the commencement of recording, or live broadcast and should be urged to maintain such voice level, throughout the duration of the programme. Breaking-in on a speaker by another, in the middle of sentences, should be discouraged, except for TV discussions, where decent and controlled break-in help increase the entertainment value of the discussion.

However, the discussant who wishes to contribute along the same line of a preceding speaker, or has a dissenting opinion, in radio discussion could attract the attention of the moderator, through raising his hand for recognition. However the moderator can break in on a speaker, if he discovers that the speaker has veered from the topic of discussion, he is talking too much and being unnecessarily repetitive, or he is becoming rather incoherent.

Most discussions end with a summary of proceedings, by the moderator. It should not be made a speech-making session, where the moderator injects his own ideas or views. Also his summary

should not be a forum for raising new questions, which have not been addressed in the course of the discussion. When a moderator has a diligent producer, his work is made easy because the producer would have articulated through a comprehensive scripting, every movement that is needed, for discussion to succeed.

#### Unit 2.5 Self-Assessment Questions

1. Discussion programmes can feature complimentary opinions or counter arguments. Yes or No?
2. What are the processes involved in the production of a discussion programme?

#### Unit 2.6 Summary

In this unit, we discussed discussion programme as a public affairs programme format. Discussion should be between two or more experts on the subject matter with a moderator who is a staff of the public affairs broadcast station. The moderator must not allow the discussants 'steal' his show.

#### Unit 2.7 References

#### Unit 2.8 Possible Answers to Self-Assessment Exercises

1. Yes
2.
  - i. Knowing the theme
  - ii. Deciding on the topic
  - iii. Research
  - iv. Planning
  - v. Production
  - vi. presentation

## Unit 3      Debate as a Public Affairs Programme format

### Unit Structure

Unit 3.1      Introduction

Unit 3.2      Learning Outcomes

Unit 3.3      Features of Debate Programmes

Unit 3.4      Debate as a Public Affairs Programme format

Unit 3.5      Self-Assessment Questions

Unit 3.6      Summary

Unit 3.7      References

Unit 3.8      Possible Answers to Self-Assessment Exercises

## Unit 3              Debate Programmes

### 3.1              Introduction

In this unit, another interesting programme format designed to further add ‘colour’ to the general programming of the public affairs station is discussed. Debate is more common on public affairs stations than commercial stations.

### 3.2              Debate Programme Defined

Debate is a very interesting programme format. It is an intellectual exercise meant to activate the listeners’/viewers’ intellect and in process, dragging him into the programme to take a stand. Creative mind is required in order to put a debate programme together. Debate programmes adopt an outline script

Debate programmes are straight jacketed, in that it is a yes or no affair, where a participant is not allowed to change his mind, even when it is apparent that his opponent is making a solid submission.

Topics for debates are usually in question form and the weakness of a debate programme is that it does not allow the 'combatants' any space to maneuver, once boxed in a corner during a debate programme, he either fights back or he is doomed.

A debate is like a boxing match, it is a duet, it is an encounter in which the integrity of the debater is at stake. It is a winner takes all. It is not forum for friendship, neither is it forum for grinning. It is a serious business.

Not everyone can participate in a debate, because debates are for the sharp-mouthed, it is not for gentlemen. In the selection of artistes for debate programmes, you must ensure that they are equally matched, at least to the best of your knowledge. A moderator may discover to his chagrin, or to his dismay, that the combatants are not equally matched after all. In this case, the moderator has a problem in which he must find an urgent solution. He may either decide to join hands, to combat the stronger, or he may himself join in the encounter, by picking holes in the argument of the stronger. Whichever decision the moderator takes, is subject to the dictates of the moment, because as the arguments unfold, the weaker could be stronger and the stronger could be weaker. There may be a change of scenario. Therefore, the moderator must ensure the debate is not one sided. This is why there should be a pre-recording or transmission chat where the two debaters are properly briefed, on the objective of the programme.

For a lively debate, the moderator must encourage junctions of direct encounter. The moderator must have done an extensive research, before the programme. He should be seen as the “generalissimo” and his personality must sufficiently commanding, to be able to intimidate the debaters, if not, the programme could become a shouting match.

Debates are not a common feature on commercial broadcast stations. School debates, which were popular some years ago, now go in and out of programme scheduling at will. However this writer had been fortunate to produce and present debate programmes in the past and these programmes have endeared the presenter/ producer and those stations of broadcast to their teeming fans.

Counterpoint was a baby of NTA Ikeja, channel 7 and this debate programme received rave reviews in newspapers between 1982 and 1985.

‘Encounter’ on AIT soared to high heavens between 1996 and 1998. It was the station’s number one programme, according to RMS ratings for those two years. Debate programmes use outline script.

#### Unit 3.5 Self-Assessment Questions

1. Describe debate as a public affairs programme format
2. Describe the features of a debate programme
3. State the type of script used for a debate programme

#### Unit 3.6 Summary

Debate as parts of public affairs programme formats was discussed in this section. The unit explored the meaning and features of a debate programme. It also discussed the type of script commonly used in a debate.

#### Unit 3.7 References

### Unit 3.8 Possible Answers to Self-Assessment Exercises

1. Debate is a very interesting programme format. It is an intellectual exercise meant to activate the listeners’/viewers’ intellect and in process, dragging him into the programme to take a stand. Creative mind is required in order to put a debate programme together.

Debate programmes adopt an outline script

2.
  - i. Debate programme topics are usually in question form
  - ii. Debate programmes are straight jacketed
  - iii. It is a duet
  - iv. It is not for gentlemen/women

### Unit 4 The Magazine as a Public Affairs Programme format

#### Unit Structure

- Unit 4.1 Introduction
- Unit 4.2 Learning Outcomes
- Unit 4.3 Features of The Magazine Programmes
- Unit 4.4 Basic Components of a Magazine Programme
- Unit 4.5 Production of Magazine Programmes
- Unit 4.6 Tips for producing a magazine programme
- Unit 4.7 Sample of a Magazine Programme Script
- Unit 4.8 Self-Assessment Questions
- Unit 4.9 Summary
- Unit 4.10 References
- Unit 4.11 Possible Answers to Self-Assessment Exercises

## Unit 4.1 Introduction

In this unit, a programme format most broadcast stations avoid because of the expertise and finesse required, is discussed. It is used for behavior change programmes of the the public affairs station.

## Unit 4.2 Learning Outcomes

By the end of this unit, you should have learnt and understood:

1. The features of a magazine programme
2. How to write a magazine programme script
3. The basic components of a magazine programme
4. How to produce a magazine programme
5. Materials gathering procedure for a magazine programme

## Unit 4.3 THE MAGAZINE

Magazine programmes are periodical programmes presented weekly. They cover variety of topics varying from politics, economy, socials, religions, educational and many other events that are capable of affecting the lives of people in the society directly, or indirectly, positively or negatively. There is no gain saying that information is very vital to human existence, because without it, informed decisions which are the basis of a meaningful are impossible. So a magazine presents various items of information and opinions, to enable the audience interpret the significance of the news and situations, in a relaxed mood.

Like in the conventional programme, magazine programme has various stages, before the final production. This starts from conception of ideas, zeroing in on the one to be presented and then starting the actual production processes.

When the events covered are brought in, they are scripted. Furthermore, because an edition of a magazine programme may cover various scenes and subjects, catchy introductions are written for each part of the programme. Each magazine programme has its own signature tune that differentiates it from other programme and that informs audience that the programme is about to start or is in progress.

At times, the presenter might employ the periscopic method of introduction- listing all the menu for that edition of the programme. Also, he could decide to use the monographic style of introduction- introducing briefly only the most important events in the programme. The last stage of the programme is when it is presented.

The magazine programme is usually a useful outlet, for a great deal of information. It varies in length, from between 15 minutes and 30 minutes to 1 hour. It could consist of short talks, interviews, on the spot reports and eye witness accounts of events, commentaries, music and sometimes poetry and short stories.

The longer magazines programmes are generally aimed at a wide audience, while the shorter magazines are usually intended for special audiences, like women, school teachers, farmers, business-men, students etc.

The items in short magazines programmes are usually as short as two-and-half (2 ½) minutes per item. This in essence means that a 15 minutes magazine programme could have as many as five diversified items covering different sectors- agriculture, education, politics etc. the duration of an item in a longer magazine is usually between 3 minutes and 4 ½ minutes. According to Allen 2020:100, no matter the duration or the theme of the magazine programme, the goal is the same: “to build a regular following by creating expectations and then fulfilling them, or better still,



exceeding them.” He said further that the magazine should be flexible not to the point of being predictable.

#### Unit 4.4                    Basic Components of a Magazine Programme

##### THE THEME

This should be determined through audience research. What are the needs of the audience not yet covered by the producer’s public affairs station or any other station within its catchment area? Just like the hard copy magazine, every public affairs broadcast station magazine programme must have a theme. The theme determines the title and the contents of the magazine. It’s better for a broadcast station’s magazine to focus on a theme and then infuse different aspects of the subject area in the magazine in form of various segments with different treatments. Allen (2010:100) warns that the magazine must not become “a rag-bag of dissociated items loosely strung together.” Examples of a magazine programme’s theme could be religion, politics, news, business and economy, sports, health, fashion, family life etc. some of the segments in a public affairs family life magazine could be a documentary on teenage pregnancy, a discussion programme on abortion and a vox pop on abortion.

##### TITLE

The title of the magazine should be drawn from the programme’s content. It should be a ‘window’ through which the audience would peep into the programme. A title like “Morning Drive” indicates the time of the day the programme would be aired. “Everything Dental”, Let’s talk Cancer”, “Everyday “Mannna” are specific public affairs health programmes showing the

focus of the health programme. These are more specific than a title like “You and Your Health” which can involve the treatment of a mix of various health-related issues.

## THE SCRIPT

A script is a form of storage of thoughts and ideas. A television magazine script establishes the show’s format, which includes the programmes content, and organises production information, which are useful in planning rehearsal and production.

The script must be clear, simple and concise and arranges information logically. If possible, the writer should use a style and approach, which best suit the programme’s target audience, especially if the programme, is aimed at a specific and easily identifiable group.

The magazine programme usually uses a rundown script where the presenters take the audience through the menu of the programme. As you open your hard cover magazine and you have the major contents listed after the cover page, so should the presenters take the broadcast audience through the contents of a magazine programme. The mix must be interesting, consistent and inviting so that the audience would not just watch/listen once but time and again until it becomes a part of their watching or listening life.

Each segment then adopts different treatments with different scripts. For example a 15-minute public affairs maternal and child health magazine programme might have two segments; the first being adrama focused on rejection of childhood immunization and its aftermath; while the second segment would be interview where a health specialist is invited to talk about importance of immunization to both the child and the mother. The first segment (drama) would use a full script while the second segment would be an outline script, where the interview questions alone

are listed since the responses of the interviewee cannot be preempted. Below is an example of a rundown script for a magazine programme:

01-08 Sample Magazine Script		
	INTRO THEME MUSIC UP & UNDER	
<b>Beulah</b>	Hello, and welcome to Lifestyle Magazine	<b>MENU</b>
<b>Yousaf</b>	A programme that brings you information on how to bring out the best in your life. I'm Yousaf Sadiq	
<b>Beulah</b>	And I'm Beulah Inayat	
	BRING MUSIC UP BRIEFLY & UNDER	
<b>Yousaf</b>	Coming up in today's programme:	<b>MENU</b>
<b>Beulah</b>	Mark Johnson will share his expertise on how to build a successful marriage	
<b>Yousaf</b>	And, saved from a derailed train carriage--Azmat Emmanuel will share his story	
	BRING MUSIC UP UNDER & OUT	
<b>Host 1</b>	All of this and more in just a moment	<b>MENU</b>
<b>Host 2</b>	But first here's Beulah with this week's mail bag	<b>MENU</b> <b>(LEAD IN 1)</b>
	LISTENER MAIL (with Beulah) TT=4'00"	<b>SEGMENT 1</b>
<b>Host 1</b>	That was Beulah sharing some of the letters we received from you this week	<b>LINK</b> <b>BACK ANNOUNCE</b>
<b>Host 2</b>	You're listening to Lifestyle here on Adventist World Radio	<b>STATION/PROG</b> <b>ID</b>
<b>Host 1</b>	If you would like to add to the letter in our mail bag, why not write in –and who knows, your letter may even get read on air.	<b>INVITATION TO WRITE IN</b>
<b>Host 2</b>	Our mailing address is: Voice of hope P.O. Box 32 Lahore Pakistan	<b>MAILING ADDRESS</b>
<b>Host 1</b>	Coming up later in the programme: Saved from a train carriage derailment—we'll hear one man's story	<b>PROMOTE UPCOMING</b> <b>SEGMENTS</b>
<b>Host 2</b>	But first, we're all aware of the rising divorce rates. I'm sure we all know if relatives that have experienced this sad situation.	<b>LEAD IN</b> <b>( for SEGMENT 2)</b>
<b>Host 1</b>	Mark Robinson interviewed Dr Vince Goddard on how to ensure a successful marriage.	<b>LEAD IN</b> <b>( for SEGMENT 2)</b>
	FAMILY LIFE INTERVIEW TT=4'45"	<b>SEGMENT 2</b>
<b>Host 2</b>	Family Life expert Dr Vince Goddard speaking there with mark Robinson.	<b>LINK</b> <b>BACK ANNOUNCE</b>
<b>Host 1</b>	You're listening to Lifestyle here on Adventist World Radio	<b>STATION/PROG</b>

		<b>ID</b>
<b>Host 2</b>	Please write to us, we love to hear from you.	<b>INVITATION TO WRITE IN</b>
<b>Host 1</b>	Our mailing address is: Voice of Hope P.O. Box 32 Lahore Pakistan	<b>MAILING ADDRESS</b>
<b>Host 2</b>	We often take daily travel for granted. We always seem, somehow, to arrive at our destination safely. On one of his recent train journeys.	<b>LEAD IN (SEGMENT 3)</b>
<b>Host 1</b>	However, Mark Johnson found things to be different. Here's Mark with the story of how things went drastically wrong one day on his train journey from Lahore to Islamabad.	<b>LEAD IN (SEGMENT 3)</b>
	TRAVEL LOG=5'0"	<b>SEGMENT 3</b>
<b>Host 2</b>	That was Mark Johnson sharing his experience of God's protection.	<b>OUTRO BACK ANNOUNCE</b>
	THEME MUSIC UP & UNDER	
<b>Host 1</b>	And that's all we have time for this week. You've been listening to lifestyle magazine here on Adventist World Radio.	<b>STATION/PROG ID</b>
<b>Host 2</b>	If you've had an experience similar to Mark's that you would like to share with us, why not write in and share it.	<b>INVITATION TO WRITE IN</b>
<b>Host 1</b>	And if you have any further comments about Lifestyle magazine why not write in and share that as well. We'd love to hear from you.	<b>INVITATION TO WRITE IN</b>
<b>Host 2</b>	Our mailing address is Voice of Hope P.O. Box 32 Lahore Pakistan	<b>MAILING ADDRESS</b>
<b>Host 1</b>	Coming up in next week's edition of Lifestyle, Tihomir Zestic will share some exciting moments from his recent trip to Pakistan, and we'll have more letters from the VOH mail bag—it might even be your letter!	<b>PROMOTE UPCOMING PROGRAMME/S</b>
<b>Host 2</b>	But that's all for now. I'm Yousaf Sadiq	<b>GOOD-BYE HOST 2</b>
<b>Host 1</b>	And I'm Beulah Inayat. See you next week.	<b>GOOD-BYE HOST 1</b>
	MUSIC UP & OUT	

Source: Adventist World Radio (AWR) Global Training Department (2012)

TIME OF BROADCAST

The time a magazine programme goes on air depends largely on its subject matter. A magazine programme for full time housewives would be appropriate for airing during mid-morning hours (10-12noon), when expectedly the children are gone to school and they are done with their house chores. They can then relax with a plate of food or a cup of tea to listen to, or watch their favorite magazine programme before it is time to start preparing lunch and getting ready to welcome the kids back from school. It is important to research into when similar programmes are transmitted on the competing stations; and the programme scheduled at a time when some of the other stations' audience can be 'stolen'. Whatever time is chosen, it is important to note that the time airing has to be consistent in order to build regular following. The arrangement of the segments like drama, quiz, discussion etc should also be consistent to allow those who are committed to those segments to listen in or watch out especially for them.

#### PRE-RECORDED OR 'LIVE'

Again, whether the magazine programme is pre-recorded or 'live' depends largely on its nature. While a news magazine is better aired 'live', a health-based magazine programme can adopt any of the styles/methods. Each method comes with its advantages. While a 'live' magazine programme sounds spontaneous and spiced with lots of 'live', the pre-recorded offers the opportunity of presenting a near perfect programme as it allows for all the mistakes to be taken out during editing.

#### THE PRESENTER (S)

He or she must be well trained in this area. He should be the chatty and conversational type. The programme should be presented in a light hearted manner, utilizing simple words, for people to understand. The presenter should write in a humorous and creative style. He should have a good

microphone voice as well as possess a radio or television personality. The broadcaster is selected based on the nature of the subject matter. The presenter must be well schooled in the subject area of his programme; not so much though as to speak above the heads of his audience. The principal prerequisite is that a 'good broadcaster' with an open mind to learning, is chosen to present the magazine programme.

Although, items in a magazine programme changes week after week, maintaining a regular presenter would help in building a following for the programme. Usually, two presenters feature in a magazine programme. This is to add colour to the programme, enable one presenter catches his or her breath while the other presents and also have at least one of them present the programme in case one of them for unavoidable reasons cannot be on the programme.

## MUSIC

It is a universal language, it appeals to emotion, it helps to prevent boredom, depict mood, and therefore should be properly selected. It is also used for reinforcement, as well as build bridges when programmes are on. It can be used as a signature tune or as a bed for the presenter's voice. Ideally, a signature tune should not be too long; between 15'' to 20''. When used as a bed, music should be soft and subtle; and must not be allowed to overshadow or compete with the presenter's voice. Music must also be selected to rhyme or tally with the magazine programme content for example: on International Women's day, a segment on the value of a woman can be preceded or spiced with "You are my African Queen"

Music is also used for aesthetic beauty and appeal in magazine programmes; and rightly used, can be a great asset. A good music wrongly positioned or overused in a programme can be a disservice to such magazine programme. A public affairs broadcast station should constantly

increase its music library; bringing-in the latest in every music genre. The music library must be properly and carefully classified for ease of use for the presenters/producers who are not versed in the world of music

## PERSONALITIES

Important personalities should be invited to treat burning issues, as it affects the society. Professionals should be invited to treat matters in their various fields. Those who have achieved greatness in life in their occupation and whose testimonies are worth hearing, should be called upon to share it, as it will create a lot of impact on the audience. Since the magazine has a great variety of components, expertise in each area should be invited on the programme from time to time to share their expertise opinion. This would help in lending credibility to the programme.

### Unit 4.5                    Production of Magazine Programmes:

## CONCEPTUALIZATION

First and foremost the magazine programme demands that its producer be experienced in the techniques of radio or television presentation, and be skillful, creative, expressive in the use of words. He should have an analytical mind and be sound in judgement. He must have a deep understanding of the subject matter to be discussed or treated.

The producer must have a concept of how such programmes should be, and what the society stands to gain from it. Some of the issues occupying his mind will be:

1. How should the items in the various segments be presented in order to eliminate boredom?
2. What amount of air time will be made available for such a programme?

3. What strategies will he employed in information gathering?
4. Who will sponsor the programme?

All these and many more will he bear in the mind as he faces the editorial board to defend the magazine project.

## MATERIAL GATHERING

Thorough homework on the subject matter should be properly carried out using libraries, press cuttings, information service, personal contact etc. these information provide the audience with experts comments and illumination on a subject, that is current and topical

The use of Vox pop (the voice of the people) during interviews is intended to elicit from the people, their opinion on certain issues or events in the society e.g minimum wage, unemployment, social security, tribal conflicts etc. the topic chosen must be of current interest, popular, easy and interesting to comment on and should have direct impact on the man-on-the-street.

Information gathered should be arranged in a pattern that will yield optimum dividend.

## TRANSITION WRITING

Transition is regarded as the narrator's line, in a magazine programme. It should be interesting and natural. It should be able to tell the audience what it needs to know about the programme, about the items that follow one another. It should be planned in such a way that it holds the programme together at all times. Always remembering that "a magazine programme is a programme which covers a variety of topics and pulls them together successfully with careful



linking and presentation” Allen (2012). Excellent and appropriate transitions make the magazine programme come alive.

Transition should be well established, the presenter should find out basis for fusion between items. Basis for comparison should also be put into consideration. There should be a common denomination and relationship, in each item to be discussed.

Transitions should not be created where there are none. They should come naturally, to enable entire package manifest unity in diversity.

#### PRODUCTION LAYOUT SCRIPT FOR MAGAZINE PROGRAMMES

1. Name of programme or title
2. Day of broadcast
3. Exact time of the day
4. Duration of programme
5. Content of the programme
6. Name of producer
7. Effects, music cues, visuals to be used, commercials, timing.
8. Insert cues
9. Other continuing instructions
10. Timing for each inserts
11. Fade in and fade out.

Script mechanization is the process of writing in the control instructions for the technical operators or studio manager. Mechanizing a script requires considerable thought and great attention to details. The guiding principle is that, if it is not in the script, it is not in the broadcast.

Producers must prepare a script before going to the studio. It must contain all that is to happen, and indicate who is doing what and when.

#### Unit 4.6                    Tips for Producing Magazine Programmes

- Select items for a magazine carefully and arrange them in an appealing sequence.
- Use music breaks every 5 minutes to break the boredom jinx
- Open your programme with a short and topical item, to catch the audience interest.
- Reserve weightier materials to 2/3 of the programme duration.
- Leave lighter or humorous materials to the end of a magazine programme.
- The same narrator should be used for each edition of a magazine programme, so as to give it a stamp and identity of his own.
- Link writing or transitions, which are the narrator's lines in a magazine, should be interesting and natural. It should tell us what we need to know, about what is to follow and it should make the magazine hold together.
- Where the link-continuity is good, there is a little need for music bridges between items.
- Sometimes in link-continuity, it is a good idea to give the audience a low-down of the person who is about to speak.
- Good link writing and good transitions make a programme lively.
- A magazine script should include all that is necessary for the technical operator and narrator to know the in and out cues of tape inserts and the duration of the inserts, should be marked on the script.

<b>The Magazine Programme Structure</b>
<p style="text-align: center;"><b>MENU</b></p> <p><b>HOSTS:</b></p> <ul style="list-style-type: none"><li>• Tells what is coming up in the programme</li><li>• May have <b>Theme Music</b></li><li>• Is introduced by the hosts (male and female)</li><li>• Hosts Introduce themselves</li><li>• It welcomes the listener</li><li>• Gives Station ID—Identify the station &amp; language</li><li>• Gives <b>1<sup>st</sup> LEAD IN:</b> (introduction) to 1<sup>st</sup> segment</li></ul>
<b>Play: 1<sup>st</sup> SEGMENT</b>
<p style="text-align: center;"><b>LINK 1/BREAK 1</b></p> <p><b>HOSTS:</b></p> <ul style="list-style-type: none"><li>• Back announce previous item (1<sup>st</sup> Segment)</li><li>• Mailing address—Invite listeners to write in [E-mail address]</li><li>• Station ID—Identify the station &amp; language [Slogan: eg: “The station that cares for you”]</li><li>• Promote—programme segments to come</li><li>• <b>LEAD IN:</b> (Introduce) to 2<sup>nd</sup> Segment</li></ul>
<b>Play: 2<sup>nd</sup> SEGMENT</b>
<p style="text-align: center;"><b>BREAK 2</b></p> <p><b>HOSTS:</b></p> <ul style="list-style-type: none"><li>• Back announce previous item (2<sup>nd</sup> Segment)</li><li>• Give Mailing Address—Invite listeners to write in [E-mail address]</li><li>• Station ID—Identify the station &amp; Language [Slogan: e.g. “The station that cares for you”]</li><li>• Promote—Programme segments to come</li><li>• <b>LEAD IN:</b> (Introduce) to 3<sup>rd</sup> Segment</li></ul>
<b>Play: 3<sup>rd</sup> SEGMENT</b>
<p style="text-align: center;"><b>OUTRO</b></p>

<b>(May have theme music)</b>
<b>HOSTS:</b> <ul style="list-style-type: none"> <li>• Back announce previous item (3<sup>rd</sup> Segment)</li> <li>• Invite listeners to write in</li> <li>• Gives Final Mailing Address/[E-mail address]</li> <li>• Station ID—Identify the station &amp; Language [Slogan: eg: “The station that cares for you”]</li> <li>• Promote—<b><u>NEXT PROGRAMME</u></b> to come</li> </ul>
<b>END OF MAGAZINE</b>

Source: Adventist World Radio (AWR) Global Training Department (2012)

#### Unit 4.7           References:

Allen, R. (2010). A Radio Production Guide for the Africa Region. AWR Africa Advisory 2010

Allen, R. (2012). Adventist World Radio Global Training Department Material for All-WAD FM Training, Ivory Coast, Feb 27—Mar 2<sup>nd</sup> 2012

#### Unit 4.8           Self-Assessment Questions (5 Minutes)

1. List 5 components of a magazine programme
2. List 5 components of a magazine programme script
3. List 5 tips for producing a magazine programme

#### Unit 4.9           Summary

In this section, we have discussed the magazine programme format. The components of a magazine programme, layout of the magazine programme script and the tips for producing magazine programmes were also discussed.

#### Unit 4.10          References

#### Unit 4.11          Possible Answers to Self-Assessment Exercises

1.
  - i. Theme

- ii. Title
  - iii. The Script
  - iv. Time of Broadcast
  - v. Live or Pre-recorded?
- 2.
- i. Name of programme or title
  - ii. Day of broadcast
  - iii. Exact time of the day
  - iv. Duration of programme
  - v. Content of the programme
  - vi. Name of producer
3. Tips for Producing Magazine Programmes
- i. Select items for a magazine carefully and arrange them in an appealing sequence.
  - ii. Use music breaks every 5 minutes to break the boredom jinx
  - iii. Open your programme with a short and topical item, to catch the audience interest.
  - iv. Reserve weightier materials to 2/3 of the programme duration.
  - v. Leave lighter or humorous materials to the end of a magazine programme.

## Unit 5                    The Documentary as a Public Affairs Programme format

### Unit Structure

Unit 5.1            Introduction

Unit 5.2            Learning Outcomes

Unit 5.3            The Documentaries

Unit 5.4	Producing Documentary Programmes
Unit 5.5	Self-Assessment Questions
Unit 5.6	Summary
Unit 5.8	References
Unit 5.9	Possible Answers to Self-Assessment Exercises

#### Unit 5.1 Introduction

This unit discusses the documentaries as a public affairs programme format. It talks about how pertinent documentaries are to the overall success of a public affairs broadcast station. The unit also discusses how documentaries are to be produced and the type of script that is suitable for a documentary programme.

#### Unit 5.2 Learning Outcomes

By the end of this unit, you would have understood:

1. Meaning of documentaries
2. How documentaries are produced
3. Scripting for documentaries
4. Types of documentaries

#### Unit 5.3 The Documentaries

As long as there are topical issues, demanding detailed treatment, there will always be news documentaries. Usually not more than two minutes is given, for the treatment of a news story in a news bulletin for television, or a 45 seconds slot for radio news, which include news inserts or actualities.

Sometimes a television news bulletin of 60 minutes may feature a 3-4 minutes specials report, usually regarded as a news feature or a mini-documentary. No news bulletin can take more than

two special reports and this should not occur on a daily basis. A special report or a mini-documentary enables the reporter to take a swipe at all angles in a story. It accommodates a backgrounder, as well as two or three expert views, on an issue of public interest.

There could be a special report on perjury and forgery, using Buhari saga (age and certificate falsification by the former speaker of the Nigerian House of Representatives) as a spring-board.

Instead of a mini-documentary, it is possible to embark on a full-fledged documentary of 30, 45 or 60 minutes duration on the 'Buhari Saga', which will allow for a detailed treatment, including interviews from all concerned, plus the law enforcement agents and legal experts. News documentaries, like other documentaries, are expensive to produce. If it has to be produced on a weekly basis, for a minimum of 30 minutes, then it should be sponsored.

New documentaries are always oven fresh, in terms of topicalness and timeliness. Their productions are often triggered for a current occurrence.

Many biographical documentaries also qualify as news documentary, is often produced at the announcement of the death of a celebrity. For example documentaries on "Awo- the passing away of a legend", "Zik- the death of a titan", "MKO lives for ever" and "Abacha- the eclipse of a tyrant" were produced and aired by some broadcast stations, a few hours after the death of these personalities.

News documentaries have also been aired on our radio and television stations on the independence anniversaries of Nigeria as a nation, or at the passing away of another year which is aired on the 31<sup>st</sup> of December of any outgoing year.

The basic techniques for producing news documentary apply to other types of documentaries. Every quality documentary requires a lot of production effort and, therefore time. Unlike other types of documentaries however, news documentaries should be anticipated well ahead of time, they would be needed. For example, it is important for any news desk, to keep a 'tab' on the activities of the nation's ethos and record such on tapes, CDs DVDs or computer, for safe keeping. The public affairs broadcast station that knows its onions would record and keep rushes of important events in case of any eventualities.

It is also expedient for emerging social-political and economic issues, to be properly monitored, either through newspapers or through local international broadcast media. Files should be created for each important issue and newspaper cuttings, or film or voice insert of such events should be filed and stored as appropriate.

Archival materials are also vital in news documentaries and the quality of these documentaries, is dependent on the ability to procrastinate on likely future documentaries and store the materials that would be needed to produce them. It also comes in handy, if a news department has the addresses and telephone numbers of experts in various disciplines, so as to effect immediate contact, when the need arises.

As in every other public affairs programme, research is the first stage. Through this, the various possible topics for a documentary that would be of interest to the audience would be uncovered. The producer can then narrow down to the most important and most interesting to the audience. Once the research is done and dusted, the main objective of the programme can be penned in simple, straight forward sentence that would be expanded upon as the production processes progress.



Scripting is very necessary for a news documentary; the more logical and cohesive and detailed a script is, the better for a documentary. The success of a script, depends to a large extent on the amount of relevant literature available. This is why broadcast library must have a librarian, who has news and programmes orientation, to be able to anticipate what should be stocked. News documentaries (except mini-documentaries) whether on radio or television need sound and visual effects, and a lot of bridge music, with radio being a better beneficiary.

Radio news documentaries are not common features on our air waves; they come in handy only on rare occasions, in any one year and they are usually not more than 30 minutes duration. Research is not exploited to the maximum in any news documentary, because of its urgency. Usually archival materials and on the spot information gathered from colleagues and expert views, constitute inputs into news documentaries. The exceptions are those that are featured on weekly basis. Examples of such are religious documentary which can treat for example the life and time of Moses; cultural documentary, docu-drama, institutional documentary, habitat documentary, scientific documentary, mythical documentary, historical documentary etc

A news documentary thrives on good presentation, which made possible through a seasoned presenter, with a good microphone voice and excellent broadcast personality. The ability to edit concisely, decisively and smoothly, with appropriate visual and sound effects, spiced with catchy bridge music, will constitute the icing in the cake of a news documentary or any type of documentary for that matter. The narrator is the main character in most documentaries. The success of the documentary therefore depends on his ability to use his voice creatively to tell the story. The narration-only documentaries should not be limited to speech; music and sound effects should be used to add colour to the programme.

### Unit 5.5 Self-Assessment Questions (5 Minutes)

1. Itemize different types of documentaries you have learnt from this module
2. List things you must bear in mind when producing a documentary

### Unit 5.6 Summary

This unit explored documentary as a public affairs programme format. It focused on what documentaries are; the different types of documentaries and techniques for producing a documentary

### Unit 5.8 References

### Unit 5.9 Possible Answers to Self-Assessment Exercises:

1. Itemize different types of documentaries you have learnt from this module
  - i. News documentary
  - ii. Biographical documentaries
  - iii. Scientific Documentary
  - iv. Religious Documentary
  - v. Habitat Documentary
  - vi. Mythical Documentary
  - vii. Docu-Drama
  - viii. Institutional Documentary
  - ix. Cultural Documentary
2. List things you must bear in mind when producing a documentary
  - i. Every quality documentary requires a lot of production effort and, therefore time.

- ii. Research is the first stage when producing a documentary
- iii. Scripting is very necessary for a documentary
- iv. Adequate archival materials must be made available
- v. A documentary thrives on good presentation

## Unit 6 Producing The Vox Pop as a Public Affairs Programme format

### Unit Structure

- Unit 6.1 Introduction
- Unit 6.2 Learning Outcomes
- Unit 6.3 The Vox Pop
- Unit 6.4 Producing the Vox Pop
- Unit 6.5 Self-Assessment Questions
- Unit 6.6 Summary
- Unit 6.8 References
- Unit 6.9 Possible Answers to Self-Assessment Exercises

### Unit 6.1 Introduction

The Vox Pop is used to gather public opinion on diverse subjects. It is used to bring variation to the regular interviews which most stations are used to. This unit focuses on the meaning of this unique and interesting programme format and how it is produced.

### Unit 6.2 Learning Outcomes

By the end of this unit, you should be able to:

1. Differentiate between an interview and a Vox Pop
2. Understand what Vox Pops are

### 3. Record and produce a Vox Pop

#### Unit 6.3 THE VOX POP

The Vox Pop unlike the regular interview comprises of series of mini-interviews recorded with members of the public from different walks of life. According to Allen, (2010), the Vox Pop is an abbreviation of Vox Populi, which is the Latin for the Voice of the People. Just like other programme formats, the Vox Pop is intended to add colour to the public affairs programme. It provides a perfect variation for the regular interviews. A Vox Pop can be used to introduce a topic to be discussed extensively in a discussion programme. The Vox Pop cannot be considered as a representative of the public opinion because views are gathered at random and the comments are representative only of those questioned. It could be with any group of people like passengers at the parking lot, poultry farmers by their birds, patients on medical care in the hospital environment.

#### Unit 6.4 Producing a Vox Pop

1. AMBIENCE - Vox pops are recorded with the environmental ambience; while this lends credibility to the programme, caution must therefore be exercised to ensure they are not intrusively loud. The interviewer can look for a place where the ambience can still be recorded but without overshadowing the voices of his “interviewees.” When loud background sound like that of a bus conductor beckoning on the passengers to board his vehicle is edited with the Vox Pop, it creates “jump edits”, where the voice of the conductor appears and disappears on the programme as if by magic. To avoid ‘jump edits’ therefore, the recording should be set in a way that the voices of the speakers are higher than the background noise. After recording the Vox Pop, it is important to record

few minutes of the ambience to provide intro and outro for the Vox Pop and to provide a bridge between the comments.

2. **WHERE TO RECORD** – Vox Pops are recorded with people who are not prepared for any interview and who might be rushing from one place to another. Getting people who neither be shy nor be intimidated by the microphone therefore becomes a herculean task for the interviewee. He should not be discouraged if his request to interview one or two persons is turned down. He should select a place where he would be able to get enough people to take comments from. He should record more than what would cover the duration of his programme to afford himself a wide array of what to choose from.
3. **OBJECTIVITY** – the interviewer should expect both negative and positive responses to his question. He should therefore be responsible enough to present a balanced report to his audience; representing both genders, age group and different ethnic groups in Nigeria where that is important to his report.
4. **THE QUESTION** – The interviewer should always remember that those to be interviewed have no prior knowledge of being interviewed and so have little or no time to prepare what to say. The question should therefore be simple, short and straight forward. It must be an open ended question that would enable the speakers freely express their opinions as against a close ended question that would produce only a yes or no response. Also, only one question, with no adjustment to its structure should be posed to all the respondents.
5. **THE ACTUAL RECORDING** – each recording should begin with a brief introduction by the interviewer. For example: good morning, I'm Tunde Johnson from Channels Television, we're gathering opinions on the recent massacre at St. Francis Catholic

Church, Owo in Ondo state, do you mind if I ask you -----? At the end of each recording, the microphone should be held down to record few seconds of the environmental ambience to produce a bridge between the next response. The interviewer, should anticipate that the question might not be stated more than once; and its usually going to be read from the studio by the main presenter or the newscaster, he should therefore structure the question in such a way that the answers can stand without the subsidiary question being asked.

6. EDITING – one distinguishing characteristic of the Vox Pop from other types of interviews is that it consists of voices of several respondents neatly strung together; with the already recorded environmental ambience providing the bridge between them. To avoid ‘jump edits’, pre-recorded environmental ambience should be laid at the background of the respondents’ voices after editing out the mistakes; leaving few seconds for the ambience to run at the beginning and the end of all the comments. The comments should be edited in such a way that the previous would develop into the succeeding one, creating colour by bringing-in one after the other the different voices/comments (male/female, young/old, supportive and contradictory etc). Lengthy comments can be broken up into two or three separate comments and be used later in the Vox Pop if so important to the overall benefit of the programme. The saying that the “best should be saved for the last” is probably most appropriate in a Vox Pop as it is believed that the good, strong and convincing comments should come last. It is good to remember to end the Vox Pop with the ambience to indicate that the Vox Pop has ended and provide smooth transition with the studio.

7. AIRING – Vox Pops do not stand alone. They are used as part of a programme to add what in the production palace is called colour to the programme. They are usually pre-recorded. Once edited, the presenter in the studio or the newscaster introduces the interviewer and the Vox Pop by reading out the question as posed to the respondents. The voice of the interviewer is not heard at all. Vox Pops are usually brief; most times not longer than 2-3 minutes in its entirety. So a comment might be between 10 to 40’’ in duration. The studio presenter also signs out the Vox Pop as he returns to the rest of the programme.

#### Unit 6.5 Self-Assessment Questions

1. Discuss the difference between an interview and a vox pop
2. List the various things you must bear in mind while producing a Vox pop

#### Unit 6.6 Summary

We have discussed the Vox Pop in this unit. Producing a Vox Pop requires lots of technicalities; these have been sufficiently discussed in this unit.

#### Unit 6.8 References:

World Bank staff estimates based on the United Nations Population Division's World Urbanization Prospects, 2020

<https://www.indexmundi.com/facts/nigeria/indicator/SP.RUR.TOTL.ZS>

#### Unit 6.9 Possible Answers to Self-Assessment Exercises

1. The Vox Pop unlike the regular interview comprises of series of mini-interviews recorded with members of the public from different walks of life.
2.
  - i. Ambience
  - ii. Where to record

- iii. The question
- iv. The actual recording
- v. Editing
- vi. Airing the Vox pop

## MODULE 5

### Unit 1 Public Service Announcements (PSAs)

#### Unit Structure

- Unit 1.1 Introduction
- Unit 1.2 Learning Outcomes
- Unit 1.3 Public Service Announcements (PSAs)
- Unit 1.4 Importance of Public Service Announcements (PSAs)
- Unit 1.5 Writing Public Service Announcements (PSAs)
- Unit 1.6 Self-Assessment Questions
- Unit 1.7 Summary
- Unit 1.8 References
- Unit 1.9 Possible Answers to Self-Assessment Exercises

Unit 1.1 Introduction

Unit 1.2 Learning Outcomes

By the end of this unit, you should have understood:

1. The meaning of Public Service Announcements
2. How to write Public Service Announcements





2. To persuade – to persuade people to adopt a new course of action or a changed lifestyle. (God is constantly persuading us through sermons in Churches, on radio and television and through personal Bible Study -which we must not neglect – to turn over a new leaf; adopt better lifestyle so that it will be well with us).

#### Benefits of Using PSAs

1. PSAs are generally cheap – airtime is not paid for; therefore, the only cost incurred is production cost.
2. Opportunity to include your phone number in the PSA affords people the opportunity of contacting you later and ultimately grants you increased patronage.
3. PSA is an effective way of promoting good social value.

#### Disadvantages of Using PSAs

1. PSAs depend on free air time. Most broadcast stations therefore broadcast PSAs at ‘other times’ or as ‘filler’ in the middle of the night when many people will not be listening to or watching the station.
2. PSAs may end in the trash can if the radio/television station management/staff do not believe in what your group is promoting.
3. It may be difficult to get air space because of competition among groups and NGOs seeking for free air time.
4. Most stations refuse to take PSAs especially when they are on controversial issues like abortion, use of condom etc

5. Usually, when paid commercials are used, radio/television stations keep track and report back to the client, this does not happen with PSAs which makes it difficult for PSA owner to know whether the PSA was played or not.

## WHEN TO USE PSAs

According to Chris Hampton

1. When your group is a non-profit organization
2. When you have a specific announcement to make (for example, the time and place of a meeting or event).
3. When you have a clear and easy-to-understand issue
4. When you're requesting a very specific action
5. When you have good contacts for getting your PSA on the air
6. When you have good writing and production skills
7. When you've previously used PSA's with success
8. When it's going to be part of a larger media campaign

## Unit 1.5      HOW TO WRITE A PSA

As in every media message, there are some basic points you must keep in mind when writing a PSA:

1. Your target audience – who are the people you intend to reach with your message?
2. Media outlets – you need to be familiar with the media outlets available for your use.

3. Which media outlets are being used mostly by your target audience? If you want to reach people in the North with a media message, what kind of media should you use? Radio. In the South-West – You use Radio and TV.
4. Remember you have only few seconds to pass your message, therefore, use simple, direct message. Consider every word critically and be sure your message is crystal clear.
5. Use catchy words that would make people want to listen. For e.g "If you're between the ages of 25 and 44, you're more likely to die from AIDS than from any other disease."
6. Make sure you call for a specific action. For e.g know your HIV status today.

#### Unit 1.6 Self-Assessment Questions

1. Write 3 importance of PSAs
2. Write 6 points to consider when writing a PSA
3. State 3 disadvantages of using PSAs

#### Unit 1.7 Summary

This unit has opened our eyes to one of the tools, public affairs broadcasters use in promoting behavior change and positive which is the key objective of a public affairs station. As a public affairs broadcaster therefore, you have been exposed to how to write a public service announcement and the disadvantages of public service announcements among others.

#### Unit 1.8 References

Chris Hampton([http://ctb.ku.edu/en/tablecontents/sub\\_section\\_main\\_1065.aspx](http://ctb.ku.edu/en/tablecontents/sub_section_main_1065.aspx))

#### Unit 1.9 Possible Answers to Self-Assessment Exercises

1. Write 3 importance of PSAs:
  - i. To educate

- ii. To inform
- iii. To entertain

2. Write 6 points to consider when writing a PSA:

- i. Your target audience – who are the people you intend to reach with your message?
- ii. Media outlets – you need to be familiar with the media outlets available for your use.
- iii. Which media outlets are being used mostly by your target audience? If you want to reach people in the North with a media message, what kind of media should you use?  
Radio. In the South-West – You use Radio and TV.
- iv. Remember you have only few seconds to pass your message, therefore, use simple, direct message. Consider every word critically and be sure your message is crystal clear.
- v. Use catchy words that would make people want to listen. For e.g "If you're between the ages of 25 and 44, you're more likely to die from AIDS than from any other disease."
- vi. Make sure you call for a specific action. For example: know your HIV status today.

3. State 3 disadvantages of using PSAs

- i. PSAs depend on free air time. Most broadcast stations therefore broadcast PSAs at 'other times' or as 'filler' in the middle of the night when many people will not be listening to or watching the station.
- ii. not believe in what your group is promoting.
- iii.

- ii. PSAs may end in the trash can if the radio/television station management/staff do not believe in what your group is promoting.
- iii. It may be difficult to get air space because of competition among groups and NGOs seeking for free air time.

## MODULE 6

### Unit 1 Structure of News and Current Affairs Division of a Public Affairs Station

#### Unit Structure

- Unit 1.1 Introduction
- Unit 1.2 Learning Outcomes
- Unit 1.3 Structure of the News and Current Affairs Division of a public affairs station
- Unit 1.5 International Dynamics of a News room
- Unit 1.6 Functions of the News and Current Affairs Division of a public affairs station
- Unit 1.7 Self-Assessment Questions
- Unit 1.8 Summary
- Unit 1.9 References
- Unit 1.10 Possible Answers to Self-Assessment Exercises

### STRUCTURE OF NEWS AND CURRENT AFFAIRS DIVISION OF A PUBLIC AFFAIRS STATION

The news and current affairs division is the life wire of public affairs broadcasting. News is about recent happenings in the various societies, which may be local national of international in outlook and which is disseminated in the internet of the public. Information has to be received, for social equilibrium to be maintained. It is a 2 way communication channel, from the government and vice versa.

In broadcasting, news has to be disseminated on a continuous basis, in the interest of the public peace and societal stability. Policies are formulated on a continuous basis, that have a bearing on the hopes and aspirations of the citizenry.

These policies have to be properly examined, scrutinized and debated on current affairs programmes, as a means of feeding back the policy makers, on the viability or otherwise of such policies. Some broadcast stations like CNN and channels television have specialized in news dissemination and current affairs programming as response to the societal yearnings for up to date news on continuous basis. News is multidisciplinary and covers all the facets of human existence. It may include Socio-political news, business and economy news, entertainment news, sports news and general interest news, amongst others.

The division of news and current affairs is basically a two-departmental outfit consisting of

- News
- Current Affairs Department

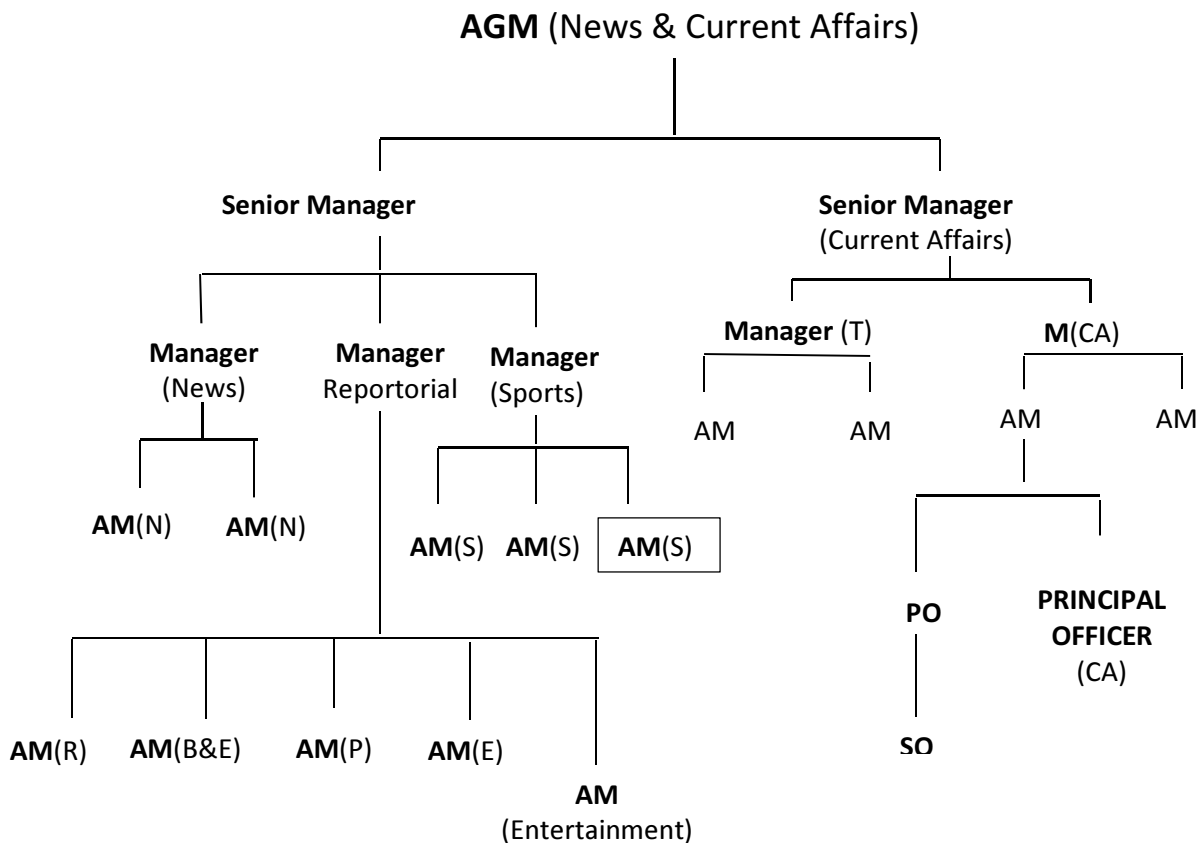
The news department's major concern is to cover, report, produce and disseminate all types of news, while that of the current affairs department is to produce news related programmes, made up of specialized interviews, discussions and debate programmes. The department is also in charge of news analysis, news magazines and documentaries. The News department is made up of the reportorial, sports and editorial units. The reportorial unit is made up of reportorial desks, such as political, business and economy, energy, entertainment foreign etc. desks.

Some broadcast stations have toyed with the idea of making sports, a full fetched department, but the experiment has not worked. For about a year on Ray Power FM 100.5, there was an assistant

general manager as head of sports department. This same experiment, was performed at Africa independent television, and it worked for some time. However the sports department has now being integrated into the news and current affairs division of the organization. It is worthy of note, that in private broadcast stations in Nigeria, sports, business and economy and entertainment news, have identities of their own. Even when they come in as segments in a major newscast, they have their individual presenters.

The current affairs department has a separate identity in government broadcast stations, like NTA, FRCN and state owned broadcast stations. Its identity in private broadcast statins is basically only in nomenclature. The leadership in the news hierarchy, is given different titles, depending on the broadcast station. Some head of news and current affairs division go by the title assistant. General managers' as in AIT and ray power, while in government broadcast stations, like NTA state stations, they used to be called manager news and current affairs, until recently, when it was changed to chief news and current affairs officers.

A standardized organogram is expected to look like this:





|  
**SNR.  
OFFICER  
(CA)**

## CUE TO DIAGRAM

AM – Assistant manager

N – NEWS

E- ENERGY DESK

B & E- BUSINESS AND ECONOMY

P- POLITICAL DESK

T- TRANSLATION

## STRUCTURE OF A NEWS AND CURRENT AFFAIRS DIVISION

### INTERNATIONAL DYNAMICS OF A NEWSROOM

A broadcast newsroom is a beehive of activities. Most of the time of all staffers of news and current affairs division, are usually allocated one large hall, called a newsroom. This hall is often demarcated into units and news desks. However this demarcation is only artificial, as members of the news staff, bulldoze their way from one unit to the other, asking for inputs into their new stories, or programmes. It is not as if there is no order, but comradeship transcends all structural and age barriers.

While monitoring clerks are busy recording and transcribing BBC, CNN, Reuters, television etc. news, typewriters are busy with their “tap-tap” noise typing the news stories of the various news

belts. The teleprompter operator is also busy on his machine, while the reporters, on the other hand are busy putting finishing touches to their stories.

In many broadcast stations, the shift system is in operation, and the editorial staff under a news editor, or news producer, takes charge of the news bulletins in his shift. This arrangement does not preclude those of the specialized desk, whose staff are also busy preparing their news. Sometimes each shift editor, acts as the final gate keeper for all types of newscast; sometimes the segment producers are made liable.

The last 30 minutes preceding any newscast, is always hectic, as reporters, news producers, typist, teleprompter operator and film and tape editors clash openly, often resulting in a shouting match. This heightened tensions finally subsides after every successful news transmission outing.

#### FUNCTIONS OF THE NEWS AND CURRENT AFFAIRS (N&CA) DIVISION

These functions are better articulated, through perusing the editorial board function. The editorial board is the think-tank of the news and current affairs division and it is made up of its senior members, that is from the assistant general manager (N&CA) to the level of the assistant managers (using the AIT/ray power organogram)

The board acts as the gate keeper for quality control of news and current affairs programming. Other functions include the following:

1. Screens all news assignment and decides which ones are to be covered.
2. It helps give background information on assignments, to be covered and areas of concentration for the reporters covering the beats. This is done through exhaustive deliberations by its members.

3. During post-modern of new bulletins, it compares and contrast how other broadcast stations have covered similar or same assignments, using such opportunities as springboards for training its reporters. It also x-rays conformity to the board's suggestions on the reportorial assignments.
4. It helps suggest topics for discussion and the discussants for such topics, in current affairs programming.
5. Also, it suggests celebrities to be interviewed and helps draw the questions or areas of focus for such interviews.
6. It also gets great inputs into news magazines and documentaries productions.
7. It is solely in charge of news analyses and selects one of its members to anchor any such analysis, after having given its inputs and the board is also expected to consider and ratify each production, before it goes on air.
8. The boards also helps to x-ray the performance of various current affairs producers, presenters and guests.
9. It recognizes star performance in the division and recommends such staff to management for appropriate remuneration.
10. It is in charge of staff training for the division.
11. It x-rays news bulletins and offers suggestions on how to improve the quality of news production.
12. It identifies commercial news or LTP (let them pay) and fixes appropriate coverage charges for such news items.
13. Sometimes the board deploys the staff of the division from one unit to another.

14. It handles all cases of corporate insubordination and breach of ethical and professional codes. It prevents the over-exposure of resource personnel and where this happens an NTB (not to broadcast) ban is placed on such guests.

#### INTERPRETATIVE REPORTING

There is no doubt, that reporting government, public institutions and agencies is not for all comers. These news beats are reporters with specialized training and background, who would be able to file in detailed and well investigated stories, from these beats, instead of routine reports in form of doctored press releases.

Government and public institutions are very evasive in terms of information dissemination and a smart reporter, must have the necessary connections, to be able to file-in scoops. Many specialized businesses employ varying language registers, which have to be articulated properly for meaningful reporting. As far as news coverage is concerned in Africa, only a few media (usually print), can afford the luxury of allocating one news beat a piece to their reporters. The broadcast media cannot afford the luxury, hence we are not unfamiliar with wishy-washy reports, from many broadcast reporters.

The scenario is, that every reporter, no matter what his background is, learns to operate as jack of all reportorial beats and master of none. The ideal is to deploy a reporter to a beat, so that he grows to become an authority in that area. The next best option is to segment the related beats together and train reporters along the clusters of beats. The least desirable option, which is counter-productive, is to attempt to make a reporter, a specialist of all beats. At this juncture, let us take a look at the following specialized beats and the requirements necessary for their articulation and effective coverage.

## 1. FOREIGN CORRESPONDENT

This correspondent must be qualified as a foreign reporter. Apart from being a professional mass communicator, which a bachelor of science degree in mass communication, he must also possess a degree or diploma in international relations, or diplomatic relations or political science majoring in international diplomacy. This is necessary to justify him as being capable for holding the position. Besides,

- He must understand the political set up of the developed and developing countries.
- He must know about issues of international conflicts and resolutions.
- He must know about principles and practice of diplomatic relations.
- He must know about foreign embassies and high commissions in Nigeria
- He must be conversant with the relationship between Nigeria and notable international organizations such as U.N.O
- He must be conversant with the world calendar of events e.g world food day, world environmental day etc.

## 2. POLITICAL CORRESPONDENT

Apart from being a professional journalist, as explained above he must also possess the following attributes:

- He must be conversant with local and international politics.
- He must understand political concepts, such as democracy, totalitarianism, autocracy, oligarchy, and so on.

- He must be able to trace the involvement of military in African politics and the various military mis-adventures into politics in Africa.
- He should be able to trace the evolution of democracy in Nigeria.
- He should be able to trace the evolution and development of federalism in Nigeria and other African countries.
- He must know and understand the various types government legislations.
- He should have a thorough grasp of the constitution, since he could double as state / national assembly reporter.

### 3. EDUCATION CORRESPONDENT

He must be qualified educationist with a degree in education and at least a diploma or a certificate in journalism. Besides, the following are also necessary:

- He must be conversant with historical antecedents of education in Nigeria.
- He must be able to trace and evaluate the impact of foreign missionaries on education in Nigeria.
- He should be able to trace government intervention in education and history of privatization or entrepreneurship in Nigeria education.
- He must be aware of the various educational policies and laws that have been enacted so far.
- He must know about the advent of remedial education and tutorial colleges.
- He must be able to know what constitute formal, informal and non-formal education.

- He must have valuable insiders in the ministry of education, universities, polytechnics and colleges of education.

#### 4. ENERGY REPORTER

This is one of the most highly specialized and technical, among the reportorial units of communication media. The energy beat includes petroleum and electricity. Therefore, it is essential for him or her to possess a diploma or degree in energy related disciplines and another qualification in mass communication or journalism.

- He must understand power generation and distribution in Nigeria.
- He must know the registers acceptable in energy sector.
- He must understand the billing system of the national electric power authority (NEPA) and why people do not get their bills regularly.
- He must know the importance of NEPA Sub-stations.
- He must be aware of the Nigerians attitude of illegal connection and its effect on the economy.
- He must also understand why a few influential Nigerians would not allow the refineries to work.
- He must be able to trace the problems and the latest development in Nigerian refineries.

#### 5. SCIENTIFIC AND TECHNOLOGY CORRESPONDENT

This is another specialized reportorial unit. The correspondent should have a science or technology based university education.

- He must be conversant with steady and gradual technological breakthrough in the Asian world, particularly India, South Korea, Taiwan and China.
- He must be able to understand what Nigerians can do invent Nigerian technology.
- He must be aware of all research institutes and their various findings to our industries.
- He must be aware of the leading technological nations of the world.
- He must be aware of the agencies and organizations regulating standards and their roles and limitations.

#### 6. SPORTS CORRESPONDENT

- He must know and be aware of the various terms, registers and other technical words, that are applicable to the sports industry.
- He must be aware of the various sports associations that exist in the country, he must also be aware of their problem and their limitations.
- The names of the past and present sports heroes and their standards of achievements should be at his fingertips.
- He should have fair knowledge of sports competitions.
- He should be aware of history of amateur and professional sports competitions in Nigeria.
- He must be aware of the exodus of Nigeria star athletes, footballers, table tennis and lawn tennis players to other parts of the world, for better training facilities and opportunities and for greener pastures.

#### 7. HEALTH CORRESPONDENT



Health correspondent, apart from being a qualified doctor, nurse or graduate of other related disciplines, should also qualify as a journalist.

- He should be aware of the world health organization recommendation for annual health budgeting.
- He should be aware of the various prevailing deadly diseases like AIDS scourge across the world.
- He should be aware and familiar with the research efforts and various breakthrough in the field of the medical research efforts and various breakthrough in the field of medical research.
- He should be aware of the various deplorable state of health institutions and the role of our various medical clinics/ hospitals, as mere consulting clinics.

Classification of the various aspects of law and the country's legal system.

A crime reporter must have a clear understanding of the nature of crime organization and procedure. He must possess an ability to break through police secrecy to get out the needed facts for his story and must be a good friend of the court of law.

Crime offences are serious violations of laws of the land. Stories of rape, kidnapping, abortion, assault, and abduction mostly make headlines. That is why their coverage is serious business and both the reporter and the editor must be careful in not falsifying reports or base stories on rumour. Nevertheless, a crime reporter must know that crime can also be against property, habitation, morality and public peace.

In reporting crime news, court proceedings or judicial notices, absolute care is needed to keep to the limitation of what the reporter is permitted to do in law. Any violation of the limitation can put him and his employers into trouble.

## 11. NEWS OF BUSINESS AND ECONOMY

This area of coverage is for a reporter with a good knowledge of business administration, economics and finance. A business reporter should not only study the social sciences, but must have studied advanced course in economic, finance and business. He must be able to recognise the role of news media in surveying and interpreting the news to the benefit of news consumer.

The need for reporting business has increased tremendously over the years, because there is news where there is business. This is why media organisations have devoted more air and viewing time, to the coverage of business news. Business reporter's interpret companies activities, movement of labour force, finance and materials, management and personnel services.

Most financial reports consist of data, statistics, graphs and histogram, and it is duty of the business reporters to reduce these words that meet the understanding of interested listeners and viewers.

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