

COURSE GUIDE

MAC 142 INTRODUCTION TO RADIO AND TELEVISION

Course Team Mr. Akpede, Kaior Samuel (Course Developer/Writer) ó Nasarawa State University
Dr. Josef Bel-Molokwu (Course Editor) ó Enugu State University of Technology
Dr. Oladokun Omojola (Course Reviewer) ó Covenant University, Ota
Christine I. Ofulue, Ph.D (Programme Leader) - NOUN
Dr. Chidinma Henrietta Onwubere (Coordinator) - NOUN



NATIONAL OPEN UNIVERSITY OF NIGERIA

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Open University of Nigeria
Headquarters
University Village
Plot 91, Cadastral Zone
Nnamdi Azikiwe Expressway
Jabi, Abuja

Lagos Office
14/16 Ahmadu Bello Way
Victoria Island, Lagos

e-mail: centralinfo@nou.edu.ng
URL: www.nou.edu.ng

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INTRODUCTION

This is MAC 142: Introduction to Radio and Television. The course is a three-credit course for undergraduate students in Mass Communication. The material has been developed in accordance with the National Open University of Nigeria guidelines. The course guide is an attempt to give you an insight to the course. It also provides you with basic information not only on the organisation but also on the requirements of the course.

COURSE AIMS

The principal aims are to introduce you to the basic elements of Radio and Television production. This aim will be achieved by:

- (i) introducing you to the principles and practice of Radio and Television production
- (ii) arming you with the history and origin of Radio and Television, and the basic equipment used in Broadcasting
- (iii) introducing you to the tenets of Broadcasting
- (iv) making you familiar with the legal terms and rules to guide you against defamation.

COURSE OBJECTIVES

In addition to the overall objectives, each unit in respect of MAC 142 has its objectives. Once the objectives are met, you should note that you have met the aims of the course. At the end of the course, we should be able to talk about the following areas:

- (i) History and Origin of Radio and Television Broadcasting
- (ii) The principles and practice of Broadcasting
- (iii) Basic equipment used in Broadcasting
- (iv) The importance of programming
- (v) News production and presentation
- (vi) Advertising in the Broadcast Media
- (vii) The legal aspects of Broadcasting.

UNDERSTANDING THE COURSE

The road to successful completion of this course is to carefully study the units and related materials. You will also be required to complete all exercises. The exercises are to enable you to know whether you understand the concept of the course. Written assignments will be submitted at the end of each unit. And for the final written examination will be conducted.

COURSE MATERIALS

The basic material you will need for these courses are as follows:

1. Course Guide
2. Study Units
3. Assignment File
4. Relevant text books, including the ones listed under each unit
5. There will be need for you to constantly listen to programmes on Radio and watch News and other programmes on Television
6. It will be beneficial for you as a fresh student to be in the habit of interacting with the Broadcast Media as much as possible.

STUDY UNITS

The Units are made up of 4 modules for this course. They are as follows:

Module 1 Introduction to Broadcasting

- | | |
|--------|---|
| Unit 1 | Principles and Practice of Broadcasting |
| Unit 2 | History and Origin of Radio/TV Broadcasting |
| Unit 3 | Broadcasting as an Industry |
| Unit 4 | Basic Equipment used in Broadcasting |
| Unit 5 | Qualities of Good Broadcasting |

Module 2 Radio Production

- | | |
|--------|------------------------------|
| Unit 1 | Advent of Radio in Nigeria |
| Unit 2 | Programme Format |
| Unit 3 | Radio Format and Terminology |
| Unit 4 | Importance of Programming |
| Unit 5 | News Production |

Module 3 Television Production

- | | |
|--------|--|
| Unit 1 | Announcing |
| Unit 2 | Basic Principles of Presentation |
| Unit 3 | Advertising in Broadcasting |
| Unit 4 | The Producer and Production Techniques |
| Unit 5 | The Director and Directing |

Module 4 Radio and Television Production Techniques

- | | |
|--------|------------------------|
| Unit 1 | Writing for Television |
| Unit 2 | Writing for Radio |

Unit 3	Studio Managers for Radio and Television
Unit 4	Programme Scripts for Radio and Television
Unit 5	Outside Broadcasting
Unit 6	Digital Broadcasting
Unit 7	Media Law

TEXTBOOKS AND REFERENCES

You will find some recommended textbooks for this course. You may wish to purchase them or any other textbook that you may find useful for the course.

ASSIGNMENT FILE

Both assessment file and a marking scheme will be provided for you. The assessment file contains details of what you have to submit to your tutor for marking. You will find two types of assessment, the tutor marked and the written examination.

The marks obtained in two areas will make up your total point for this course. You must make sure that the assignments are submitted to your tutor for formal assessment as stated in the presentation schedule and the assessment file. This assessment counts for only 30 per cent of your total score. The final assignments including the Tutor-Marked Assignment form must reach your tutor on or before the deadline of submission. In case you are unable to submit the assignment on time, contact your tutor for possible extension of time if he/she finds the excuse genuine. Note that extensions will not be granted after the expiry date unless under exceptional situations.

FINAL EXAMINATION AND GRADING

The examination will last three hours and will cover all the areas of the course. The examination questions will reflect what you have covered in the Tutor-Marked Assignments and the self-assignment exercises you have previously done in the course. You are therefore advised to revise your work thoroughly before going in for the examination.

COURSE MARKING SCHEME

Below is the breakdown of actual course mark allocation:

Assessment	Marks
Best three assignments out of the marked ones	30%
Final Examination	70%
Total	100%

PRESENTATION SCHEDULE

You will be notified of the dates that all assignments will be submitted. You will also be properly informed of the completion of the study units and dates for examinations.

COURSE OVERVIEW

Unit	Title of Work	Weeks Activity	Assessment (End of Unit)
	Course Guide		
Module 1 Introduction to Broadcasting			
1	Principles and Practice of Broadcasting	Week 1	Assignment 1
2	History and Origin of Radio and Television Broadcasting	Week 1	Assignment 2
3	Basic Equipment used in Broadcasting	Week 2	Assignment 3
4	Broadcasting as an Industry	Week 2	Assignment 4
5	Qualities of Good Broadcasting	Week 2	Assignment 5
Module 2 Radio Production			
1	Advent of Radio in Nigeria	Week 3	Assignment 1
2	Programmes Format	Week 4	Assignment 2
3	Formats and Terminology	Week 4	Assignment 3
4	Importance of Programming	Week 4	Assignment 4
5	News Production/Presentation	Week 5	Assignment 5
Module 3 Television Production			
1	Announcing	Week 6	Assignment 1
2	Basic Principles of Presentation	Week 7	Assignment 2
3	Advertising in Broadcasting	Week 8	Assignment 3
4	The Producer and Production Techniques	Week 9	Assignment 4
5	The Director and Directing	Week 9	Assignment 5
Module 4 Radio/TV Production Techniques			
1	Writing for Television	Week 10	Assignment 1
2	Writing for Radio	Week 10	Assignment 2
3	The Studio Manager-Radio/TV	Week 10	Assignment 3
4	Programme Scripts for Radio/TV	Week 11	Assignment 4
5	Outside Broadcasting	Week 11	Assignment 5
6	Digital Broadcasting	Week 11	Assignment 6
7	Media Law	Week 12	Assignment 7
APPENDIX: LIST OF BROADCAST STATIONS IN NIGERIA			

HOW TO GET THE MOST FROM THIS COURSE

The difference between distance learning and the formal University system is in the preparation and presentation of materials. In distance learning, you should think of reading lectures instead of listening to the lecturer. Materials are broken down into units and each unit tells you where to read and the text materials and textbooks are recommended for year study. Exercises are also provided for you to do at appropriate points, just like in a conventional study class, a lecturer may give you assignment to do in class. All the units are drawn or framed on a common format. Introduction usually forms the first item and introduces you to the subject-matter of the unit, how each unit aligns with the other units and the course as a whole.

Following this is a set of learning objectives. The objectives are to enable you to know what you should do by the time you have come to the end of the unit. The objectives are meant to be a guide to your study. Once a unit is completed you have to crosscheck to verify if you have achieved the objectives. This will significantly improve the chances of you passing the course.

The main body of the unit is meant to guide you. Through the required reading from other sources which would be either from the set books or from a reading section. Remember that your tutor's job is to guide and help you. So do not hesitate to contact your tutor on telephone if you are in difficulty and require assistance as your tutor will readily provide such assistance.

1. Remember the Course Guide is your first assignment, so read it thoroughly.
2. Draw up your own study schedule to guide you through the course. Keep in mind the time you are supposed to spend on each study unit and the way assignments relate to the units. No matter how you design your study method, you should remember to put down your dates and schedule of work for each day and follow them judiciously.
3. You have now created your own study schedule; so keep to it faithfully. Do not lag behind your course work and if you encounter any difficulty let your tutor know without delay.
4. Refer to unit one from time to time to remind you of the introduction and objectives for the unit.
5. Before commencement of your study, assemble the study

materials; the set books and the unit you are studying at any point in time. In the course of working through the unit you will know the sources to consult for further information.

6. It is important for you to keep in touch with your Study Centre for up-to-date information concerning your course.
7. The assignments given to you have been designed to help you meet the objectives of the course as a matter of fact will help you do well in your examinations. You should, therefore, submit all assignments not later than the due dates.
8. You have to review the objectives for each study unit to confirm that you understand them. If you are not sure of anything pertaining to the objectives, go back to the study materials or consult your tutor before it is too late.
9. Make sure you have achieved a unit's objectives before moving to the next. Do so steadily and to your pace.
10. As soon as you submit the assignment for a unit, do not wait for it to be marked and returned to you; start working on the next unit. When the assignment has been marked and returned to you by your tutor, pay close attention to the tutor's comments on the tutor- marked form and those written on the assignment.
11. At the end of the last unit, prepare yourself for the final examination reviewing the unit objectives and the course objectives. Make sure that you have achieved them.

FACILITATORS/TUTOR AND TUTORIALS

Keep a close watch on the comments made by the tutor on your assignments. This will make you know the progress you have been making. Needless to remind you, that the Tutor-Marked Assignments must be taken to the study centre at least two working days before the due date. Such assignments will be marked and returned to you without delay.

Contact your tutor if you need help, especially where you do not understand any part of the study or the assigned readings. If you find it difficult to handle the exercises or there is something about an assignment or with grading of an assignment. Failure to contact your tutor when in difficulty may hinder you from performing well in your study. Tutorials are the only chances for you to come face-to-face with your tutor. You should do all you can to attend them. It is also here that

you ask questions and questions are answered instantly. Prepare your questions before attending tutorials. You will gain tremendously from participation in such discussions.

Do not hesitate to contact your tutor if you need help. Contact your tutor if you:

- É do not understand any part of the study units or the assigned readings
- É have difficulty with the exercises
- É have a question or problem with an assignment or with your tutor's comments on an assignment or with the grading of an assignment.

SUMMARY

The course introduces you to the basic principles of radio and television broadcasting, the history and origin of radio/television broadcasting, the basic equipment, programming, news production and presentation, advertising and the legal aspect of broadcasting. The Course Guide gives you an overview of what to expect in this study.

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MODULE 1 INTRODUCTION TO BROADCASTING

Unit 1	Principles and Practice of Broadcasting
Unit 2	History and Origin of Radio/TV Broadcasting
Unit 3	Broadcasting as an Industry
Unit 4	Basic Equipment used in Broadcasting
Unit 5	Qualities of Good Broadcasting

UNIT 1 PRINCIPLES AND PRACTICE OF BROADCASTING

CONTENTS

1.0	Introduction
2.0	Objectives
3.0	Main Content
3.1	Definition of Broadcasting
3.2	Characteristics of Broadcasting
3.3	Programme Content
3.4	Programme Objective
3.5	Programme Evaluation
3.6	Production Consideration
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading

1.0 INTRODUCTION

Broadcasting is the passing on or the transmission of messages from a single source, the station, to a heterogeneous audience, spread in different places but found within the range on the Medium of broadcast. The various issues to be examined in this unit are to introduce you to principles and practice of broadcasting, the definition of broadcasting, characteristics, content, objectives, evaluation and consideration.

2.0 OBJECTIVES

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

- É define Broadcasting
- É discuss characteristics of Broadcasting
- É write programme content for Radio and Television
- É differentiate the different types of programme

- É identify the stages of programme production
- É outline some production considerations.

3.0 MAIN CONTENT

3.1 Definition of Broadcasting

Broadcasting is the process of sending out and receiving messages through the air by a scientific method called electromagnetic waves. According to Owuamalam (2007:1), these messages are transformed into electronic signals in the studio. It mixes the signal with the carrier waves, generated in the transmitter and the studio. The blending enables the electromagnetic waves to be moved at great speed through the antenna and shot into the air. The air carries the waves as a medium and the signals are received by the sets in our homes and offices.

This definition does not take care of the technical aspects of production as this aspect is the case for engineering department. In this course we are concerned with the aesthetics of production and not the technical aspects of production.

Academics, however, view broadcasting as something that can be studied and observe. According to Okoduwa (2014:9), "broadcasting is a phenomenon; it is an institution, it is a platform and it is a marketplace to exchange ideas and information."

The broadcast programme generally falls into three forms, namely:

1. The programmes can be entertaining
2. They can be informative
3. They can be educative

The programmes can even be a blend of all the types, such as, the variety shows which cover various segments that deal with specific issues. The essence of the broadcast programme production, as Sofola (1997:22) cited in Owuamalam (2007:2), is to stimulate societal growth, renewal and regeneration of vital issues to the improvement of man for a wholesome life and a better community.

SELF-ASSESSMENT EXERCISE

What is production? Through what means do programmes get into our houses and offices?

3.2 Characteristics of Broadcasting

Having attempted to define and explain what broadcasting is in the last section, the next issue to deal with is the characteristics of broadcasting. Broadcasting recreates the activities of people and their environment through its programmes (Owuamalam, 2007:3).

News tends to relay activities and events of people. It is the recording and passing the information which has already taken place. The information to be reported must pass through the editor. The editor might correct grammar, take out certain things that he or she thinks are not relevant. This can be for either the radio or television.

Life Span

What makes news is currency. If what happens now is delayed and reported a few days after it has happened, then it becomes stale. It is no longer news.

In order to capture the attention of audience members, news is written in short sentences, precise, to the point, with most important ones coming first in the news. As such materials to be used in news production or any kind of production must be carefully selected, creatively ordered and structurally organised to meet the needs of the audience members for whom the programme is meant.

Personnel Involved

Radio and television broadcasting involves a number of people. These include the technical crew, the producer, the director, the editor, the lighting crew, the actors and actresses or the artists. All these people put together form what is called the production team. The production team can be made up of both skilled and unskilled artisans and talents.

When the audience members view or listen to programmes, they are bound to react to such programmes in a specific manner. The reaction may be positive or negative depending on the contents of the programme. Certain programmes set an agenda for the public to discuss. For example, during the Ibrahim Babangida regime, the International Monetary Fund (IMF) issues came up, and there were divergent views on the matter. Reactions came from the public. In the end, the loan was not taken from the (IMF). However, the conditionalities were implemented by the regime.

Agenda setting by broadcast sets the agenda which enable reactions to events and activities from the public.

SELF-ASSESSMENT EXERCISE

Discuss the characteristics of broadcasting.

3.3 Programme Content

Programmes are realised as a result of the idea that a producer might have conceived. When certain things happen, human beings generally keep them in their minds. This can stimulate thoughts which in turn can generate ideas. Such ideas which might be many and come in different ways are capable of addressing issues.

The ideas might require creativity in order to determine the best way to address the issue. This means that any problem concerning human beings has a background. It is when the background to an issue is understood that an appropriate programme can be designed to address it (Owuamalam, 2007:6). This is the whole mark in the creation of broadcast programmes.

Experience

In the broadcast media, experience is vital in concerning ideas for programmes. For example, a village boy want to study medicine when he goes to school but, because of lack of science teachers in the rural areas, he may end up studying religious education, or any of the liberal arts. Such a boy may end up working for the broadcast media. He may therefore come up with a programme to help other village children who cannot realise their ambition because of the absence of qualified teachers available in the village setting.

Furthermore, someone living with HIV/AIDS may talk about his/her experience and this may lead him/her to the production of a programme such as òKnow Your Health Statusö.

Knowledge

It is knowledge that makes human beings initiate programmes in a competent and proficient manner. Knowledge makes it possible for programme producers to deal with issues, develop talents and have the capacity to handle issues.

Even if a programme is the product of imagination, the producer should appear reliable, believable and acceptable by the audience. It is the duty of the producer to build and sustain the audience interest throughout the programme, whether on radio or television.

SELF-ASSESSMENT EXERCISE

What are the major concerns of programme content?

3.4 Programme Objective

Some of the objectives for attaining a university degree are to acquire education, to enhance your position in work place or to carve for yourself a better image in your community. Broadcast programmes also have their objectives. The objective of a programme has to be clearly defined, the objective must be stated in a clear and concise manner. Such objective must be in line with the expectations of the station's audience.

The following elements are significant to programmes production:

1. There should be a clear and precise statement as to what the programme is all about. Its importance to the targeted audience. Also it should indicate what the programme wants to achieve.
2. The programme should indicate the time it is going to take to complete it, that is if it is going to be a 30-minute programme or a one-hour programme.
3. The major objectives of the programme should vividly describe so as to aid understanding by both actors and the station's audience.
4. There should be a plan that outlines the sequence of the activities.

The plan should indicate the number of persons involved in the production and how long it would take them to accomplish the task of production set before them.

SELF-ASSESSMENT EXERCISE

Name four elements that are significant to the production of programme.

3.5 Programme Evaluation

Having looked at the objectives of the programmes, it is naturally important to see how the objectives if implemented would succeed. That is to evaluate workability of the programme in the following ways:

1. Does the programme go in line with the normal expectations of the audience? The programme producer ought to have had knowledge of the audience and the type of programme would be believable and acceptable by them.

2. The audience should be able to learn something or gain something whenever they listen or to watch the programme they should want more. A programme which is capable of holding the attention of the audience members can be said to have achieved its objectives.
3. The programmes should be aired at such a time that is convenient for the audience. For example, the *õVillage Headmasterõ* which was aired by the Nigerian Television Authority in the 1980s between 8.00pm and 9.00pm, was convenient for the audience and a lot of lessons were learned from the programme.
4. Members of the audience should be able to appreciate the programme. The producer should be able to carry the audience along by producing an interesting programme. By capturing the interest of the audience, the programme would have succeeded in sustaining their active participation.
5. The programme should stand out clear from others on the same station. It should appeal to the audience and be appreciated by a good number of the audience members.

SELF-ASSESSMENT EXERCISE

Discuss four ways of determining the evaluation of the effectiveness of a programme.

3.6 Production Considerations

According to Owuamalam (2007:10), every production in the broadcast medium is designed to satisfy three major interests, namely that the:

1. Station's purpose must be achieved.
2. Programme objectives must be accompanied.
3. Audience interest must be satisfied.

Producers have to follow the stations directive on programme production which would be acceptable to the audience. Broadcast stations are praised because programmes are produced according to the station's prescription and such programmes do meet audience aspirations.

The studio lighting should be adequate to separate objects from their shadows cast in the background.

The space for performance should be adequate to allow performers free movement without obstruction.

The nature of the programme should determine the location of production, whether production should take place in the studio or outside the studio. Wherever production takes place, the programme should be made to be believable. Things should appear as natural as possible. Programmes produced by a station should be targeted towards an audience and must meet the yearnings and aspirations of such audience.

SELF-ASSESSMENT EXERCISE

What are the three major interests that every production in the broadcast medium is to society?

4.0 CONCLUSION

We have explained the definition of broadcasting, the characteristics of broadcasting, the programme content, objective, evaluation and production consideration. Persons are employed to work in a broadcast organisation to achieve these aims and objectives.

5.0 SUMMARY

Broadcast stations do not just embark on any programme. The programme must have a target audience which it is meant to educate, inform or entertain. Such programmes should meet the audience demand and hold their attention.

6.0 TUTOR-MARKED ASSIGNMENT

1. What is programme production?
2. Explain the objective of production by a broadcast station.
3. List and explain the four stages of programme evaluation.

7.0 REFERENCES/FURTHER READING

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UNIT 2 HISTORY AND ORIGIN OF RADIO/TV BROADCASTING

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- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definition
 - 3.2 The Growth of Radio in Nigeria
 - 3.3 Television in Nigeria
 - 3.4 Ownership and control of Broadcasting
 - 3.5 Deregulation of Broadcast Media in Nigeria
- 4.0 Conclusion
- 5.0 Summary
- 6.0 References/Further Reading

1.0 INTRODUCTION

Radio involves the process by which messages are sent through electrical waves. In other words, sound would be sent and received through the waves (Sambe, 2008:75). The history of Radio dates back to the 19th Century when Samuel Morse invented the electric telegraph. According to Bittner (1989:93), Guglielmo Marconi built on this invention to produce electromagnetic impulses which would be sent through the air without the use of wires. The voice was carried over long distances.

Thus in 1866, signals were transmitted from England to America without wires. Sambe (2008:75) states that, in 1888, Heinrich Hertz, working on the electromagnetic theory propounded earlier by a British scientist James Clark Maxwell, produced the first radio waves. What is known today as 'Television' was coined by a Frenchman called Persky. And the word is made up from Greek 'tele' meaning at a distance and the Latin 'Videre' means 'to see'. Boris Rozing, a Russian, is said to be the first person to build a television system. In fact, he is regarded as the Father of Television. In 1923, another Russian, Vladimir Zworykin improved on Boris Rozing's. He developed and presented to the world an electronic camera known as iconoscope.

The final development in television as we see it today was between 1948 and 1952. This period was regarded as the formative years and it was at this time that quite a number of television sets came into use. At this time too, about 109 television stations were established. In Britain, about 20 stations were in operation. The period 1953 to 1960 was and has been regarded as the Golden Age of Television.

2.0 OBJECTIVES

At the end of the unit, you should be able to:

- É define Radio and Television
- É explain the growth of radio and television in Nigeria
- É discuss ownership, control and deregulation of broadcasting in Nigeria.

3.0 MAIN CONTENT

3.1 Definition of Radio and Television

Radio can be defined as a medium used for sending and receiving messages through the air using electronic waves. It is also about the activity of broadcasting programmes for people to listen to the programmes being broadcast (Idebi, 2008:1). It can also be defined as the broadcasting of programmes for the public to listen to. It is the system of sending sound over a distance by transmitting electrical signals (BBC English Dictionary, 1992:946).

Television is defined as an audio-visual medium. It blends pictures with sound to produce a communication experience exhibited on the screen. It uses sound to explain the visuals presented on the screen. It addresses the emotion and intellect in a remarkable way (Owauamalam, 2007:238). Television uses the movement of images in a unique way or pattern to express thought and feelings in an exciting and appealing manner. Television is defined by the BBC English Dictionary (1992:1206) as the system of pictures and distance so that people can receive them on a television set.

From the definition, radio and television were a common phenomenon; they use electrical signals in sending out their messages.

SELF-ASSESSMENT EXERCISE

What is the major difference between radio and television?

3.2 The Growth of Radio in Nigeria

In Nigeria, radio started with the introduction of the Radio Distribution System in the year 1933 in Lagos by the British colonial government under the Department of Post and Telegraphs (P&T), according to Idebi (2008,P.3). The Radio Distribution System (RDS) was a reception base for the British Broadcasting Corporation and a relay station, through wire systems, with loudspeakers at the listening end. In 1935, the Radio

Distribution System was changed to Radio Diffusion system. The aim was to spread the efforts of Britain and her allies during the Second World War through the BBC.

The Ibadan station was commissioned in 1939, followed by the Kano station in 1944. Later, a re-appraisal of radio broadcast objectives gave birth to the establishment in 1950 of the Nigerian Broadcasting Service (NBS). The NBS began broadcast in Lagos, Ibadan, Kaduna, Kano and Enugu on short wave and medium wave transmitters.

Through a Bill by the House of Representatives, the Nigerian Broadcasting Corporation (NBC) was established in 1956. The NBC took up the responsibilities of radio broadcast in Nigeria. The Federal Radio Corporation of Nigeria (FRCN) was established in 1978. The Voice of Nigeria (VON) which served as the external service was established in 1990.

With the creation of more states and each state wanting to propagate its people and culture, the pace for radio broadcast began in Nigeria and has spread fast across the length and breadth of the nation. Each state owns and operates at least one radio station.

SELF-ASSESSMENT EXERCISE

Give account for the rise and establishment of radio stations in Nigeria.

3.3 Television in Nigeria

The evolution of television in Nigeria followed a similar pattern as that of radio. The irony here is that while it was the Federal Government that started the first radio broadcasting station in the country, it was a regional government that first ventured into television broadcasting. On 11 October, 1959, the then Western Region sent out the first television signals in the whole of Nigeria and Africa (Sambe, 2008:101). The principal aim of establishing the Western Nigeria Television (WNTV) as was claimed by the proponents was to serve as surrogate teacher in improving the regional school systems that were handicapped by ill-qualified teachers or a shortage of them in certain subject areas.

The Eastern Regional Government followed by establishing its own station on October 1, 1960, the day Nigeria gained political independence from Britain. The aim was also for formal and non-formal education. But sooner or later, the aims were abandoned and the station, just like that of the West, became fully commercial.

The Northern Regional Government established its own station and it came on air in April, 1962, as Radio-Television Kaduna (RTV Kaduna).

Television stations were established in Nigeria with the ostensible reason of providing adequate services in education, and social and economic development. However, it was soon realised that they had gone commercial and depended heavily on foreign programmes.

The establishment and running or managing television stations remained in the hands of federal and state governments until Decree No.38 of 1992 that deregulated broadcasting media and established the National Broadcasting Commission. This paved the way for private ownership of the electronic media of radio and television stations especially in the southern parts of the country.

SELF-ASSESSMENT EXERCISE

Why did television stations abandon their initial aims and went commercial?

3.4 Ownership and Control of Broadcasting

Before the deregulation of 1992 by the Babangida administration, the broadcast media were solely owned and operated by federal and state governments. State governments established their stations to educate, inform and entertain their peoples, and actually did so during the Second Republic because they felt the National Television or the National Broadcasting Organisation existed to serve the interests and needs of the ruling party, by then the National Party of Nigeria (NPN) at the federal level, and in those states where the party was in control. According to Sambe (2008:109), other states administered by other political parties in opposition were either blacked out or given unfavorable coverage. Those who challenged this unorthodox form of democracy were told that the system of government that was being practised during this time meant 'winner take all'. In order to ensure absolute control of the television, for example, the government redeployed the Director-General, a seasoned broadcaster to the Ministry of Information and appointed a party ally and a historian in his place.

Even now, the federal government dictates what should be broadcast and what should not. The state-owned broadcast stations are even worse in this aspect. When one tunes to any of such stations, most of news that is aired is about the governor of that state. Since the state government hires and fires employees, the station dare not broadcast any news that is anti- government. News is always about what the governor and his team of political appointees wants to hear. The Government even regulates

the news contents of private broadcast stations such as the Africa Independent Television (AIT).

To a certain extent, almost all if not all government-owned and -controlled broadcast media have become praise singers of government policies. At times, one listens to a one-hour broadcast news without coming up with anything that in real sense would be regarded as news.

SELF-ASSESSMENT EXERCISE

How would you rate broadcast media in Nigeria?

3.5 Deregulation of Broadcast Media in Nigeria

The deregulation of broadcast media in 1992 paved the way for private ownership of the broadcast media stations in Nigeria. According to Idebi (2008:6), the first sets of radio and television stations were issued their licences of operation soon after the decree was promulgated. There were 14 television stations and 13 private radio stations, some of which were Clapperboard TV Channel 45, Lagos; Minaj System Television; Channel 38 Kaduna; and Africa Independent Television, Alagbado, Lagos.

Owuamalam (2007:32) states that each station is in competition with the others in their struggle to attract and retain a sizeable audience for its programmes. The competition, therefore, directs thought, as to what approach best suits a station to adopt in a bid to accomplish its task.

The competition may come in many forms, for example, programme producers who supply programmes to the station may find out that careful selection is made from the programmes and the ones that best suit the stations' needs and objectives may be selected. This means that only programmes that satisfy the stations' audience would qualify for production by the station. If the newly established stations tend to meet the demands of the audiences, then the already existing ones may be threatened because the new ones may attempt to capture and retain the audience. The new stations are likely to come up with innovations in equipment to improve programme quality and delivery, and as such the audience may likely switch from the old to the new stations.

SELF-ASSESSMENT EXERCISE

In what ways does deregulation bring about competition in broadcast media?

4.0 CONCLUSION

We have explained the definition, the growth of radio in Nigeria, ownership and control of broadcasting, television in Nigeria and deregulation of broadcast media in Nigeria and how deregulation brought about the establishment of broadcast media stations and the competition between the old and new stations.

5.0 SUMMARY

Ironically, radio broadcast was started by the federal government, while television began with the regional governments. The federal government joined the television race much later. The ownership and control of the broadcast media were left in the hands of both the federal and state governments until 1992 when the federal government decided to deregulate the broadcast media. Since then, a number of broadcast stations have been established and owned by private individuals or corporate organisations. With this new development, there is bound to be competition between the old and the new stations for audience control.

6.0 TUTOR-MARKED ASSIGNMENT

1. What was responsible for deregulation of broadcast media in Nigeria?
2. What effect does deregulation have on broadcast media stations?
3. How did Radio and Television begin in Nigeria?

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UNIT 3 BROADCASTING AS AN INDUSTRY

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definitions
 - 3.2 Programme Content
 - 3.3 Experiences in Programming
 - 3.4 Knowledge and Proficiency
 - 3.5 Inspirations
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

Broadcasting as an industry produces programmes as goods and services for the consumption of the audiences which may be scattered over a given environment. These goods do not have or possess physical measure like goods produced by the automobile industry or other manufacturing industries. The consumers of broadcast goods can only feel the impact of such goods. The goods may also have some effects on the audience. All the programmes produced have objectives to be achieved among the audiences as consumers. That is why programmes are patented just like the physical goods produced by other industries. According to Owuamalam (2007:4), the goods and services are recognised as intellectual property of artistic value. They are copyrighted to ensure their protection from bootleggers and artistic marauders. This means that permission must be sought from the original owner-station when an already-produced programme is to be used by another broadcast station, particularly for public consumption.

2.0 OBJECTIVES

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

- É define broadcasting as an industry
- É explain what programme content is
- É discuss Experience, Knowledge and Proficiency in programming.

3.0 MAIN CONTENT

3.1 Definition of Broadcasting as an Industry

Broadcasting as an industry can be defined as an establishment principally meant to inform, educate and entertain the audience. The industry is made up of persons and materials who work together to achieve the station's purpose by structuring programmes to recreate events and society which tend to give satisfaction to the audience who react to them the way they are affected or the way the audience react to such events.

The persons in the broadcast station come together and use materials to produce programmes that meet the needs of the audience who in turn tend to appreciate the efforts of the station. If the content of the programmes meets the desire of the audience, the station works the harder to provide more and more of such programmes.

Owuamalam (2007:6) aptly states that, this means that broadcasting is a business institution. It sets goals which define the expectations from the station's purpose and stipulate the specific objective, which programmes must realise for the sustenance of the station. It is a system created to satisfy society's needs and desires. Broadcasting is, therefore, designed to meet people's aspirations, needs, desires and wants (Burskirk, Green and Rodgers, 1976).

SELF-ASSESSMENT EXERCISE

In what ways is broadcasting regarded as an industry?

3.2 Programme Content

Programme content cannot be realised without having an idea of what the programmes are going to be. The producer first develops ideas and then he stores such ideas in his mind and recalls them whenever the need arises. An event can materialise into action or thought than can address issues. The ideas may be many but it is the coherent and orderly arrangement that result into meaningful content which is put up for the consumption of the audience.

It involves creativity so as to determine the best approach to address the issue. This is an indication that every problem in the society has a background. For example, the declining reading culture among university undergraduates has a background in the introduction of Information and Communication Technology (ICTs). If the background to an issue is not properly understood, then it will be very difficult to

design an appropriate programme to address such an issue. This is very important in handling programmes or contents of the programmes in broadcasting.

SELF-ASSESSMENT EXERCISE

Discuss the background of any social problem, with reference to your country.

3.3 Experiences in Programming

The programme producer might have done or seen programmes done in the past. Mistakes might have been made and corrected. It is the recounting of what had happened and attempting to find solutions to the situation that present itself that is known as experience. For example, a pupil who grew up in the rural area and had the ambition of studying science-related courses but does not have the opportunity of doing so because of lack of teachers in the sciences. He may end up studying one of the arts courses when he eventually attends university. On graduation, he may be employed as a producer in one of the broadcast media stations.

By his experience, he may come up with a programme based on teaching sciences. The objective may be to introduce some form of lessons in the sciences for rural schools. This may go a long way in aiding those students who might otherwise have had no science education and would not have realised their aspirations and desire. This kind of programme is arrived at as a result of experience. Experience can, therefore, provide the idea for programmes in broadcasting.

SELF-ASSESSMENT EXERCISE

How does experience help in coming up with programme ideas in broadcasting?

3.4 Knowledge and Proficiency

Having knowledge of a certain issue may lead to competence and proficiency if utilised very well. The producer may handle issues or programmes well, based on the knowledge acquired during performance of similar or various tasks in the course of production.

The audience tends to appreciate a programme if it appeals to them and they find some rewarding benefits from watching or listening to such programme. For example, in the recent past, there was a programme on national television, the *“African Dishö*, which took the

producer/presenter to various cultural entities. The programme was interesting and exciting as various dishes were prepared by a variety of cultures across Nigeria and beyond. Such a programme can achieve the following:

- É arouse interest in other people's dishes,
- É bring about social integration, and
- É create harmonious relationship between cultures.

Owuamalam (2007:8) says "such programmes can also make housewives, spinsters and bachelors to try the menu as prepared in the studio kitchen." The programme may even be of benefit to those who operate hotels and restaurants who could start preparing such dishes to attract customers outside their culture. It is therefore the responsibility of the producer to use his knowledge appropriately to stimulate audience interest and to retain such interest throughout the duration of the programme.

SELF-ASSESSMENT EXERCISE

Why are knowledge and proficiency considered very important in broadcasting?

3.5 Inspiration

The programme producer may think and come up with an idea which if broadcast may appear as real to the station's audience. For example, sometimes we watch or listen to stories told by animals. These stories are told as a matter of fact in reality and in a believable manner. Often some of the stories are imagined but they have effect on the audience.

Sometimes, animations are used in narrating such stories and they meet the same desired effect. Also the voices adopted suit every animal and its character. Further, the use of robots instead of human beings in science fiction is another example of inspirational creation by the programme producer. The voices used by animals sound according to the appearance and behaviour of such animals. For example, it is expected that a lion should talk in a deep voice but a squirrel would not be expected to do so. If it does, then it ceases to be a squirrel and the audience would not be convinced.

SELF-ASSESSMENT EXERCISE

Why are inspirational programmes acceptable and believable by the station's audience?

4.0 CONCLUSION

Broadcasting as an industry or institution employs people who work with the materials to attain the required result, that of meeting the desire and demands of the station's audience. The station ought to know what the audience wants through careful research and carry out the assignment in such a way that the cost of producing acceptable programmes is not prohibitive. The station should employ people who are knowledgeable and would use their experience effectively and would also use their inspiration in producing convincing programmes that are acceptable by the heterogeneous audience.

5.0 SUMMARY

The principal aim of broadcasting is to present programmes through or by means of electronics. The activities presented should have human values so that they may be appreciated by the station's audience.

Not only that, more of such programmes have to be aired from time to time so that such audience would be retained by the station. This is because it does not make sense to win an audience and all of a sudden lose it to another station for dearth of desired programmes.

6.0 TUTOR-MARKED ASSIGNMENT

1. In what ways do goods produced by the broadcast industry differ from those produced by other industries?
2. Why are animated programmes accepted by audience members as normal programmes?
3. How would you use knowledge and proficiency in developing acceptable programmes for your broadcast station?

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UNIT 4 BASIC EQUIPMENT USED IN BROADCASTING

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definition of Equipment
 - 3.2 The Camera and the Tape
 - 3.3 Lighting
 - 3.4 The Microphone
 - 3.5 The Console
- 4.0 Conclusion
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- 6.0 Tutor-Marked Assignment
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1.0 INTRODUCTION

Equipment are those facilities installed in the stations for recording of programmes and live broadcast. These equipment, according to Idebi, (2008:59) include the microphone, mixing console, player, reel-to-reel tape and computers. There are also the camera, lighting equipment, monitor, speaker, cable, connector and studio accessories. There are many more, such as chairs and tables and props used by artistes. However, we shall be concerned with the technical equipment that are a necessity without which production cannot take place. These equipment are usually housed in the studio and are put to use whenever the need arises.

2.0 OBJECTIVES

At the end of the unit, you should be able to:

- É list broadcast equipment, including the camera and tapes
- É explain the difference between one type of microphone and another
- É explain what the console is.

3.0 MAIN CONTENT

3.1 Definition of Equipment

The room that houses the equipment necessary for production for a broadcaster's finished production is popularly called the production

studio. By definition, equipment are all those materials installed in the studio for the production of programmes, starting from furniture to digital equipment.

The equipment needed for programme production in the broadcast industry include, the camera, tapes, consoles, microphones, audio visual players or recorders, multi-track recording and signal processing equipment, monitor speakers, cable connectors and accessories, and furniture (Reese, Gross and Gross, 2006:viii). If any of these is absent, then production may not take place because one of the equipment will be needed at one stage of production or another.

SELF-ASSESSMENT EXERCISE

Why is it necessary to have virtually all the production equipment housed in the studio?

3.2 The Camera and the Tape

The camera is one of the most important equipment for broadcast programme production without which production cannot hold. Popularly known as the video cameras, they range from lightweight hand-held versions to large heavy-duty units. Some are more automated than others. While earlier cameras were built as completely integrated units, many of today's modular designs allow you to choose features to suit your particular shooting condition (Millerson 1993:24).

Television or video cameras are of varying types, and their differences essentially rest with the type of pick-up tube used. However, the cameras are in two broad categories, namely monochrome or black-and-white and coloured. The monochrome camera has only one pick-up tube to which lights from the camera lens are directed. The modern colour camera has three tubes, one tube for each of the primary colours, red, green and blue.

Warritay (1986:13) states that light passing through the colour camera lens is split by a glass prism into the primary colours and directed to the pick-up tubes which are also called chrominance channels because they process the primary colours. It is the chrominance channels that produce colour pictures.

Colour cameras usually need more light to take pictures than monochrome cameras because the colour cameras tend to have three times the number of tubes than the black-and-white cameras. The tape is also a vital equipment to production. The camera on itself cannot produce pictures that we watch on our screens. It is the tape that

captures and records images and sound, and stores them for later use. In most cases, writers seem to forget or omit this very important equipment when taking a look at production equipment.

The new technology has brought in innovations such as the compact disc player which is an improvement over the reel-to-reel tapes. The new system (CD) gives clear sound and picture, and neat signals during recording and transmission (Idebi, 2008:61). The reel-to-reel tapes are now completely outdated but are kept by some stations only as antiquities.

SELF-ASSESSMENT EXERCISE

What is the principal difference between the monochromic camera and the colour camera?

3.3 Lighting

Studio lighting or lighting generally serves two main purposes: to enable the camera to see and take clear pictures, and to provide a viewer with important visual information about an event such as space area, time of day and even mood of an event. According to Warritay (1986:43), there are basically three types of lighting; Base lighting, Model lighting and Effects lighting.

Base lighting – This is general studio lighting with the use of fill light. The lighting is soft not harsh. It is not directed to any particular place and, therefore, does not create much shadow. However, the illumination is enough for a television camera to transmit acceptable pictures. The Image Orthicon (black-and-white) camera, the Plumbicon (colour) camera and the Videocon (portable) camera require different intensities of base light.

Model lighting ó This lighting is usually directed towards a specific scene or performers. It combines three basic lights, namely: key light, fill light and back light. The key light is directional, very strong and illuminates the subject, but one disadvantage is that it creates shadows. The fill light reduces the harshness of the shadows; the back light on the other hand outlines the subject and separates him or her from the background.

Effects lighting – The amount of the light can be varied, depending on the production requirement. The key to back light may also be varied with the back light having higher intensity than the key light. Also, the colour of the hair and dress of the artist should be considered in determining the intensity of the back light. For instance, an artist with

dark hair in a dark dress will require a higher intensity of the back light than an artist in a light dress with fair or grey hair. According to Millerson (1993:76), the effect of lighting changes with the lights, direction relative to a camera viewpoint, and with the position of the subject. Lighting treatment should be designed to allow for camera and sound boom maneuvers and avoid camera shadows. Clearly, successful lighting can only come from imaginative, anticipatory and systematic planning.

SELF-ASSESSMENT EXERCISE

Why is lighting important, especially in television production?

3.4 The Microphone

The microphone is also an important equipment needed by broadcasters in the discharge of their daily duties. Microphones are of several types but they perform one function that of magnifying the voice of the artist as far as programme production is concerned.

1. **Omni-directional microphone** ó This type of microphone usually has a long cable which can be extended over a considerable space within a given area. It can easily be used for outside broadcast.
2. **Uni-directional microphone**- This type of microphone can be used in one direction. It can only handle about two persons and not more than that and the persons must be positioned in the same direction.
3. **Bi-directional microphone** ó This kind of microphone can be directed at the voices from different directions at the same time. This type is most suitable for interviews and group discussion situations.
4. **Personal microphone** ó This is a small electric clip-on the microphone which is extensively used for speech pick-up. It can be attached to the lapel, shirt or tie, and may be hidden beneath the clothing.
5. **Hanging or slung microphone** ó This type of microphone is usually suspended over the action area and is effective for area sound pick-up, such as choirs and orchestras.

SELF-ASSESSMENT EXERCISE

Microphones are not necessary equipment in broadcast programme production. Discuss.

3.5 The Console

According to Idebi (2008:61), the console is the link between the microphone and the recording channels. It is equipped with faders, equalisers, various buttons and switches, which are used to regulate and modulate signals. The mixing console has a lot of input and output, which are these days digitally operated. With the introduction of modern technology, the console is still a primary piece of equipment in most production facilities. The broadcast consoles used in most stations are fairly straight-forward in their construction and operation.

Although the board of the console may appear intimidating because of the numerous buttons, knobs and levers, most of these are repeats of what you might have come across before, since the board has many different input and output because, like most other production equipment, the console is facing transformation from analog to digital.

Reese et al (2006:42) say the console board has three primary functions: to mix, amplify and route audio. The console enables the operator to select any one or a combination of various input. And the control board amplifies the incoming audio signal to an appropriate level. Amplification means that the volume of an audio signal going through the console can be raised or lowered as the situation may dictate.

SELF-ASSESSMENT EXERCISE

What do you understand by the term 'audio console'?

4.0 CONCLUSION

So far, we have discussed some of the equipment used for production in a broadcast station. We have attempted to look at a few but somehow the most important without which production cannot take place. There are many more that are not treated here because of the exigencies of time and space.

5.0 SUMMARY

At first one could be frightened at coming across some of the terms and equipment needed for production, especially if one happens to enter a broadcasting studio for the first time and seeing the massive assemblage

of switches, knobs and meters. It should be noted that most equipment are becoming digital which can be manipulated with ease just like the older analog ones, if carefully studied. And the new ones may even be easier to maneuver with a few clicks or a touch screen.

6.0 TUTOR-MARKED ASSIGNMENT

1. Distinguish between monochrome and plumbicon cameras.
2. Studio production can successfully take place without lighting. Discuss
3. What are the differences between Effect lighting, Base lighting and Model lighting?

7.0 REFERENCES/FURTHER READING

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UNIT 5 QUALITIES OF GOOD BROADCASTING

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definition of Broadcasting
 - 3.2 Programme Objectives
 - 3.3 Setting Objectives
 - 3.4 Programme Strategy
 - 3.5 Programme Evaluation
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- 7.0 References/Further Reading

1.0 INTRODUCTION

Good broadcasting begins with the ability of crafting the language, not just using it. That is, telling stories in ways that will grab attention impart information and leave either television viewers or radio listeners with the impression of having been at the event themselves. The writer of the broadcast should note that he is writing for the ear or for the eye and ear at the same time. It should also be borne in mind that broadcast audiences do not have the opportunity of going over the news again to clarify issues, once the news has been broadcast. And in most cases if not all cases, audience members do not tape the news to go back and listen to it later, unless under special circumstances with their family members or friends as part of the news.

According to Tuggle, Carr and Huffuran (2001:2), we have to make every sentence we write very clear so that audience members understand what we are talking about after having heard it only once. Writing for the ear especially is one of the biggest differences between broadcasting and other media.

2.0 OBJECTIVES

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

- É define good broadcasting
- É explain objectives and programme strategy in broadcasting
- É evaluate broadcast programmes.

3.0 MAIN CONTENT

3.1 Definition of Broadcasting

Broadcasting is the transmission of messages from a station to an audience scattered over a given environment or area. The audience members are not concentrated in a given area. The audience, irrespective of their scattered nature receives the message at the same time if they are found within the area of coverage of the medium.

There are two principal media of broadcast. These are the Radio and Television.

Radio is an audio medium as such the writer has to do his or her work in a manner that the pictures are imprinted on the minds of the audience members and they could visualise as if they were physically present at the scene of the event. Television, on the other hand, is a combination of audio and visual. It is also an electronic device which transmits signals from the studio into the air and then into the sets in our houses. The television sets at home act as receivers and download the signals into their appropriate components as originally produced audio visual content (Owuamalam, 2007:2).

SELF-ASSESSMENT EXERCISE

What is the major disparity between radio and television broadcasting?

3.2 Programme Objective

Objectives are the goals to be achieved in any assignment. In broadcast, it is the attainment of the objectives or the aims for which the station was established. There must be specific objectives the station should attempt to attain. For example, the station may be established to inform, entertain or to educate, or it could be a mixture of all kinds of programmes like most state-owned broadcast stations or the Nigerian Television Authority (NTA) which handle a variety of programmes, and the (CNN) Cable News Network which deals principally in news. It is the purpose for which stations were established that determines the achievement or otherwise of the objectives.

Every programme must have an objective which has to be accomplished. The producer is the one who sets the objective in consonance with the expectations of the audience. The content of the programme should be clearly stated and should be properly understood by the programme producer before production. And above all, the objectives of the programme should be achievable. Owuamalam

(2007:14) is of the opinion that in setting the objectives to be accomplished through programme production the following points have to be noted:

1. There must be a concise statement of the aim or mission to be realised by a programme. The statement must show the expected result the programme is designed to achieve.
2. The goal of the programme should show the specific result to be obtained within a specified period of time.
3. The principal objectives should be broadly stated in descriptive terms. The description tends to aid an understanding of the issues involved and the requirements for attaining the expected result.
4. There should be a performance action plan that outlines the sequence of the activities necessary to accomplish the set goals.

SELF-ASSESSMENT EXERCISE

What is programme objective?

3.3 Setting Objectives

The main task of a producer is to properly outline the objectives which his or her intended programme is aimed to achieve so that there would be justification for the production and subsequent presentation to the station's audience. Such objectives are normally based on the mission and vision of the station. The producer, in this instance, must have understood the aims and objectives which the station had been established to attain. This would serve as a guide in the selection of themes for the production of the programme. The programmes are the vehicle through which the station's objectives are interpreted to the audience. It should be noted that the reasons for which the station is established affect the content of the programmes produced by the station. For example, if the station is established to inform and educate the people about government activities, most of the programmes put up by the station would be based on publicity, propaganda and public enlightenment.

The station's objectives have to be clearly stated so that any producer involved in production should not attempt to work outside the stated objectives. It is very important to set objectives because this would be yardstick to measure the success or failure of the set objectives. Furthermore, such an approach makes it possible to correct any error or difficult parts of the objectives. Once the objectives have been defined, it becomes easier to know if the accomplishment of the set objectives is realisable.

The programme must have defined objectives to address future problems with today's programme. For example, in the recent past there was a programme on NTA named 'Zip Upö' which was meant to ask especially young people who are sexually active to be patient and wait for the appropriate time to become sexually active. Such a programme can be said to be successful if there is reduction in the spread of AIDS among the audience members exposed to the programme.

SELF-ASSESSMENT EXERCISE

Why should objectives be set before the production of any programme?

3.4 Programme Strategy

Strategy is the art of planning the best way to achieve something (BBC Dictionary, 1992:1156). Programme strategy is the kind of action expected to be achieved at the end of the programme. In a broadcast station, strategy is the approach adopted by programme producers to arrive at specific objectives.

A programme strategy should clearly spell out all the facilities and resources needed to carry out the programme to its conclusive end and should explain the form the programme should take to address a specific objective or issue: whether it should assume a dramatic or discussion form. For example, a programme dealing with 'Women Empowerment' should either be dramatised or a discussion forum should be made up of professionals in Economics or Finance to discuss the issue. The producer should not forget that the programme is meant to inform, educate and or to entertain the station's primary audience. He should, therefore, embark on an approach that would realise the objectives of the programme.

Under no circumstance should a programme contain ambiguity. The audience members are likely to tune off if the contents of the programme are not clear to them. Such a station will surely lose the audience, especially where they have the choice of tuning to other stations whose programmes strategy is clearly and understandably set up dealing with current and topical issues.

Since society is not steady, stations need to model their programmes to suit the current situations or as situations arise. For example, campaigns against abuse of the Naira emphasise the use of wallets, and touching the notes with soiled hands. This approach is to ensure safety of our Naira and reduce the amount of careless mutilation of the Naira notes.

SELF-ASSESSMENT EXERCISE

Why do you think broadcast programmes should be free from ambiguity?

3.5 Programme Evaluation

At the end of the programme, the producer should carry out summative evaluation to ascertain how effective the programme had been, whether it has achieved the intended result under the given circumstance and whether it would be effective in the future, and, if it had failed, what had been responsible for the failure. For example, the previous campaign against the abuse of the Naira has made partial success. If the on-going campaign of the Naira wailing loudly does not achieve the objective, would it be more effective if the programme is dramatised or made a discussion programme?

Summative evaluation of the programme will answer the question raised above. Before the programme is evaluated the producer should make sure that the programme would be believable and acceptable by the intended audience. The programme should be capable of attracting and retaining a substantial percentage of the audience. Time and form of presentation should be convenient to the audience. The programme should be capable of sustaining the interest of the audience and it should have an appeal to them. In a nutshell, programme evaluation is aimed at determining the effectiveness of the programme.

SELF-ASSESSMENT EXERCISE

What is programme evaluation?

4.0 CONCLUSION

All good broadcast programmes are designed or aimed at achieving a specific purpose according to the dictates of the aims and objectives establishing the station. It is this purpose or objective that determines the end result of the performance. The objectives of the station are the cardinal point the producer should bear in mind when contemplating a programme.

It should also be noted that in setting the station's objectives management must know the reasons for establishing the station. It should take into cognisance the human and material resources available for the objectives to be met in the course of programme production.

5.0 SUMMARY

Virtually every broadcast station is established to fulfill a purpose. The purpose could be to educate, entertain or to inform, or all of the three for the intended audience.

When setting objectives or assignments to the station's producers, time to accomplish the assignments should clearly be stated. Programmes should be designed in relations to the circumstances that are to be addressed.

The strategies adopted for programme production should be aimed at meeting the expectations and needs of the station's audience.

6.0 TUTOR-MARKED ASSIGNMENT

1. What do evaluations achieve in programme production?
2. Why must a producer have to strategies any broadcast programme?
3. What would you consider to be the main mission and vision of virtually every broadcast station?

7.0 REFERENCES/FURTHER READING

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MODULE 2 RADIO PRODUCTION

Unit 1	Advent of Radio in Nigeria
Unit 2	Programmes Format
Unit 3	Radio Format and Terminology
Unit 4	News Production
Unit 5	Importance of Programming

UNIT 1 ADVENT OF RADIO IN NIGERIA

CONTENTS

1.0	Introduction
2.0	Objectives
3.0	Main Content
3.1	Definition
3.2	The Growth of Radio in Nigeria
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1.0 INTRODUCTION

As human society grew from the dark ages to modernity, there arose the need to communicate not only with people in the same environment but also those scattered in various parts of the world. A good example of the need arose and during the First World War when there was a high need for communication among combatants and their command bases. This led to the invention of the wireless communication, (Idebi 2008, p.1).

2.0 OBJECTIVES

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

- É present an overview of the growth of radio in Nigeria
- É discuss ownership and control of radio
- É describe networking on radio.

3.0 MAIN CONTENT

3.1 Definition of Radio

Radio involves the process by which messages are sent through electrical waves. In other words, sound could be sent and received through these waves, (Sambe, 2008:75).

Further, according to Idebi (2008:1) the word Radio is defined as the process of sending and receiving messages through the air, using electromagnetic waves. It is also about the activity of broadcasting programmes for people to listen to the programmes being broadcast.

The history dates back to the 19th century when Samuel Morse invented the electric telegraph. Later Guglielmo Marconi built the first radio factory in Britain and worked on this invention to produce electromagnetic impulses, which could be sent through the air without wires, making it possible for the human voice to be transmitted over long distances. This technique was successfully used and signals were transmitted from England to America in 1866.

In 1888, Heinrich Hertz, a German working on the electromagnetic theory propounded earlier on by a British scientist, James Clark Maxwell, produced the first radio waves. Marconi, working tirelessly on Hertz's findings, succeeded in inventing what was called radio telephony or the telegraph in Italy in 1895.

By 1898, military formations in America began to manufacture transmitters for broadcasting and communication generally.

SELF-ASSESSMENT EXERCISE

What is radio? By what means are messages transmitted over long distances?

3.2 The Growth of Radio in Nigeria

The growth of radio in Nigeria has been a slow but interesting process. Radio was introduced in Nigeria as a wired system called radio distribution or radio re-diffusion by the British Broadcasting Corporation (BBC). In this process, wires were connected to loudspeakers installed in houses of subscribers. The wireless system was introduced by the BBC in 1930.

The wired broadcasting services were commissioned in Lagos on December 1, 1935, and two relay stations were located at Ikoyi and the Glover Memorial Hall, both in Lagos.

The main duty of the relay was to carry BBC programmes, with just one hour left for local programmes featuring news, entertainment as well as local announcements. Other stations were later opened at Ibadan in 1939, Kano 1944, and Kaduna, Enugu, Jos, Zaria, Abeokuta, Ijebu Ode, Port Harcourt and Calabar in the subsequent years.

The colonial government then came up with a policy to carry out a survey on radio broadcasting in all the British colonies including Nigeria. A committee was set up headed by L. W. Turner of the BBC Engineering Department and F. A. W. Byron of the Telecommunications Department of the Crown Agents. The committee recommended a wireless system of broadcasting for the colony of Nigeria.

According to Ladele (1979), cited in Sambe (2008:83), an old building on 32 Marina, close to the General Post Office, was renovated as temporary headquarters. In addition, the Kaduna and Enugu Radio Diffusion Services were restructured and converted to regional broadcasting houses.

The Radio Diffusion Services (RDS) later became the Nigerian Broadcasting Service (NBS) and was basically concerned with satisfying the programme needs of its audience, with the traditional role of informing, educating and entertaining the audience members.

The NBS put up a remarkable performance, especially during the visit of Queen Elizabeth II to Nigeria. The NBS upheld the role of impartiality; the colonial government on the other hand did not give all the Nigerian nationalists the opportunity to react to accusations leveled against them.

Against this backdrop, the Nigerian Broadcasting Corporation was established on April 1, 1957, to replace the NBS. The establishment of NBC marked the first public broadcasting corporation established in any British colonial territory. But not satisfied with the new arrangements, the Western Regional Government established its radio and television station in 1959.

Eastern Nigeria followed in 1960 on the day Nigeria had its political independence from Britain. Northern Nigeria followed suit in 1962. Today, virtually all the states own and operate both radio and television stations.

SELF-ASSESSMENT EXERCISE

What was responsible for the change from the Nigerian Broadcasting Service to the Nigerian Broadcasting Corporation?

3.3 Ownership and Control of Radio

There are two types of ownership and control of radio. These are:

1. **Government Ownership and Control:** Here, the government establishes, runs and operates the station. This happens at federal, regional or state levels. If it were possible for local governments in Nigeria to operate and run a station, there is likely to be no difference. Government control usually is the responsibility of the Ministry of Information. Government finances the system, that is, it pays staff emoluments and censors the programme materials when necessary. The censorship is meant to arrest the situation whereby negative news will be broadcast against the government.
2. **Private Ownership and Control:** Certain stations are owned by individuals and corporate organisations and institutions. Government can regulate the activities of such organisations to some extent as spelt out by the National Broadcasting Commission Act No. 35 of 1992, Subsection 9, Article 13. In such situations, the station generates its revenue by the sale of airtime, by carrying out advertisements, by endorsements or by getting donations from well-wishers.

SELF-ASSESSMENT EXERCISE

Name and discuss the types of ownership and control of radio broadcast stations.

3.4 Features of Radio

There are certain features that radio stations cannot be divorced from. According to Sambe (2008:5) they include the following:

1. Radio reports what is happening now or what has just happened as current.
2. It is always in search of new ideas and creativity because it has the ability to consume programme materials.
3. Radio signals are received in many places within the primary service and bordering areas at the same time, thus it overcomes air and other barriers.
4. Radio broadcasting is prone to interference from weather, local thunderstorms etc.
5. It is flexible in pre-erupting the schedule programmes and has freedom of time.
6. It is very effective in mobilising people; hence it bypasses illiteracy and appeals to the individual person.

According to Dominick (2002:75), radio personalises the news. Unlike newspapers where a byline is the only thing that identifies the reporter, radio news has commentators and reporters with names, voices, distinctive delivery styles and personalities. Furthermore, radio helps to popularise different kinds of music.

SELF-ASSESSMENT EXERCISE

Mention six features of radio and discuss them.

3.5 Networking

In Nigeria, radio broadcasting has only one network, which is the Federal Radio Corporation of Nigeria. Network simply means chain broadcasting. In chain broadcasting, programmes are broadcast by cable or by microwave relays, from the point of origin to the outlet stations of the network.

Sambe (2008:80) declares that networks are the major sources of programming for the stations, part of the network schedule is produced directly by the stations; another part is supplied by other sources in which the network has an interest.

Advertisers also supply some materials to be broadcast if such materials suit the standard of the network and fit the time segment.

The final decision as to what materials are aired on the network is the sole responsibility of the network. However, because of the diverse cultural nature of Nigeria and in order to integrate the nationwide line-up of stations to meet advertisers' desired market coverage, sometimes the network bends to the advertisers and their agencies. Programmes aired by the network are broadcast throughout the country at the same time. And this is the only means through which programmes can reach national audiences.

Sambe (2008:81) further points that one of the fundamental objectives of the national programme is to reflect the federal character in the programme input ó output of the corporation in accordance with the diversity of Nigeria's culture and nationwide audience. The different programme types on the national network include features, documentaries, religious broadcasts, sports, discussions, interviews, talks, educational services, news and current affairs. It is not just important but also mandatory and in the public interest that all state government-owned radio stations hookup to the national network service during the national news bulletin.

SELF-ASSESSMENT EXERCISE

What is the major fundamental objective of radio networking in Nigeria?

4.0 CONCLUSION

We have discussed the definition of radio, growth of radio in Nigeria, government ownership and control, private ownership and control, features of radio and networking.

Radio is one of the principal means of disseminating information, entertaining and educating the people, both rural based and urban based populace in a given society.

5.0 SUMMARY

Radio stations established and controlled by federal or state governments, or individuals have one thing in common: they are out to reach the intended audience in the dissemination of news. And each station operates according to the standard prescribed by the owners. The stations also operate according to the standards such stations set for themselves.

6.0 TUTOR-MARKED ASSIGNMENT

1. What is networking?
2. Discuss the features of radio.
3. What do you know about ownership and control of radio?

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UNIT 2 PROGRAMMES FORMAT

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definition of Programme
 - 3.2 Programmes Appreciation
 - 3.3 Documentary Programmes
 - 3.4 Feature Programmes
 - 3.5 Programme Audience
 - 3.6 News Programmes: Values
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

The term programme in radio production refers to the various meaningful sounds produced by human beings or recorded sounds used to fill the airtime to be heard but not seen. That is why radio is called the 'blind medium'. Since radio is meant for the ear, one should use words and phrases that would bring out meanings clearly by being precise in the use of language. The various types of radio programmes are referred to as programme format. They include documentaries, features, magazines, discussions and news programmes (Idebi,2008:9).

2.0 OBJECTIVES

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

- É define Programme and Programme Appreciation
- É explain the terms Documentary and Features
- É explain programme functions and distinguish News from other programmes.

3.0 MAIN CONTENT

3.1 Definition of Programme

Someone begins by thinking of an event, occurrence or an idea which has influenced his or her opinion or belief about real life situation. He or she may also imagine a situation that needs to be addressed. It is the concepts that either deal with real life situation or imagine occurrences that are treated through processes that are called programmes.

Owuamalam (2007:62) states that in programmes, issues to be addressed must be identified and extracted, as a societal problem to be solved. They must be properly delimited so that the boundaries of performance can be assessed and determined. For example, obnoxious widowhood practices can be a nightmare to women, whose husbands are very sick or about to die. Women are treated as if they are responsible for their husbands' death. Such an issue that affects a segment of the society can be put up for the public to examine through a broadcast programme.

3.2 Programme Appreciation

Programmes can be appreciated from the background that it takes a lot of events and issues to be put together in an artistic and creative manner to present the experience to the audience. The events and materials so chosen or selected to be used in a performance have to be carefully selected and structurally organised to put a worthwhile programme that meets the standard and objective of the station and also meets the audience needs. Programme production is not a one man affair.

According to Owuamalam (2007:3), it combines the activities of the conceptual or non-technical and interpretative or technical personnel, to produce an experience for its audience. It is the optimal utilisation of people, funds and property, in a creative and profitable manner that gives the team experience, which produces the programmes that are consumed by the station's audience. It brings skills, talents and proficiency together, in an artistic form, in order to produce programmes.

Generally, programmes do not last long on the mind of the audience. It is all over as soon as they end. It is therefore the duty of the producers to think of what is capable of holding that attention of the audience after the programme has ended. The audiences usually hold the station in high esteem if its programmes can hold their attention.

SELF-ASSESSMENT EXERCISE

How do audience members appreciate a broadcast station and its programmes?

3.3 Documentary Programmes

Documentary comes from the word document. And it is a systematic presentation of information based on reality and actuality. It is based on sound of human voices, human activity and music in revealing the events or recreating the events.

Idebi (2008:9) is of the view that documentary programmes are often derived from preserved and historical documents that are used to embellish the information. The beautification of its illustration is woven together through narration, sound effects such as music, rain or thunder effects.

Documentary programmes are made up of historical, biographical, scientific, mythical, religious and docu-drama. We shall treat one after another as follows:

1. **Historical Documentary:** This is based on present as well as past events which may be of important to either the people or the nation historically.
2. **Biographical Documentary:** This type of documentary is based on the lives of heroes or those who have achieved one thing or the other in the society. The documentary programme takes a look at their background, frustrations and achievements in the course of their struggles. Such programmes are based on visual, audio, pictorial and sometimes they are acted featuring characters that bear close resemblance with such persons. For example, an American film of Idi Amin of Uganda.
3. **Scientific Documentary:** Such documentaries are based on issues such as science, technology, engineering and medicine.
4. **Religious Documentary:** This is a religious based type of documentary and in most cases they are acted out. Here the producer has to be conscious of the setting and location.
5. **Docu-drama:** Such documentary is educative in nature. The actor's motive is to highlight or demonstrate the effects of a wrong act.

Under normal circumstances, documentaries last between 15 and 60 minutes. However, some may last longer than this.

SELF-ASSESSMENT EXERCISE

Name and discuss the types of documentary programmes you know.

3.4 Feature Programmes

The feature is an extended news story which gives more depth to events. It is a human interest story that tells about people, places, issues, and situations. It is a journalistic story that is comprehensive and interesting

(Sambe 2007:1). The feature story has its unique character which by every standard distinguishes it from the news. Feature story tends to be original and descriptive. It is original in ideas and writing skills.

Des Wilson (2000:77) affirms that the timeliness of feature is relative with regards to its content and purpose, and is usually longer than a news story.

Okoye (1998:15 ó 16), cited in Sambe (2007:1) sees feature as an in depth and factual write-up on a topical issue which seeks to give comprehensive information in a more captivating and relaxed style than straight news.

Feature deals principally with facts rather than opinion and is usually not perishable. It is valid all the time unlike the straight news.

Feature writing needs focusing, understanding, thinking and care. It contains more information, more explanation, interpretation details and analysis. The major function of features is to add colour, to educate, to entertain, and to illuminate. Features tend to be based on profile of people who make the news; they explain events more; they give analyses of what is happening in the world, nation or community; they teach the audience how to do a particular thing; they suggest better ways to live and they examine trends and entertain readers.

SELF-ASSESSMENT EXERCISE

What are the principal functions of features?

3.5 Programme Audience

According to Owuamalam (2007:46), an audience for the broadcast programme is defined as group of individuals who converge at certain points where the television or radio sets are placed, in order to satisfy a purpose. The audience members tend to derive satisfaction from the programme they watch or listen to. Therefore there must be some specific reactions for such audience to devote their time in respect of the programme.

Members of the audience have various reasons for the consumption of specific programmes. For example, the American invasion of Iraq may appeal to different persons in various ways. To some, it seems as if America and its allies doing their own thing. To others it would be how the Iraqis have reacted to the invasion of their country. Still others would want to know how world bodies like the United Nations have reacted. Yet some might want to know the reaction of the Arab League

and other international organisations including humanitarian and even governmental organisations.

It can now be seen that one news item satisfies segments of the audience in different ways. This brings us to how and why news is designed to meet the various aspirations of individual members of the audience through various ways.

At times, programmes are produced mainly for local audience. In such circumstance, the programme may be conducted in the local language and the use of costumes and even make-up would be the ones prevalent in that area.

A programme meant for a heterogeneous audience would be produced in the official or business language used by the audience, for example, English language would be used in the case of Nigeria.

What brings the audience members together is the interest they have in the programme. As soon as the programme expires the audience disperses. Such audience lacks leadership just like a crowd. Time for individual relationship and intimacy is limited by the duration of the programme. In one way or the other audience must be interested otherwise the members will not participate in the programme.

SELF-ASSESSMENT EXERCISE

Define Programme Audience.

3.6 News Programmes: Values

If there are no events, there will be no news and therefore no history will be made. This is a clear indication that news is normally associated with events. Sambe (2008:16) states that news is an account of an event meant for the audience and it affects a reasonable member of people vicariously.

Owuamalam (2007:221) declares that news, as an account of an event, which has happened, should stimulate human interest and curiosity in the incident or activity. People must have the desire to know what has happened. It is the satisfaction of the information need of the society that makes news desirable, relevant and significant, as a broadcast programme.

Akinfeleye (1987:96), cited in Folarin (1998:11), that news is an account of unusual events which is more or less compel reporting, it is an account of what the public wants to know, what they must know,

what they ought to know, and it is an accurate and unbiased account of a timely event that is of human interest to the newspaper reader, radio listener or TV viewer.

It is, therefore, the newsworthiness of news that is usually referred to as news. If, for example, a dog bites a man, it does not make news as much as if a man is reported to have bitten a dog. What makes news should have human interest, it must or should contain some amount of oddity, and it should not be too distant to those it is meant to satisfy. It should have prominence; it should be timely or should have immediacy that is; it should not be stale. It should be of consequence and be significant to the lives of the audience or people generally.

SELF-ASSESSMENT EXERCISE

What are the attributes of news?

4.0 CONCLUSION

In this section we have looked at the definition of Programme in radio production, programme appreciation, documentary and feature programmes and finally we have attempted to talk about these subó themes as clearly and explicit as it is humanly possible.

5.0 SUMMARY

Radio programmes can either be imagined or based on real life situation. All programmes that are to be treated on radio must be properly delimited.

Programmes range from discussion to documentary, drama to news. What counts very much is that, whatever format the programme assumes, it must be of human interest. And each type of programme is unique in its peculiar production process and format.

6.0 TUTOR-MARKED ASSIGNMENT

1. Programme production is not a one man affair. Discuss with particular reference to radio production.
2. What are the major differences between feature and documentary programmes?
3. What is news?

Question 1: Radio programme production combines the activities of personnel. It is the optimal utilisation of people, funds and property, in a creative and profitable manner that gives the team experience, which

produces the programmes that are consumed by the station's audience. It brings skills, talents and proficiency together, in an artistic form, in order to produce programmes.

Programmes do not last long on the mind of the audience. It is all over as soon as they end. It is therefore the duty of the producers to think of what is capable of holding attention of the audience after the programme has ended. The audience usually hold the station in high esteem if its programmes can hold their attention.

Question 2: Documentary programmes are a systematic presentation of information based on reality and actuality. The programmes are based on sound of human voices, human activity and music in revealing the events or recreating the events.

Documentary programmes are made up of historical, biographical, scientific, mythical, religious and docu-drama. On the other hand feature is an extended news story which gives more depth to events. It is a human interest story that tells about people, places, issues, and situations. It is a journalistic story that is comprehensive and interesting. The feature story has its unique character which by every standard distinguishes it from the news. Feature story tends to be original and descriptive. It is original in ideas and writing skills.

Question 3: If there are no events, there will be no news and therefore no history will be made. This is a clear indication that news is normally associated with events. News is as much as an account of an event, which has happened, should stimulate human interest and curiosity in the incident or activity. News is an account of unusual events which more or less compel reporting, it is an account of what the public wants to know, what they must know, what they ought to know, and it is an accurate and unbiased account of a timely event that is of human interest to the newspaper reader, radio listener or TV viewer. It is, therefore, the newsworthiness of news that is usually referred to as news.

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UNIT 3 RADIO FORMATS AND TERMINOLOGY

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definition of Formats
 - 3.2 OnóAir Recording
 - 3.3 Radio Hand Signals
 - 3.4 Choice of Words and Phrases
 - 3.5 Conversational Tone
- 4.0 Conclusion
- 5.0 Summary
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1.0 INTRODUCTION

In radio broadcast the term Programme stands for the various and properly organised sounds that the listener gets from the station through the air. The radio is generally referred to as the ōblind mediumö principally because the sound that emerges from this medium are consumed through the ear and not the eye as is opposed to the television, the newspaper and the magazine.

In an effort to communicate with the audience members the medium relies heavily on the use of imagery to deliver its message. The listener simply visualises as soon as he hears the message. Since the medium is meant for the ear only, words and phrases are used in such a manner that they aid in the visualisation of meanings. The terms used have to be precise, concise, cogent and concrete. They should be everyday expressions that the listener is quite familiar with.

2.0 OBJECTIVES

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

- É define Formats and Terminology
- É define OnóAir Recording
- É define Radio Hand Signals
- É discuss the Choice of Words and Phrases
- É explain Conversational Tone.

3.0 MAIN CONTENT

3.1 Definition of Formats

Generally, the various aspects of radio programmes are popularly known as the programme format. They include documentaries, features, magazines, discussions; phone ins, interviews, news, drama, and even sports.

All programmes that are aired on radio, to some extent, have similar formats in that they share the same characteristics. They use simple language, and are all meant for the ear and not for the eye. The listener is carried along through the use of imagery that creates reality in the minds of the listener.

In the radio version of the programme, word economy is exercised. The choices of these words, which paint the mental picture of the reported activity, are encouraged. They enable the mental picturisation of the events in the programme (Owuamalam, 2007:242).

SELF-ASSESSMENT EXERCISE

Give a definition of radio format and terminology.

3.2 On–Air Recording

When the studio is onóair, it means production is going on at the moment. Lights are normally located outside the radio production room or studio.

According to Reese, Gross and Gross (2006:9), the lights are wired so that whenever the microphone in the studio is turned on, the on-air light comes on. A light outside a production studio will often indicate òrecordingö, other stations simply light the red light to indicate that recording is going on. In either case, a lit light be it blue or red indicates a live microphone.

By and large, good production practice dictates that when an onóair light is on, one never enters the studio and, if one is within the vicinity of the studio, one is expected to be quiet.

Inside the studio, another alert light may be put on when the microphone is turned on. As soon as the floor manager or whoever is in charge of the studio and production announces òStand byö to alert both the artists and the studio crew in the studio that production is about to start, he intends to switch on the microphone. The floor manager should not announce

his intention to start production at the wrong time, as too many *Stand-by* mar its meaning, and he would not be taken seriously by those in the studio as they may not know when actually he wants the programme started.

SELF-ASSESSMENT EXERCISE

What do you understand by the term *on-air production*?

3.3 Radio Hand Signals

With the advent of modern technology in broadcasting, radio hand signals no longer play a major role. However, there are situations when vocal communication is not possible and hand signals become the next necessary option. For example, if an announcer and engineer happen to be working on an *on-air* programme from adjacent studios with a window between them, they must be able to communicate with each other. There are also times when, for instance, two announcers have to communicate in a studio, but a live microphone prevents them from doing so verbally. As a result of situations of this nature, hand signals have been employed to communicate some basic production information.

In most cases, hand signals are used to either start or stop production. A *Stand-by* signal, for example, is given just about to go *on-air* by holding one hand above the head with the palm forward.

The *Stand-by* signal is immediately followed by the *Cue-talent* signal by pointing the index finger at the artist who is supposed to go *on-air*.

Reese et al (2006:9) state that, the common hand signal for stopping a programme is the *Cut* signal, which is given by drawing the index finger across the throat in a slitting motion. This signal terminates whatever is happening at the moment and usually *kills* all live microphones and stops all recorders.

To get an announcer to give microphone level, put your hand in front of you with the palm down and use the thumb and fingers to indicate that the announcer should talk into the microphone.

Furthermore, to indicate that two minutes are left in the programme, you should hold up the index and second finger of one hand in front of you. When things are moving fine, the thumb is up with clenched fists.

There are no universal hand signals. It could be found out that they may differ from station to station.

SELF-ASSESSMENT EXERCISE

Why is it necessary to sometimes use hand signals in radio production?

3.4 Choice of Words and Phrases

According to Nworgu and Nwabueze (2005:170), broadcast presentation requires speed and conciseness because the broadcast programmes are usually time bound. Excesses in terms of words, sentences and phrases and their expressions should be avoided.

Sambe (2005:52), opines that what you read when you broadcast should not only be completely natural but should be like a piece of spoken speech. The good broadcaster does not read to the listener but talks to the listener. The words used should be every day words and phrases. Avoid starting construction with a subordinate clause, for example, "Following his success in Argentina, where he scored four goals for Nigeria, Kanu Nwankwo has taken his country into the African Cup quarter finals with his superb hat trick against Uganda."

It is better to state that:

"Kanu Nwankwo has taken his country into the African Cup quarter finals with his superb hat trick against Uganda. This follows his success in Argentina where he scored four goals for Nigeria."

Radio programmes, especially news, should be in active tense. Radio is all about something taking place, or people doing something. The active tense is also more concise than the passive tense. For example, it is better to say, "The government is taxing everyone who has a second house" rather than, "Everyone who has a second house is being taxed by the government."

Avoid acronyms as they cause more confusion. Acronyms that are internationally recognised such as the UN, USA and WHO, should be spelled out. Do not assume your listener knows or is a master at deciphering acronyms. Do not use abstract phrases. Everything you say should sound real, for example the word "biodiversity" which means "wildlife"

Figures should be written in full, for examples, "1,355" instead of "one thousand three hundred and fifty-five". Do not mix percentages with figures. And avoid giving vague quantities in a report, for example, "Some people are protesting", or "a number of people turned down the offer". Find out what numbers are involved and convey that information as plainly and clearly as you can.

Avoid the use of jargons for it is a language used by a group of people with a certain expertise, for example *food insecurity*, *under-nutrition* instead of *lack of food*.

SELF-ASSESSMENT EXERCISE

Why does the announcer need concise and precise language in radio broadcast?

3.5 Conversational Tone

Using a conversational tone does not mean that we speak as if we were on the football pitch or at a social gathering with friends. Broadcast is a bit less formal than print writing. The goal of the radio news or programme is to tell a story to someone who knows less about what happened than you do. Use common words, but use them very well (Tuggle et al 2001:3).

Talk to the listener, but do not try to talk above his or her head. If you are fond of using certain words incorrectly but think you have been using them correctly, then think how your listener is feeling or what he or she is going through. By doing so, you have already distracted your listener momentarily and he or she may lose track of what you want him or her to listen to.

When we talk, we do not often think about the rules of grammar and sentence construction. But when we are on air, we have to think about these things because radio news flows one way only with no immediate interaction between the listener and the anchor man. The listener has nothing he can re-read to make sure he understands it. As such he is unable to ask the person speaking what he or she meant by what was just said.

Using short, simple and declarative sentences is closely related to using conversational tone. When complex sentences are used, it is very easy for our meaning to get lost in the shuffle. Also keep the subject and the verb as close to each other as possible. For example, *This morning, police arrested a suspect* is easier to follow and sounds better than *Police this morning arrested a suspect*. The listener is bound to get lost if too much information hits him or her in a short amount of time.

SELF-ASSESSMENT EXERCISE

Why is it more advantageous to use short simple sentences than long windy ones in radio broadcast?

4.0 CONCLUSION

By and large, we have treated the definition of radio formats and terminology, on-air recording, radio hand signals, choice of words and phrases and the use of conversational tone in radio broadcasting. We have taken a deep look at the ability to craft language, not just use it, to tell stories in ways that will grab attention, impart information and leave the listener with the impression of having been at the event himself or herself.

5.0 SUMMARY

The basic element in radio broadcast is, do not task the listener to work to get the information. As the writer or broadcaster, you should or it is your responsibility to do all the work, so that your listener does not have to do anything other than to listen to what you have to impart to him. If you shift the responsibility to him, he is likely going to turn to another programme that requires less effort.

In doing your job, you should be clear and concise, write like people talk and above all be very careful with the use of pronouns.

6.0 TUTOR-MARKED ASSIGNMENT

1. Radio programme production can be carried out without the use of hand signals. Discuss.
2. Why are long, windy sentences unsuitable for radio broadcast?
3. Past tenses are most suitable for radio broadcast. Discuss.

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UNIT 4 NEWS PRODUCTION

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definition of News Production
 - 3.2 Voice Production
 - 3.3 News Values
 - 3.4 News Reporting
 - 3.5 News Beats
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

It is generally noted that if there is no event, there will be no news and as such there will be no history. This is a clear indication that news is usually associated with events.

According to Ngwokor (2008, P.16) everyday, millions of events occur, and are gathered and sent in by correspondents from different locations and any news story that is sent to the station or at least any news story that is broadcast must have some qualities that make it to be broadcast for the consumption of the audience. Some of the qualities include timeliness, nearness or proximity, prominence, consequence, oddity, human interest and disaster.

The stories are gathered by correspondents and reported to the audience who consume from the broadcast station as second or reported news items.

2.0 OBJECTIVES

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

- É define News Production/Presentation and Voice Production in broadcasting
- É explain News Values in broadcasting
- É explain News Reporting and News Beats in broadcasting.

3.0 MAIN CONTENT

3.1 Definition of News Production

Mencher (1985:44), in Ciboh and Iyorkyaa (2004:18) defines news as a report that presents a contemporary need of reality with regard to specific issues, events or process. Other contemporary definitions of news range from whatever interests the listener to a timely account of a current idea, or problem that interests people.

Iyorkyaa (2000) says is the recounting of factual information about events, situations and ideas ó including opinions and interpretations ó calculated to help people individually to cope with themselves and their environment.

Tuggle et al (2001:2) say that, in broadcast reporting, we do not use the inverted pyramid style. Television and radio news reporting is done in such a way that the viewer or listener would notice something was missing if we òtrimmed from the bottomö because stories are not built in descending order of the facts. Also, the end of longer broadcast news stories should contain either a summary statement or should leave the viewer/listener with something to think about.

SELF-ASSESSMENT EXERCISE

Why don't we use inverted pyramid style of reporting in broadcasting?

3.2 Voice Production

York (2000:42) states that almost any voice will improve with training, however, not everyone will be suitable for broadcasting. The main thing for the beginner is to want to communicate. The voice should therefore come across the listener as natural. Sentences should be constructed so that proper phrasing is possible, because that in them will aid the audience's comprehension.

The second consideration is to ensure that words, once written, are delivered with a reasonable range of inflection. It should be noted that some voices are naturally monotonous, but, to make things worse, many young broadcasters often develop a tendency to speak quickly and they do so in a flat undertone, thinking that by doing so they would add a sense of urgency to their work. But in broadcasting, one would notice that the more nervous the broadcaster, the higher the pitch, so although it is not an easy task, the broadcaster has to allow his/her muscles to relax so that the full tonal range comes through. It should not be forgotten that the listener relies principally on the clarity of the speech

as much as on the power of pictures, in the case of television, and the broadcaster who speaks poorly is simply doing only half the job.

In offering appointments to reporters or broadcasters, employers should ensure that the candidates should undergo vigorous voice tests and those who are found to have speech impediments and other impenetrable accents that may not be overcome after some practice should be denied the job.

Pronunciation

Names of persons and places should be rightly pronounced at all times. In order to aid the consistency in pronunciation, most broadcast stations supply broadcasters regularly with updates of difficult names of persons and places in the news by supplying dictionaries of pronunciation and an index prepared by the station based on experience.

SELF-ASSESSMENT EXERCISE

Why should those to be employed by any broadcast station undergo voice test?

3.3 News Values

Gressberg et al (1998:327), cited in Utor and Sambe (2004:2) suggest certain qualities or criteria that could assist in deciding the news values, that is, what to publish or broadcast or not to broadcast. These criteria are impact, timeliness, prominence, proximity, the bizarre, conflict and currency.

1. **Impact** – this refers to the number of people whose lives will be influenced in one way or the other by the subject of the story, for example, if petrol stations go on strike most people would be affected whereas a strike by non-academic staff of a university would not affect many people.
2. **Timeliness** – If it is not new, it is not news. If the news is recent, it has more news value. Stations as a result, do bring a story up to date as much as possible.
3. **Proximity** – events and situations in one's community home community tend to be more newsworthy than events that take place far away.
4. **Prominence** – men and women may be born equal and may claim equal rights as citizens, but some grow up to be more

newsworthy than others. For example, if Turai Yarɔɔdua gives birth the whole world would know but the birth of a 12th child of a farmer will not herald unless the baby has two heads or they are joined together.

5. **Human Interest** – these are events that tend to affect the lives of men and women, for example, calamities or achievements, human interest can be measured by other news values such as unusualness, proximity and prominence.
6. **Bizarre** – odd and unusual events have always seemed more newsworthy than those of routine nature. For instance, if a chicken lays an egg as big as a football, it would be newsworthy because such an egg is unusual.

SELF-ASSESSMENT EXERCISE

What are the determinants of news values?

3.4 News Reporting

Reporting happens to be the main activity of journalism. It is the fulfillment of a vital function to society. It means giving an account of some happenings. Chamley (1965:44) describes reporting as both an art and craft. As an art, reporting is an artistic expression derived from the guidance of the reportorial craft by native perception, taste, intuitive awareness and an intense personal impulse that is perhaps inexplicable. As a craft, reporting is made of a complex of skills, methods, techniques and designs based on thought and experience which can be taught and learned and then passed on from those who have studied and practiced it to those who have the capacity to study and develop it.

Ciboh and Iyorkyaa (2004:9) say reporting comes in several forms hence it can be said it is of different kinds:

- a) **Basic News Reporting** ó is straight news reporting. It is reporting the facts as they are, events as they happen without adding any other thing to it. It is basic reporting as it is.
- b) **In-depth Reporting** ó called advanced reporting. It is detailed, balanced and thorough treatment of facts, events and issues with background orientation to explain how and why it happened, for the benefit of the audience since this type of reporting involves search and research, inquiry and investigation, it requires team work.
- c) **Interpretative Reporting** ó does not only treat news in-depth, but also provides comment on the news by associating views with

information and opinion with facts so that the listener or viewer would better understand the news situation and to an opinion of himself/herself. This is called opinion moulding news.

- d) Investigative Reporting ó is reporting of concealed information.

According to Anderson and Benjaminson (1987:200) it is digging deep and aggressively when necessary, even dangerously especially for hidden corruption or concealed misbehaviour or inefficiency.

SELF-ASSESSMENT EXERCISE

As an art and craft, define news reporting.

3.5 News Beats

News is the process of collecting raw information from various sources to be reported as news. News is gathered from the following sources called beats:

1. **Regular Beats** ó Folarin (1998:16) says a reporter is assigned to a news beat as regular as possible to news beats which are places to which the reporter has been assigned, it could be the market, airport, the state house, police station, the court and even the university campus.

In covering regular beats the reporter has to be familiar with the whole environment of the beat as well as the operations and personnel of the establishment concerned. The reporter should cultivate friendship with both the lower and upper echelon of personnel in the establishment. The lower cadres of personnel are always willing to supply the scoops about the establishment while those in the top echelon would normally have access to top secrets not readily available to those at the lower level.

2. **Social Assignments** – conferences, seminars, annual general meetings of professional bodies, shareholders and a host of others form the social assignment beats. The reporter must endeavour to be up to date with the subject of the gathering. The reporter should do all that is possible to get the copies of papers to be delivered in advance, to be abreast with themes and objectives. The reporter should try and get personal interviews with those who play important role at the occasion.

3. **Press/News Conferences** – require similar preparations just like the other beats. The only difference is that those who arrange press or news conferences are usually more willing in supplying copies of addresses and in answering reporter's questions.

4. Correspondents – are out of town or out of country reporters, and are known as correspondents. They file in reports from out of stations. The correspondent is left to use his initiative in searching for news. Such stories could be sent to the station through telephones, telex, radiophone or telefax. News can also be got through subscription to the wire services.

SELF-ASSESSMENT EXERCISE

What is the difference between the regular and special assignments correspondents?

4.0 CONCLUSION

The reporter has to be factual in reporting events. The report must be free from colouration and should not be embellished with opinion of the reporter. The news report must be simple, concise and clear so that the import of the content can be understood and appreciated by the targeted audience.

5.0 SUMMARY

News is a report of an event covered by various reporters assigned to beats on different locations. They usually package and present events, occurrences and activities for human interests as they happen. The story meets the needs of the station's audience.

It should be noted that there are varied sources of news but the most important ones tend to be the regular beats and the correspondent reporting from the out station. However, subscription to the wire services has also become essential in order to make for balanced and up to date news.

6.0 TUTOR-MARKED ASSIGNMENT

1. Why do you consider voice to be an important element in news production?
2. What are the characteristics of news values?
3. News is not just got by sitting in the station. How does news come into the broadcast station?

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UNIT 5 IMPORTANCE OF PROGRAMMING

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definition of Programming
 - 3.2 Programme Creation
 - 3.3 Programme Concept
 - 3.4 Programme Proposal
 - 3.5 Programme Idea
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
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1.0 INTRODUCTION

Programming on a broadcast station tends to be the time and duration of programmes the station presents them to the intended audience. The station should know when the station's audience for whom the programme is meant would be at the time of presentation. For example, if it is an educational programme meant for pupils of school age, the station should know when to present such a programme that will benefit such an audience. If it is aired by 10.00am during week days, the intended audience would be at school and as such it would not be advisable to present the programme at that hour. And if a programme is meant for adults who are workers then it will be of no use to present the programme at let's say 3.30 pm as they would be preparing to leave office. It would be better to present the programme when the audience members would be at home.

A good example of proper programming is when the NTA used to present a popular local programme the 'Village Headmaster'. This programme was aired from 8.00pm to 9.00pm when most adults were at home, and this was followed immediately by the 9.00 pm National News.

2.0 OBJECTIVES

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

- É explain what programming is all about
- É effectively discuss programme creation and concept
- É demonstrate the essence of programme idea and proposal.

3.0 MAIN CONTENT

3.1 Definition of Programming

Every broadcast station has its own time or duration of being on air each day. Some are on air for 24 hours while others operate for a number of hours less than 24. The principal aim of being on air whether for twenty-four hours or less is to meet the desires and aspirations of the station's audience by presenting acceptable programmes for their consumption?

Each station has the liberty to determine which programme comes up at what time, provided such programmes meet the desires of the station's audience. The plan of allocating programmes according to time of the day and duration of each programme is known as programming. Programmes are scheduled to take care of a variety of programmes such as drama, sports, documentary, cultural displays, discussions and a host of others. All these are presented to meet the desires or for the consumption of the station's audience.

SELF-ASSESSMENT EXERCISE

What is Programming?

3.2 Programme Creation

Programme creation deals with both real-life and imagined situations that need to be addressed.

Owuamalam (2007:62) notes, the issue to be addressed must be identified and extracted, as a societal problem to be solved. It must be properly identified, so that the boundaries of performance can be addressed and determined. Creating programmes involves thinking and envisaging of a problem and its consequences on the society. It clearly points out that the problem exists and it shows why it is a problem and proposes how the problem can be solved.

For example, the issue of cultism in institutions of higher learning in Nigeria, this has now become a problem both to parents and university staff. Such a problem or situation can lead to a producer to carefully thinking of a programme idea that could provide answers or suggestions that would attempt to stamp out the problem, or would at least curtail cultism on our university campuses.

The programme producer should think of a theme that would properly address the problem. Like a research topic the producer should be able to come up with a specific assumption which is supposed to lay special

emphasis on a specific course. The main theme may generate certain sub-themes that would also help to deal with the various aspects of the situation. Whatever method adopted by the producers, the programme so created should aim at suggesting solution to the said problem.

The producer should be able to clearly explain why it is desirable to propose such a programme. Owuamalam (2007:65) further points out that programmes are concepts and concepts are thoughts. Thoughts, therefore, must be supported with action in order to be actualised. It means that a programme idea must be conceived to give expression to the concept. It shows that the conceived programme must be relevant to the issue raised in the thought process. The programme must address the concept in all its ramifications but within the limits and boundaries outlined by the situation which the thought is expected to deal with.

The presentation should be credible, believable, factual and reliable, and should be acceptable to the station's audience.

SELF-ASSESSMENT EXERCISE

How would you as a producer create a programme?

3.3 Programme Concept

There are three basic concepts through which programmes are created. The concepts are publicity, propaganda and public enlightenment. We shall look at the three concepts one after another.

1. Publicity – A broadcast station's main objective may be to give to the station's audience what the station wants them to know. In this situation the station is the source of the news or the programme. The station might have embarked on an action which it wants the audience to be informed about and nothing more. The station decides what is right for the audience. The duty of the programme producer is to tell the public the station's point of view on the issue concerned.

For example, if Nigeria is at war with any of the countries in the West African Sub-region, the NTA would show how successful Nigeria has been doing without showing the losses incurred.

Publicity can also be negative, for example, a few years ago America embarked on a negative campaign against Nigeria. Even where Nigeria performed very well like the case of Somalia and Liberia, credit was given to other African countries.

2. Propaganda – This concept tends to use descriptive method to deal with the details of an issue and shows how they relate to the cause, designed to be tackled. It provides vital and valuable information about the theme, which the programme addresses (Owuamalam 2007:68).

For example, a documentary on young women suffering from VVF (vesico-vaginal fistula) goes to show the bad effects of early marriage on under-developed girls and the de-humanising and frustrating situations in which these girls find themselves because of their gender.

It further shows that these girls have no say in their marriage. They are just married off at the instance of their parents.

3. Public Enlightenment – Society cannot deal with particular situations unless members of the society have relevant information pertaining to the situation. In such a case only persons with adequate knowledge would be given the opportunity to speak on the issue, thus bringing awareness to the generality of the people within the given community. It can be the question of girl child education in Nigeria. The programme has to be educative and informative in nature.

SELF-ASSESSMENT EXERCISE

Why do you think the propaganda rather than the enlightenment concept should be used in the issue of girl child education?

3.4 Programme Proposal

According to Dominick (2002:274) everything starts with an idea. Stations do receive hundreds of ideas every year, some come from independent producers, some from television departments, some from network employees and a good many from amateurs hoping to get a start.

Owuamalam (2007:70) says that a programme conceiver, who believes that an idea is of interest to an audience, sells the idea to the producer who evaluates the idea in line with the established and accepted norms of the broadcast station.

A programme proposal tends to be a statement, often a written one which is put forward for accomplishment of a task. The statement indicates the direction towards which the programme would go. It may not contain all the details but should be comprehensive enough to give the producer an idea of what the scenario is all about so that assessment would be made as to the requirements of putting up such a programme.

For example, the concept of the First Amendment in the American Constitution is talking about freedom of expression, as well as when we talk about Section 39 of the Nigerian Constitution, we are referring to freedom of expression which comes with the rights of citizens to have access to the press in order to express themselves without hindrance as Trager et al (2007:34) state that First Amendment was intended to prevent the U.S. government from adopting suppressive laws. This means that all political parties should be given equal opportunity to campaign for votes during electioneering campaigns.

SELF-ASSESSMENT EXERCISE

What does programme proposal mean?

3.5 Programme Idea

According to the BBC Dictionary (1992:573), an idea is a plan or possible cause of action. Owuamalam (2007:41) states that, an idea is a mental construction crafted to generate stimulation. It is an imagination that seeks actualisation through programme production.

Programme idea involves the selection and placement of materials in a manner that ensures understanding by the audience. The material should also have an appeal to the audience.

Since television encapsulates image and sound, the producer has an additional task of creating mental picture of what the audience members hear. The audience sees and hears what is happening and are in a position to judge for themselves.

Ideas could be generated from personal imagination. In whatever form it comes, the idea should be useful in content the audience should be interested and enthusiastic about it. The message such an idea has for the audience should be important, to be able to attract attention from the audience. For example, in places where an institution of age grades is valued, a programme based on such a theme would attract a lot of attention both from the older and younger of age groups.

SELF-ASSESSMENT EXERCISE

What is programme idea?

4.0 CONCLUSION

This unit is anchored on the theme of programming in broadcasting. All programmes start with programme idea. The idea must be useful in

content and should appeal to the interest of the audience members. The programme to produce should be mindful of the culture of the targeted audience.

The idea should be designed with the aim of achieving a specific purpose whether it is instructional, moralistic or entertaining. The idea is therefore the basis for virtually all programme productions in the broadcast industry.

5.0 SUMMARY

In broadcasting, the production of all programmes cannot start without first conceiving an idea. The idea has to be related in one way or the other, in one form or the other to the targeted audience. It must bear some benefits to the audience. It must bear some benefits to the audience for whom the programme intends to inform, educate and entertain. It is from the idea that the producer knows the type of resources and materials required for the production of the programme.

The audience being the principal reason for any programme production, the idea should be researched into so that the programme would meet the needs and desires of the audience.

6.0 TUTOR-MARKED ASSIGNMENT

1. Why is programme idea very important in broadcasting?
2. Who do you think are the station's audience?
3. Propose a broadcast programme in respect of girl child education in Nigeria.

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MODULE 3 TELEVISION PRODUCTION

Unit 1	Announcing
Unit 2	Basic Principles of Presentation
Unit 3	Advertising in Broadcasting
Unit 4	The TV Producer and Production Techniques
Unit 5	The Director and Directing

UNIT 1 ANNOUNCING

CONTENTS

1.0	Introduction
2.0	Objectives
3.0	Main Content
3.1	Definition of Presentation
3.2	Newscasters
3.3	Disc Jockeys
3.4	Anchors
3.5	Narrators
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading

1.0 INTRODUCTION

Announcing is principally about speech and its presentation. It is a form of communication which deals with vocal qualities of speaking in order to pronounce words and generate meaning that can be shared commonly between the presenter and the audience.

The announcer is the source while the audience is the receiver. It means that there must be a commonality of words between those involved in the communication service. It is the comprehension of the used words that determines the effectiveness of the communication. (Owuamalam 2007:146). Communication becomes effective only when the receiver understands what the sender is saying by responding in a specific manner. This is a clear indication that both the speaker and the receiver share the same frame of reference. It is the desire to share the same frame of reference with the station's audience that makes announcing important in broadcasting.

2.0 OBJECTIVES

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

- É explain what broadcast presentation is
- É describe who Newscasters and Narrators are in broadcasting
- É describe the functions of the Anchorman and Disc Jockey.

3.0 MAIN CONTENT

3.1 Definition of Presentation

Presentation tends to introduce the station's audience to the programmes that are to follow. Presentation should be done in such a way that it attracts the audiences to the station and they would want to listen to the main thing. They should desire to listen to the main story. It acts as an appetizer to the main dish.

Broadcasting stations that have competent announcers are bound to attract audiences to their programmes. Presentation is the first contact with the audience. If the quality of presentation is appreciable or remarkable, it will tend to invite the audience who will not only be inquisitive but would want to watch or listen to more of the station's programmes.

A lot of efforts should be put into the job by the presenter so that the audience would not tune him/her out. In order to capture and retain the audience, the presenter should adhere strictly to the house style of the broadcast station. This includes the presentation language for programmes, the dress code, costume and makeóup as well as the ability to use or manipulate new technological gadgets such as the teleprompter in place of analog equipment.

The presenter has to be respectful and cheerful to the audience. He has to be tactful, diplomatic and firm in his or her style of presentation. A station's presenters who work within some or all of these guidelines are bound to be free from turning away audience members.

SELF-ASSESSMENT EXERCISE

What are the good qualities of presentation?

3.2 News Caster

Newscasters are also newsreaders. They present news as a broadcast programme. They use appropriate language and performance skills to

ensure exciting presentations to the news audience. They don't deviate from any given script produced as news (Owuamalam, 2007:157) since they are performers as well, they are bound to conform to the directives given by the floor manager who in turn acts on the directives of the technical directors. Floor managers tend to be efficient using prompting device in the studios.

While on air, the newscaster should appear confident and the words should be pronounced distinctly and appropriately. The word, sentence or phrase stress should be placed in the right position so as to avoid confusing meaning. A newscaster who is not confident in his or her job is bound to deliver the news in a hasty manner and then make series of mistakes thereby virtually asking the audience members to tune off.

SELF-ASSESSMENT EXERCISE

What are the attributes of a good Newscaster?

3.3 Disc Jockey

Their major responsibility in a broadcast station is the presentation of musical programmes of various classes and forms, past and present. Their major work is to entertain the station's audience by playing musical discs at the station. Their wit which adds glamour and fun to the presentation is their greatest assets in doing the work of presentation of artistes and their works in particular. The disc jockey usually has vast knowledge about artistes and their music and this is one of the reasons they normally have some reasonable comments on the music presented to the audience. The disc jockey's main concern is to entertain the station's audience by giving them various types of music; at times they play the role of advisors to the society in the course of presenting their music and the artistes.

SELF-ASSESSMENT EXERCISE

Describe the principal job of a disc jockey in a broadcast organisation.

3.4 Anchors

The anchor men or persons are charged with the responsibility of presenting programmes such as discussions, interviews and talk shows. They may also be called moderators. They are well acquainted with each programme objective and they do a lot to motivate participation by the public. They are always knowledgeable in the subjects they handle, they are quick witted and are always quick in reasoning. This helps them share knowledge with the participants during programmes presentation.

For example, a discussion programme on 'Cultism in our schools' will definitely need someone who will guide the discussants in order to achieve the desired objectives. It is the duty of the anchor man to introduce various segments of the programmes and would ask discussants if they are, let us say, three or four to speak accordingly, for the three or four discussants would not be speaking all at the same time. From time to time as the discussion is in progress, the anchor may introduce or remind the audience about the topic being discussed.

At the end of the discussion, the anchor man usually summarises the viewpoints expressed in the programme by discussants. This he does so that the audience members would not lose the line of discussion and be better informed and possibly educated on the programme in question.

SELF-ASSESSMENT EXERCISE

Who would you refer to as an anchor man in broadcast announcing?

3.5 Narrators

Narrators are presenters who give an account of a series of events in a sequential and orderly manner. They provide the information which explains situations in a graphic and interesting manner (Owuamalam 2007:158).

The presenter who usually gives the narration in documentary programme does carry the audience along and takes them through the programme by narrating the story in a persuasive and compelling manner. An example is, 'The Africans', whose narrator Ali Mazrui usually talks persuasively and in a manner so appealing that one is bound to be taken on the narrative journey with him very willingly.

The narrative given by short story tellers is done in such a way that one may think that the narrator was at the scene of the incident or event. Such narrators often re-enact and colour the story so much that it sounds real. An example is, 'Tales by Moonlight', a children's story series featured by the Nigerian Television Authority once a week.

SELF-ASSESSMENT EXERCISE

What are the attributes of a good narrator?

4.0 CONCLUSION

The major instrument used in announcing is the words which the deliverers use in communicating with the targeted audience.

The essence of announcing is to address an issue or issues that affect society. The audience to be addressed has to be identified to be addressed through research by the broadcast station. Those charged with the responsibility of making the announcement should be versatile in the language of communication. Words and phrases should be carefully selected so that the message would be communicated to the audience without ambiguity, thus satisfying the needs and desires of the broadcast station audience.

5.0 SUMMARY

By and large, announcing is based on speech and its presentation where words are properly used to achieve the desired results. In other words, the rules of grammar have to be strictly adhered to. Both the announcer and the audience should share one thing in common, that is the medium of communication used by the announcer should equally be understood by the audience for whom the announcement is meant. The message sent by the announcer would be understood by the receiver.

6.0 TUTOR-MARKED ASSIGNMENT

1. What do you consider to be the cardinal points in announcing?
2. Do you think an anchor man could also serve as a narrator?
3. Why must a newscaster have the command of the language of communication?

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UNIT 2 BASIC PRINCIPLES OF PRESENTATION

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- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definition of Diction
 - 3.2 Mood and Emotion
 - 3.3 Eye Contact
 - 3.4 Competence
 - 3.5 Charisma
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

Presentation is a careful way of introducing a programme to the intended audience. It gives the audience insight into what they would see or listen to in the programme proper.

Owuamalam (2007:149) says presentation provides the audience with the vital information, required to adjust their listening or viewing desire. Presentation gives stations the integrity they enjoy in attracting audience to their programmes in broadcasting.

Presentation can be compared to the paint which decorates the building from the outside which attracts the on looker who would want to see the interior of the building.

If the programme is introduced skillfully and artistically, the audience would want to watch or listen to the whole programme.

By and large presentation is an interior to beckon to the audience to come to a sumptuous meal. It may even capture some audience members who are in the habit of wandering from station to station seeking programme content that would meet their desires.

2.0 OBJECTIVES

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

- É define Diction and its use in presentation
- É explain the essence of mood and emotion in broadcasting
- É talk intelligently about competence and charisma.

3.0 MAIN CONTENT

3.1 Definition of Diction

The ability to pronounce words distinctly and clearly, determines to a large extent, how the audience members understand the information, which is to be shared with the presenter. Stresses must be accurately emphasised at the relevant points in order to state exactly what the presenter means. Clarity of meaning is the essence of good diction (Owuamalam, 2007:151). Being a good presenter takes more than producing beautiful words. It involves the ability to exhibit great skill in presenting issues and ideas clearly in few words so that the audience will understand at a go what the presenter is saying.

Whatever is the case, tribal or foreign accents should be avoided in broadcasting. Each language has to be spoken according to its phonetic rules, and nothing more. Anything short of this results to misunderstanding of the intention of the presenter and may become channel noise.

The presenter should never attempt to speak in exaggerated manner in order to impress the audience. It should be noted that the aim of presentation is to express a thought or feeling and the presenter should aspire to achieve the aim of presentation rather than constituting himself/herself into a public or audience nuisance.

SELF-ASSESSMENT EXERCISE

What is good diction in broadcasting?

3.2 Mood and Emotion

In a broadcast station the responsibility of setting the mood rests on the presenter. The presentation of information and the manner of delivery to the audience is the work of the presenter. If the presenter is cheerful and lively in his/her presentation the audience would go along with him/her. The use of body language such as facial expression certainly adds to the articulation of meaning especially when accompanied by the correct words. The sounds that come from a presenter often indicate the mood of the presenter as they relate to the meaning and structure of the presentation.

Langer (1979) says the various forms of human feelings range from growth and attention, flowing and slowing, conflict and resolution, speed, arrest, terrific excitement, calm or subtle activation to dreaming lapses. It is, therefore, the duty of the presenter to ensure that the mood

and emotional feelings of the audience are aroused in conjunction with the objectives of the station's programmes.

3.3 Eye Contact

Television presentation is similar to interpersonal communication just like the radio where the presenter appears to be addressing the listener. Who is face to face with him?

In the case of television the presenter is separated from the audience it appears as if he is addressing them in a face-to-face situation. In most cases, presenters are seen smiling at their audience. This is to arrest the attention and interest of the audience and make them feel relaxed. The ability of the presenter to make frequent eye contact with the camera lens in television or a mental delivery of aural contact through the choice of words in radio can achieve the desired effect. It radiates confidence in the presenter and provides an unconstructive forum for verbal communication (Owuamalam, 2007:153). It is understood that in most cases eye contact gives encouragement to mutual participation in communication. It also encourages quick feedback. Here the source of information is easily confirmed and identified. And if the presenter appears friendly and presentable the audience members are likely going to stay put to consume the programme.

SELF-ASSESSMENT EXERCISE

What does "Consumption" in broadcast programme mean?

3.4 Competence

A beginner may not be as competent in the art of presentation as someone who has been on the job for a long time. Competence is acquired through practice and experience of performing the task over and over again.

For example, a presenter of law courts programme should be conversant with legal terms to be used in the course of presentation. He should know when to use the term "his lordship" and "his worship", "to pass judgment and to uphold judgment" and a host of other terminologies that are associated with the judiciary.

It is from knowledge that competence is drawn by the presenter who is now in a better position to guide his audience throughout the character of the programme. The presenter should also show signs of competence in the other areas of production. For example, he or she should be able to know the signals given either by the programme director or the floor

manager who is the contact person between the director and the artistes in the studio.

In fact, he or she should be knowledgeable in the production language and sign of the programme. When he or she acquires knowledge in these and other things that are involved in production then such a presenter is said to be competent in the performance of his or her job.

SELF-ASSESSMENT EXERCISE

What is the term 'competence' in production?

3.5 Charisma

Programme presentation in broadcasting is usually combined with special gift which tends to make the presenter acceptable to the audience. The presenter should cultivate an acceptable behaviour that makes him loveable any time his voice is heard over the radio or his face is seen on the screen. For it is generally believed that if people are impressed with a personality there is likelihood that such a personality would attract a lot of followership. For example, in the late 1970s, anytime the late James Audu put up his face on the screen and his voice was heard, many audience members rushed to see and hear him speak on Nigerian Television. Such an announcer or presenter is likely going to be emulated by other talents for they too would like to be associated with such success.

Presenters are said to often play the role of leadership as Aliens (1964) cited in Owumalam (2007:155), 'Leadership is the work a manager performs to cause people to take effective actions'. A good presenter directs audience attention and influences individual and group activity either by viewing television or listening to the radio. A good presenter is capable of influencing audience to broadcast programmes, thus achieving the aims and objectives of the station.

SELF-ASSESSMENT EXERCISE

What are the characteristics of a charismatic presenter?

4.0 CONCLUSION

Certain qualities are bound to be exhibited by broadcast presenters if they are to be believed and accepted by the target audience. While some of the qualities may be natural some are acquired through experience, knowledge or qualification. For example, some presenters naturally look good on the screen, while others apply make-up to look better on the screen.

Principles of presentation are those things that the presenter has to acquire, possess and exhibit in the performance of his or her job so that he or she would be accepted and believed by the station's audience, thus endearing the station to the audience.

5.0 SUMMARY

The attributes of a presenter include thorough knowledge of the programme and the techniques of presentation such as the floor manager's language used in the studio. The presenter should appear friendly. Such a person seems to be more acceptable to the audience than an over serious looking person. He has to be cheerful, radiating smiles instead of being stern-looking before the audience. His diction should be natural. He should speak in clear terms.

In short the presenter should ensure that he achieves the appropriate mood and emotion and should create a welcome atmosphere before the audience who in turn would be endeared to the station.

6.0 TUTOR-MARKED ASSIGNMENT

1. Why would you insist on a presenter pronouncing words accurately in any programme production?
2. By your justification, who is a charismatic presenter?
3. In what ways would you, as a presenter, make yourself acceptable and believable by the audience?

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UNIT 3 ADVERTISING IN BROADCASTING

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definition of Advertising
 - 3.2 Development of Advertising
 - 3.3 Functions of Advertising
 - 3.4 Criticisms of Advertising
 - 3.5 Advertising Copy Writing
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

It is not possible to pinpoint the beginning of advertising, however, several examples date back several years ago: clay tablets had been found in ancient Babylon with messages. The town crier had been in existence in England during the medieval period.

In recent times, the history of advertising is entwined with changing social conditions and advances in media technology (Dominick, 2002:369). Advertising came to limelight with the advent of industrial revolution. The period witnessed improvement in economy and communication and aided advertising to thrive.

The 1920s marked the beginning of radio as an advertising medium. Network broadcasting made radio an attractive vehicle for national advertisers. Then came the 1960s with the growth of television which had more impacts or input into the way advertising was presented.

Finally during the 1990s, a new advertising and marketing medium, the Internet, arrived on the scene and saw remarkable growth. Now, advertising has to adopt the new technology in order to cope with the modern world.

2.0 OBJECTIVES

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

- É explain Advertising and its development
- É explain the Functions and criticisms of Advertising
- É explain the term Copy Writing in Advertising.

3.0 MAIN CONTENT

3.1 Definition of Advertising

Advertising can be defined as any form of non-personal presentation and promotion of ideas, goods and services paid for by an identified sponsor. It could be noted that three key terms are used in this definition namely:

É Advertising is ñnon-personalñ, that is it is directed toward a large group of people. Secondly, advertising is ñpaid forñ. This makes advertising different from publicity which isn't usually paid for. And thirdly the sponsor of the advertisement is ñidentifiedñ. In most cases the identity of the sponsor is known and there is nothing wrong in identifying the sponsor in an advertisement. Perhaps it is only in political advertising that the sponsor is not identified. However, broadcasters may not accept a political advertisement without a statement identifying those responsible for it.

SELF-ASSESSMENT EXERCISE

What are the major differences between advertising and publicity?

3.2 Development of Advertising

Advertising is said to have dated back to ancient Egypt when the papyrus posters were found offering rewards for the return of runaway slaves. In early Greek and Roman days, signboards were placed above the doors of business establishments and town criers proclaimed that merchants had certain wares for sale (Sambe, 2008:245). Perhaps the increase in quantities of advertising was realised in the mid-15th century when there was improvement in the printing industry. Advertisements came in handbills, posters and then newspapers and magazines.

Newspapers and magazines increased in circulation, because of the new technological advances, advertising new slogans, better copy writers and artists, and improved method of analysing products, media and markets, cases of advertising also increased.

The invention of radio and later television brought about tremendous improvement in advertising.

Advertising takes different forms, however each form works to serve one purpose and that is bringing message about a product or event to the public. Some of the messages are profit oriented while others are non profit oriented. They also provide free services but not goods, to the public either through the print or electronic media.

SELF-ASSESSMENT EXERCISE

What is advertising?

3.3 Functions of Advertising

Dominick (2002:369) states that advertising tends to fulfil four basic functions in any given society:

1. Advertising serves a marketing function by aiding companies that provide products or services to sell their products.
2. Advertising is educational, and society learns about new products and services or improvements in existing ones through it.
3. Advertising plays an economic role. The ability to advertise allows new competitors to enter the business arena. Generally, competition enhances products improvements and it may help lower prices of products.
4. Advertising performs a social function by displaying the product and even cultural opportunities available in a free enterprises society, tends to help increase productivity, and tries to raise standards of living.

SELF-ASSESSMENT EXERCISE

Discuss the principal functions of advertising.

3.4 Criticisms of Advertising

Advertising appears to be part of our lives and is therefore prone to series of criticisms by members of the society. Some of the criticisms are:

1. In advertising members of the society are persuaded and as such we have the choice to purchase or not to purchase the goods so advertised. However, advertising does persuade us to buy goods and services we do not mean to buy.
2. Advertising appeals to our emotions rather than to our intellect. Almost all human beings are motivated by emotional drive; it appears natural that advertising should make such appeals. Perhaps a cautious purchaser would avoid obvious appeals to the emotions.
3. Advertising tends to be biased for it encourages people to spend and to acquire. It also makes consumption the most important activity in life. This aspect of advertising is biased against those

with low incomes who do not have the means to attain the material goals portrayed in advertising.

4. In all cases, advertising people tend to disseminate messages through purchased time on radio and television in order to identify, inform and persuade.

SELF-ASSESSMENT EXERCISE

What would life be without advertising?

3.5 Advertising Copy Writing

Copy writing in advertising could be used to refer to the materials or everything that makes the message stick. It may include the layout, the design, all the words or the typographic elements in the advertisement, including the headlines, captions and subheadlines. For this purpose we shall mean everything that is used to disseminate the information to the target audience.

Writing a copy begins with the brief which serves as a guide provided by the client about the product, service, idea, his company and himself. The brief is always in written form.

A good brief contains information on the nature of the business and the product or service, the business or product catchment area or geographic spread, the market size, past or present or future consumers, competitors and other data available to the client (Nwosu, 2006:51).

The writer should be guided by the 5Ws and H news writing formula as follows:

- a. Who will buy/purchase the product?
- b. What product, service, idea is to be advertised?
- c. When does the purchase take place?
- d. Where will the product be purchased?
- e. Why is it to be purchased?
- f. How much of the product or idea will be used?

Based on the available information the copy writer will be armed to begin his research by either observation or survey to enable him produce an effective advertising copy.

The objectives can now be clearly defined. They include size, typography, shape and colour objectives, desired action objectives and market objectives. Other criteria to be taken into consideration include;

brand users, product users and non product users. By now the writer should be ready to begin copy writing proper. At this stage the writer is free to decide on the advertising appeals that may attract the product buyers.

SELF-ASSESSMENT EXERCISE

Describe the processes of advertising copy writing.

4.0 CONCLUSION

Advertising can be classified in many ways depending on the type of product to be advertised and the kind of audience or consumers who form the target audience or population who would purchase the product, or the idea or service.

Consumers, as the name implies, are the people who buy services and goods for personal use. Most of the advertising that people are exposed to falls into this category. While business to business advertising is directed to people who purchase product or services for business use.

Advertising can be classified as geographic or international. Geographic advertising is concerned with a particular area while international advertising is used for products and services that are used all over the world.

5.0 SUMMARY

Advertising is any form of non-personal presentation and promotion of ideas goods and services paid for by an identified sponsor. Furthermore, advertising can be classified by the target audience that is geographic focus, the audience may be in one geographic location or maybe scattered all over the world. Modern advertising began in the late 19th century and grew in the early 20th century, as radio and later on television became mass advertising media.

Although the business to business advertising is not as prominent as the consumer advertising, business advertising tends to make up a significant proportion of advertising industry.

6.0 TUTOR-MARKED ASSIGNMENT

1. What are three defining characteristics of advertising?
2. What is copy writing in advertising?
3. Discuss four main criticisms laid against advertising?

7.0 REFERENCES/FURTHER READING

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UNIT 4 TV PRODUCER AND PRODUCTION TECHNIQUES

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 The Definition of TV Production
 - 3.2 The Producer's Role in TV Production
 - 3.3 The Need for Production Techniques
 - 3.4 Production Treatment
 - 3.5 Basic Production Methods
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
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1.0 INTRODUCTION

Radio and television production involves many persons. It is, therefore, a team work or activity. The success of each production depends upon harmonious working relationship among the production crew. The crew is made up of the producer, director, set designer, lighting technician, camera persons, floor manager, performers, technical director and sound recordist.

A producer as one of the production crew has his role. He acts as the boss of a production project. According to Warritay (1986:84) his main task is to provide funds for production, or he may represent the financiers. If a producer works in a broadcast station or a production company, he may combine the roles of a producer and director.

In radio production not all the crew members would be of use to the production, for example, the camera person would not be necessary because pictures are not needed in radio production.

2.0 OBJECTIVES

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

- É explain TV production and production techniques
- É identify the roles of the producer and those of the other members of production crew
- É explain TV production treatment and basic production methods.

3.0 MAIN CONTENT

3.1 Definition of Television Production

Television production is regarded as a carefully balanced compromise between artistic aspirations and hard practicalities. There are certain things that seem to be not too important, but without them, production would be marred. These are artistic aspects of the programme. For example, the way you present your ideas, the camera, arrange lighting and sound will give the subject a certain amount of genuineness.

Production could be primarily a matter of organisation, this involves bringing together the right elements, such as, the script, performers, setting, that is equipment and the production crew, and using cameras and microphones to display the performance through carefully selected shots (Millerson, 1993:12).

SELF-ASSESSMENT EXERCISE

In your own words, define television production.

3.2 The Producer's Role in TV Production

In simple terms television production is the art and science of filling a broadcast content. The station's audience may have a vague idea of the role of the producer or even if the producer exists at all.

After other arrangements have been made, the producer decides which programme will go into the day's broadcast, in what form and in what order. The producer supervises the ordering of all graphics for the production.

Tuggle, Carr and Huffinan (2001:133) state that in carrying out those duties the producer must accomplish the following tasks:

- É **Precise time of broadcast.** The production must end at the appointed time. It should not run long, and it should not run short. Some kind of content must separate the commercial breaks; they can't bump together.
- É **Choose the right mix of stories.** The producer working in concert with the assignments editor, in case of news programme, newscast resources and coverage are devoted to the right stories, that is those stories that are most newsworthy in line with station's philosophy.

- É **Work with the director and production crew to get the programme on the air.** A good producer does not lose sight of the fact that the director is an equal partner in the programme. Good communication and cooperation between the producer and director is absolutely essential.
- É **Show leadership.** The producer makes sure that all the different parts fit together and has to put all efforts together to achieve a satisfactory, high quality product. In doing so, the producer works with many people whose primary responsibilities pertain to a much smaller part of the production. In order to put all these parts together, the producer must have excellent leadership skills and must contribute to a positive and productive work environment.

SELF-ASSESSMENT EXERCISE

By your estimation why must a producer possess leadership qualities?

3.3 The Need for Production Techniques

When the cameraman frames a segment of a scene with the camera lens, he is detaching the scene from reality. The audience members only see what the director wants them to see. They cannot know what is happening around. The lens often conveys what is called impressions of scale, distance and certain proportion of the environment which are often quite false. For example, a small object can be made to dominate the screen, while a big subject may pass unnoticed, but we accept the result as reality.

According to Millerson (1993:84) there are various reasons for production techniques:

- É The television does limit the amount of information shown to the audience. Where the camera wants the audience to see a broader view of the scene, a long shot is needed. Where only interaction between people, then a medium shot would be required. A close-up shot would be necessary for specific details. Shots are as such altered from time to time to present the various aspects of the subject and the scene.
- É If a subject is talking or holding, for example, a coin, then a close-up shot is necessary. If members of the audience cannot see properly, they become frustrated and, if a shot is held for too long, their interest fails.

- É The director is at times directing the audience's attention to particular aspects of the action or the scene. For example, throwing a stone at the window and breaking the glass, the audience may see or hear the sound only. This will depend on what impact the director wants to make on the audience.
- É Effective directing techniques encourage audience reactions. Images presented to the audience members are meant to arouse their interest, persuade and intrigue. They act as encouragement to the audience response. If the techniques are wrongly applied, the audience may become disenchanted with the station and this may lead to the destruction of empathy with the station's audience.

SELF-ASSESSMENT EXERCISE

What becomes of a production if techniques are carelessly applied?

3.4 Production Treatment

In production, every shot is considered as information package. In ideal situations a series of shots within any sequence or scene should form a continuous thought process in a story line. Shots should not be distorted unless the camera is aiming at a sudden dramatic impact. In a situation where the audience is unable to follow the linkage between shots, they are likely going to be distracted as they face the task of working out what exactly is going on.

In an attempt to move from one scene to another, the camera has to be careful. Change of scenes should not be made to appear unnatural. There are no hard rules in the presentation of a subject, but there are certainly many wrong ways of doing so. Wrong techniques are capable of confusing, misleading or simply being ineffectual.

Millerson (1993:86) states that successful methods can produce such a smooth flow of events that the audience is completely unaware of the mechanics of the production.

Sometimes directors think they are clever by instructing the cameramen to give a sequence of shots to the beat of the fast music. This may give fascinating results, however, it does nothing to convey ideas and may simply frustrate the viewer with unsteady glimpses.

SELF-ASSESSMENT EXERCISE

Why is production treatment important in broadcast production?

3.5 Basic Production Methods

Before production begins, certain basic things have to be in place. They include lighting, talent or artist, camera and sound.

There are several ways in which production can be organised depending on the type of programme and the method to be adopted.

1. **Live production** – Here the programme is not pre-recorded. The performance is carried out live. To present live transmission that is free from mistakes it requires careful organisation, clear-headed direction, and closely coordinated skilled teamwork. Any problems that arise while on air have either to be covered up in some way or simply accepted (Millerson, 1993:90).
2. **Basic Retakes** – At the end of the rehearsal recording is done continuously and if there are errors of any kind, performance is halted and the bad section is retaken. The section may be recorded all over again or taken separately. If this is done it can be inserted afterwards in its proper place.
3. **Rehearse-Record Method** – This method is also called discontinuous recording. Here individual shots are rehearsed then recorded. Then separate corrective retakes are recorded before proceeding to the next sequence. This method is time consuming and there is always insufficient time to remedy problems in the setting, lighting and costume.

SELF-ASSESSMENT EXERCISE

What are the basic differences between live production and other methods of production?

4.0 CONCLUSION

Production involves many persons and that is why it is regarded as team work. Its success depends largely upon cooperation among the production crew. The hardware for production are cameras, microphones, lights, sets, props, switcher, videotapes, cassettes and multiplexer. All these have to be present for a production to take place. Each unit and section must be closely united or knitted with the other otherwise production would not be possible.

5.0 SUMMARY

Any programme that comes on air is meant to be consumed with satisfaction by the station's audience, and that is the station's principal objective. In doing this the cameraman has to frame his shots in such a way that the audience knows what is happening.

If the audience is faced with a crowded active scene, their eyes would wander at random to select what to view. However, guided action or selection concentrates on detail, spurious factors distract attentions and a wide angle shot presents details in so small a manner that they lose individual impact. The correct shots give the audience members what they want to view.

6.0 TUTOR-MARKED ASSIGNMENT

1. What are the principal roles of a producer among the production crew?
2. Why would you employ certain techniques during production?
3. What is production treatment?

7.0 REFERENCES/FURTHER READING

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UNIT 5 DIRECTOR AND DIRECTING

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definition of Directing
 - 3.2 Directing in Broadcast Programme
 - 3.3 Duties of the Director
 - 3.4 Duties to Production Staff
 - 3.5 Taking Care of the Rushes
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1.0 INTRODUCTION

Directing in television production is all about coordinating the various activities which when put together bring production to a success. Each person involved has to put in their best in terms of contributing their quota as far as the production is concerned under a single director. Directing assumes its greatest importance when the message is to be given òliveö by the artists or performers. Directing here involves both technical and non-technical activities under the director who does the job of directing in any broadcast production.

Before embarking on directing, the director ought to understand the message and focus of the material chosen by the producer for production. He has to study the characterisation and atmosphere of occurrence so as to ascertain and master the content of the script.

2.0 OBJECTIVES

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

- É give a clear definition of radio and TV directing
- É spell out the duties of a director and production staff in television production
- É explain the term Rushes in television production.

3.0 MAIN CONTENT

3.1 Definition of the Term “Directing”

Directing is the act of bringing the various aspects of production to make sure they all run efficiently to achieve the station's objectives. In the process of directing, the director has to use his creative and analytical prowess to bring the various aspects of presentation together.

He has to reduce the language of the script to the level of the crew members or artists and even to the level of the audience members if the need arises. He may also assign appropriate language to the characters. For, it would be a disaster to have a character in a programme who is supposed to be illiterate speaking good English.

Directing takes care of scenic composition as an extension of reality, imagery as a replication of subjects, themes and structure as determinants of presentation styles (Owuamalam, 2007:165).

SELF-ASSESSMENT EXERCISE

What is directing in television production?

3.2 Directing in Broadcast Programme

The principal aim of directing programmes in a broadcast production is to achieve the acceptance and believability of the production by the station's audience, and to retain the aroused interest through suspense device. The arousal of interest could be in a heroic act or a sense of loss. The audience members being human beings are bound to react to some of these scenes.

Owuamalam (2007:165) is of the opinion that the person directing the production understands that the audience members are the reason why broadcasting exists. He as such tries to explore all possible artistic strategies to ensure that programmes meet the expectations of the specified target audience.

In directing it should be understood that the picture presented to the audience in the script must not be lost to them. In other words the audience members should be kept abreast of the storyline from beginning to the end. The director has to be tactful in handling all kinds of people. He or she uses tact and persuasion instead of coercion. He does not command but issues directives. He or she does so to achieve compliance from artists as well as the crew members.

Indeed the director, in the course of directing works as a manager of the people. He is fair but firm in dealing with both artist and crew.

SELF-ASSESSMENT EXERCISE

Directing programmes does not mean commanding. Discuss.

3.3 Duties of the Director

It is the duty of the director to supervise technical staff as well. His duties do not end with non-technical crew. He makes sure that all the necessary lights for the production are not only in place, but functional. He checks the various monitors within the studio to make sure that the camera shots tested by the cameraman are in workable condition. He also ascertains the images on the monitors as they would meet the desires and quality of the production.

The director has to be knowledgeable in acting and should understand the terminology and technology of broadcasting and its equipment.

The director makes sure that the messages put across by artists conform to the objectives of the broadcast stations. From the producer's script, the director writes his own which he uses in directing both the technical crew and artists alike as he deems fit. His script which may be called the shooting script helps to organise thoughts creatively and in an economic sense.

The director has to be economical with time and other resources. For example, where scenes involve crowds like the funeral and dance arena, it would be more economical to do the shooting at the same time instead of having to go back to the same location after the initial shots had been taken.

SELF-ASSESSMENT EXERCISE

How would a producer who is a non-technical staff supervise technical crew?

3.4 Duties to Production Staff

Production normally begins with a script. Then the cast are recruited or hired as artists who perform various roles in the production. The director works very closely with these sets of people. This group of people are popularly known as above-the-line staff or non-technical personnel, because as the name indicates they have nothing to do with the technical aspects of the production; even if some of them are technically educated

or have knowledge and skills in the technology involved in production. These persons are then cast into or are assigned various roles. This is followed by intensive rehearsal to train and become or acquire proficiency in their roles for the production. The director grooms the artists to suit their assigned roles. This is achieved through performance instructions and directions at the instance of the director.

A programme director could be likened to a football coach who makes sure that the team members collaborate their efforts as a team towards the realisation of their dream, in this case, that of producing a programme according to the objective of the broadcast station.

SELF-ASSESSMENT EXERCISE

What is above-the-line crew in broadcast production?

3.5 Taking Care of the Rushes

All the shots that were taken and are taken during production or performance are called the rushes. The director returns to those shots at the editing stage with the aim of selecting the best shots as has been indicated by the script. The director can alter the script submitted by the producer to meet the realities of production.

The director normally interprets the action in conjunction with the programme objective. And in the end, it is what the director wants that is presented to the station's audience. In doing so, he or she has to be conscious of the main message in the original script. His or her alteration should not be at the expense of the objective of the script and that of the broadcast station. The first critic of any production tends to be the director. His reaction to performance is not different from those of the target audience probably because he has been on the job and happens to know the station's audience through research. He therefore falls in a position to know what is good or unsuitable for the audience.

SELF-ASSESSMENT EXERCISE

Why does the director often use his own script during production?

4.0 CONCLUSION

We have discussed in this unit the definition of directing, directing in broadcast programme, duties of the director, and his duties to the production staff and taking care of the rushes in production by the director. Directing and the director has to do with the person assigned the responsibility to make sure that both human and material resources

are put together in a harmonised manner to achieve the station's objectives in broadcasting.

5.0 SUMMARY

Broadcast programmes, if they are to be understood by the audience, ought to be delivered in line with the rules of grammar, diction and phonetics. These must be strictly adhered to when using language to communicate thoughts, ideas and feelings.

Whatever forms a programme takes, the director is the final person in the process to get it on air for the audience to view. It is therefore the duty of the director to ensure that, whatever form the programme assumes, it will have to satisfy the station's audience and be in harmony with the objectives of the broadcast station.

6.0 TUTOR-MARKED ASSIGNMENT

1. Why do you think it is necessary for the director to tamper with language used by the producer of a programme
2. What do you understand by the aroused interest of the station's audience?
3. What do you understand by the term Rushes?

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MODULE 4 RADIO AND TELEVISION PRODUCTION TECHNIQUES

Unit 1	Writing for Television
Unit 2	Writing for Radio
Unit 3	Studio Managers for Radio and Television
Unit 4	Programme Scripts for Radio and Television
Unit 5	Outside Broadcasting
Unit 6	Digital Broadcasting
Unit 7	Media Law

UNIT 1 WRITING FOR TELEVISION

CONTENTS

1.0	Introduction
2.0	Objectives
3.0	Main Content
3.1	Definitions
3.2	Writing News for Television
3.3	Writing TV Documentary
3.4	Writing TV Drama
3.5	Semi and fully Scripted Format
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading

1.0 INTRODUCTION

Television is about visual and sound. So writing for this medium involves the words and pictures. In writing the sound normally accompanies the images that appear on the screen. The writer should as such take note that pictures alone would not make meaning to the audience. When writing, the scriptwriter always indicates if there is need for a close up shot. This will give the identity of the subject in question. Words normally play a complimentary role in pictures whether in documentary, news, and drama or even in interview programmes.

It is a role that all figures above ten (10) must not be written in figures, but in words. The reason is that the announcer does not have enough time in trying to make sure that the accurate figure indicated in the script are announced to the public. For example, it would be difficult to read the following figures smoothly while on air. N2,797,840.15. But when written in words ó Two million, seven hundred and ninety seven

thousand, eight hundred and forty Naira and fifteen Kobo, it would be easier to read and understand.

2.0 OBJECTIVES

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

- É properly explain writing and scripting for television
- É differentiate documentary from news writing
- É write news and drama scripts for television production.

3.0 MAIN CONTENT

3.1 Definition of Writing for Television

Writing for television programmes in blending of pictures with sound to produce a communication experience exhibited on the screen. It uses sound to explain the visuals presented on the screen. It addresses the emotion and the intellect, in a remarkable way (Owuamalam, 2007:238). As a dynamic medium, television uses the movement of images in a particular pattern to give expression to the thought and feeling in an interesting, exciting and appealing manner.

Those who conceive ideas for writing for television should, therefore, bear in mind at the start that what they are going to write must be accompanied with pictures, as words alone would not be sufficient to deliver the message intended for the targeted audience. The pictures must blend with the words to produce precisely what they intend the viewer to see and hear. For the picture and the words used complement each other to realise the objective of the programme. If, for instance, it were announced that a building has collapsed and killed a number of persons in any of the towns in Nigeria viewers would expect to be shown the collapsed building, with commentary by the reporter. They would be frustrated if the station fails show the people of the building or the people affected.

In writing for television, since words go along with pictures, words have to be carefully selected, arranged and presented in such a way that they make an imprint on the minds of the station's audience.

SELF-ASSESSMENT EXERCISE

In writing for television, why must pictures be matches with words?

3.2 Writing News for Television

There are many varieties of newscasts as there are news organisations. Virtually all newscasts contain commercial breaks, sports and weather forecast, which a writer should not forget to include while writing news.

New Hole: Before the writer fills his newscast, he must determine how much time is at his disposal. The total amount of time required covers commercial breaks, sports and weather. This is called the "Skeleton time" or "Killer time" and when this time is subtracted from the total available time, what is left is known as the "News Hole". Even the remaining time is subject to adjustment depending on the length of the commercial breaks.

Tuggle, Carr and Huffman (2001:141) say that time left can also expand and contract depending on amount of time devoted to sport and weather. For this reason, news writers and producers frequently ask sports and weathercasters to donate time.

In writing news, the writer should use simple everyday words, short sentences; however they must be concise and precise to the point. He or she should not use figures for numbers that are more than 10.

The television news writer does not have an easy task. He or she has to produce scripts within a short time and they must not be more than the time allotted to the news.

Let the Pictures Describe

It is very irritating to hear extravagant detail description of news that can clearly be seen by viewers. He or she should identify people and explain action, let the people and action speak for themselves.

Use of Tenses

In most cases the writer should use present tense as it carries an air of immediacy and it sounds simple. Past tense can be used when the action is actually in the past for it also has the air that goes with completed action.

Priority

The inverted pyramid system of News writing accepted by the print media is not suitable for television News casting. This is not to say that the lead story should not be important. If the lead story is not important,

viewers are likely to switch to another station and may not come back to your station.

Flow

Tuggle et al (2001:143) say good writers do group their stories somewhat according to theme and then group the theme in logical order, taking News worthiness into account.

After placing the most important story for the lead, it does not necessarily follow that the second story must be the next important. The writer should have these stories in sequence.

Pacing

The story should not be crammed into the top of the news block then running the less important at the end of the block. This is the most terrible thing a writer would do. And each idea in the news forms a paragraph on its own. All under no circumstances should words be hyphenated on two lines. If a word cannot be written on a line and must be cut or carried over to the other line leave the space blank and write the word in full on the next line. Starting words and carrying or finishing them on another line makes it difficult to read smoothly.

SELF-ASSESSMENT EXERCISE

Why must a writer for television news use economy of words?

3.3 Writing Television Documentary

Writing for television in its entire ramification takes similar format. The steps taken in writing television News generally apply also to documentaries. However, the documentary should not follow these steps slavishly. The documentary techniques should vary according to documentary situations. The writer should not forget to use words sparingly, that is he should use few words over film and most of the description should come mainly from the picture. The writer should also note that overwriting would mar his production.

If certain terms are used that need explanation, the writer should indicate that so that the person doing the voice over film should take note. Writing documentary call for disciplined approach, in some cases the shape, content and scripts are decided in detail in advance. The aim is to sustain interest throughout film lasting anything from about fifteen minute to one hour or more and with careful planning it is possible to

create peaks of interest at set intervals (Yorke, 2000:141).

SELF-ASSESSMENT EXERCISE

In what way is writing documentaries the same with writing television news?

3.4 Writing Drama

Warritay (1986:68) says unlike the documentary, drama programme writing is fiction; it is similar to a novel or a play. Even when the drama is about the historical event, the actors and actresses, and the location are not originals but imitations of them. If however, the actors and locations are the originals, then the programme is a dramatised documentary.

The drama scriptwriter should make sure that one idea flows into another in a scene. And one action leads to another in a sequence. If there is flash back the writer should indicate so that both the director and the actors know their direction. In drama since the crew have almost total control of the production, the scripts are made complete with respect to the audio column. The video column is left for the director to work on according to the shots he wants given to him.

SELF-ASSESSMENT EXERCISE

How does Drama differ from documentary?

3.5 Semi-Scripted and Fully- Scripted Format

In a full scripted format of writing whether for News or drama production on any television production with all the words to be read or spoken by the announcer or the actor, as stated by Owuamalam (2007:240), accompanying visual are complimentary to the sound produced by the actor, and this must be indicated at the appropriate place showing their duration of exposure in the programme such as indicating the place of videotapes recorder (VTR) that is where it should be placed or located. Anything that is to be used in the production has to be indicated for example, where there is supposed to be sound on the tape (SOT) or sound over film (SOF) should be indicated.

In drama, all the words to be spoken by actors and actresses should be provided. Their duty would be to memories the lines and only recite them at the appropriate time during production.

In a semi scripted format the action or the situation is described. The actors and the actresses fill in the gap with their own words. They use their imaginations and provide the dialogue.

SELF-ASSESSMENT EXERCISE

Which format would you prefer, semi-scripted or full scripted, and why?

4.0 CONCLUSION

Since television is an audio-visual medium, the writer for the medium should be able to tell the stories in the language which is accurate, clear, simple, direct, natural, concise and precise and to the point. He should write as he speaks. Sentences should be short.

It is wrong grammar to say, òI see the University is preparing to launch a twenty million Naira appeal fundö.

5.0 SUMMARY

In writing for Television you should where possible, tell the stories in a chronological order. Make one short sentence, one thought. Understand what you write. Do not allow double standard, carelessness or insensitivities get into the broadcast material. The writer should avoid stock phrase, clichés and stupidities; he should also avoid the use of slang and acronyms.

6.0 TUTOR-MARKED ASSIGNMENT

1. What are the requirements of a good Television scripts?
2. Describe fully-scripted and semi-scripted television programmes?
3. Why is a script necessary for production?

7.0 REFERENCES/FURTHER READING

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UNIT 2 WRITING FOR RADIO

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definition of Radio News
 - 3.2 Word Economy
 - 3.3 News Broadcasting
 - 3.4 News Documentary
 - 3.5 Use of Tenses
- 4.0 Conclusion
- 5.0 Summary
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1.0 INTRODUCTION

Radio programmes generally refer to the various organised sounds that are produced to fill in the radio broadcast. Regarded as 'blind medium' radio messages are written and directed toward the ears and not the eyes. Radio writing makes use of imagery to portray the images and the message to the station's audience members who are left to visualise as soon as they hear the programme.

Since writers are concerned with the use of ears in radio production, the writer normally uses words and phrases that help visualise the meaning. 'The language must be concise, cogent and concrete with what people are familiar with (Idebi 2008, P.8).

Radio as a heterogeneous medium, its messages is written in a transient and fast manner. Radio is one of the fastest means of broadcasting News to a heterogeneous community.

2.0 OBJECTIVES

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

- É define radio news, documentary news and other programmes
- É explain why it is necessary for the writer to use words economy in writing for radio
- É demonstrate understanding of the proper tenses used in writing for radio programmes.

3.0 MAIN CONTENT

3.1 Definition of Radio News

News is one of the radio programme formats. News could be defined as an accurate account of a timely event that is of public interest. That is, it is concerned with what people ought to know. News could take any form. It could be regarded as Hard News, News programme or correspondent reports. Any News that is regarded as complete News must be able to take care of the six Ws and H, namely; What, Where, Who, Which, When, Why and How. It must also be accurate, clear, concise, and coherent and simple to be understood by the station's audience. Above all Radio News must be timely and of human interest. It must be relevant and should contain surprises of listeners.

SELF-ASSESSMENT EXERCISE

In your words define Radio Broadcast News.

3.2 Word Economy

In writing for the radio economy of words should be used. That is to say that the writer should not use many words to talk about the event. Few words should be used meaningfully. The choices of these words which paint the mental picture of the reported activity are encouraged. They enable picturisation of the event in the news (Owuamalam, 2007:242). The sentences have to be precise and short to match the breath pattern of the Newscaster. The principal reason is to ensure that the Newscaster does not lose control and flow of the sentence, thereby representing meaning and misleading the audience or listener. The writer should punctuate or punctuation mark appropriately so that the meaning and importance of the story become clear and understandable.

No ambiguous words or phrases should be used. All expression should be crystal clear because the listener would not have the opportunity to stop and think what certain words mean. He would therefore become frustrated. The News is made to sound real and believable by the listener. That is why correspondents do mention their names and from where they are reporting.

SELF-ASSESSMENT EXERCISE

What is meant by 'economy of words' in Radio Programme Broadcasting?

3.3 News Broadcasting

In most cases every radio news story is not longer than 30 seconds; it is very short and direct to the point. The writer should not write more than five sentences long. The writing should contain the bare minimum fact, should be clear, concise and short.

Tuggle, Carr and Huffman (2001:79) say writing short is a challenge. It is tougher than writing long. It takes practice because there is much the writer has to leave out. That tends to increase the burden of deciding what the important details are that must be put in.

Writing a radio story or new, they say, is reminiscent of the old Dragnet saying, "Give me the fact and only the fact". There is, therefore, no time for anything more than that.

Whether news story comes into radio station through microwave trucks, called in over a landline phone, a cell phone or reporters and correspondents go to the spot of the incident or the event, what gets to the audience must be short and delivered in precise terms. Even if sound bites are used, this should not last more than five seconds.

SELF-ASSESSMENT EXERCISE

Why are stories for radio broadcast very short?

3.4 News Documentary

This is a radio news programme that is aimed at exploring the very important issue of life generally. The news deals with social issues that society has to be informed so that members of the given society would wake up from the slumber and take action towards bringing remedy to the problem. For example, if society or community is often being attacked by gangsters or armed robbers a news documentary would be written addressing the issue, thus arousing and sustaining the interest of the affected community. In trying to take a remedial action on the presented anomaly, a vigilante group would be formed within the community to check the menace of the robbery. The news is persuasive news particularly targeted at an audience (Owuamalam, 2007:245), says it is social commentary on an aspect of society. It is subject oriented and deals with actual events. Narration is, therefore, used since content has been thoroughly researched. On the other hand, a commentary differs from documentary in the sense that while a documentary is to arouse human interest and spur people to action, a commentary attempts to provide the station's opinion on a current issue. It may be in support of a

case, it may be out to criticise government action on certain issues and events.

The News Commentary acts as editorial in the print media. And writing it on prejudices or distortion of facts should not be used because the station's audience is meant to be informed about those issues and they would take them seriously, so nothing but facts should be projected.

SELF-ASSESSMENT EXERCISE

What is disparity between documentary and commentary in radio news production?

3.5 Use of Tenses

Every radio news writer must remember the two cardinal points when writing for news. He or she must write in the present or future tenses not forget to write with a sense of urgency or the sense of the event itself and when he chooses to make use of the sound bite, it must be brief and to the point.

Hyde (1971:175) points that since we can report events as they happen, the present tense is our natural tense. In using the present tense, we automatically give the news an air of immediacy and the listener a sense of participation. Using the past tense would alienate the audience from the station because they would assume that the event is stale and is not for their consumption. And that such news does not concern them.

SELF-ASSESSMENT EXERCISE

Why should news be written and reported in the present tense?

4.0 CONCLUSION

In writing for the radio, a writer should exercise caution and be economical with words. That is, he must use few words but should not lose meaning whether he is writing for news or documentary and commentary. In news reporting particularly, he should not forget to use only present tense and future tense if the need arises because present brings about immediacy and gives the audience a sense of participation.

5.0 SUMMARY

Radio programme means various organised sound that are used to fill the airtime in radio broadcast. And since radio is for the ears all

programme make use of imagery to portray images and message to the audience. The stations audience members are fed with words and phrase that would help visualise the meaning. That means that the writer should use appropriate, concise and accurate language devoid of ambiguity.

6.0 TUTOR-MARKED ASSIGNMENT

1. Why should you as a radio scriptwriter direct your message to the ear?
2. What are similarities and dissimilarities between a radio documentary and a commentary?
3. Vividly describe the tense you would use in writing the radio news.

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UNIT 3 STUDIO MANAGERS FOR RADIO AND TELEVISION

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- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definition
 - 3.2 The Director
 - 3.3 The Set Designer
 - 3.4 The Floor Manager
 - 3.5 The Technical Director
- 4.0 Conclusion
- 5.0 Summary
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- 7.0 References/Further Reading

1.0 INTRODUCTION

Broadcast programmes production tends to be a co-operative activity. The success of any programme depends largely upon all those who are involved in the production working closely together. Among them are the producer director, set designer, lighting technician, camera persons, floor manager, actor and stresses, the technical director and sound recordist.

This unit will take a look at a few of them because of the exigencies of the time and space.

2.0 OBJECTIVES

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

- É define studio manager in broadcast studio
- É differentiate the role of the director with pother directors
- É explain the duties of the set designer
- É discuss the role of the floor manager in Television production
- É explain the reasons for having a technical director during production.

3.0 MAIN CONTENT

3.1 Definition

Broadcast, especially television, programme production is teamwork, each person with his task to be accomplished.

The programme producer makes the run through to make sure that everything that is required for production is in place. The floor manager ensures that the equipment and property are put in their proper positions, in the studio. The lighting officer makes sure all the required lights are functioning. The man in charge of sound checks the microphones and their locations. The cameraperson checks his camera to ascertain its functionality. While the vision and sound mixer see that the switchboard and the consoles are in good working position ready for the production. All of these are the studio managers, each in charge of his/her unit to make sure that the production is realised.

SELF-ASSESSMENT EXERCISE

Artists are one of the studio managers during production. Discuss.

3.2 The Director

Every member of a production crew tends to play a special role without which production may not be possible.

According to Warritay (1986:84), a producer is the boss of a production project. His or her main task is to provide task for production, or he may represent the financiers. If a producer works in a Television or a production organisation, he or she may have to play the role of a producer and that of as director.

A director is given the responsibility for the professional execution of a production project. He works with the script prepared by the producer. His responsibility includes rehearsing with the actors and actresses in readiness for the production. He does not stop at that, he also does a rehearsal with the camera crew so that they know their movement before the production. This is to avoid unnecessary mistake that may mar production.

SELF-ASSESSMENT EXERCISE

Why do you think it is not possible for a director to double as an actor?

3.3 The Set Designer

The set designer does not simply walk into the studio and start designing the studio floor. He or she works on the instructions given by either the producer or the director. By this time he or she must have studied the production script and taken into account the availability of funds, he embarks on designing the sets and floor plans accordingly. The design usually shows how the different sets are to be arranged and how they would fit into the particular studio where the programme would be produced. The next thing he or she does is to communicate his ideas to the station carpenters, painters, costume designer, make-up artist, special effect men, props men and the stage hands. These are studio helpers. They may be called upon to assist in any studio assignment. It is the duty of the designer to co-ordinate the activities of the crafts men and women, and to ensure that their work is done and is in good state and ready for production.

SELF-ASSESSMENT EXERCISE

Give a comparative analysis of a set designer and a producer.

3.4 The Floor Manager

The floor manager is in total control of the studio once the director goes in the control room to start the production. Warritay (1986:85) is of the view that the floor manager listens to the director's instruction on intercom connected to any of the cameras. He then relays the director's instructions to the performers by pantomime. Those putting up appearances in the studio for the first time and are relatively new to television production are usually advised or briefed about the pantomime code during rehearsals. There are many codes however the most commonly used ones are a cue of talented artist to start action, and the direction to ask performers or artist to either raise or lower their voices and towards the end warning may be given to performers to round up their speeches because the programme is coming to the end.

Furthermore during production the floor manager ensures that the studio doors are locked and a warning light, usually a red light, which indicates that recording is in progress, must be on. This device is to keep all unwanted persons off. During this time entries and exits from the studio is prohibited in order to avoid disruption and distracting attention of performers, and so that unwanted sounds may not enter the programme.

SELF-ASSESSMENT EXERCISE

Assess the work of a floor manager in a programme production.

3.5 The Technical Director

The Technical director, whose main responsibility is to operate the switch, usually sit beside the programme director in the control room and works according to the instruction of the director. If the director gives instruction to cut from camera to another, for example, to CUT from camera one to camera three, it is the duty of the technical director to press a switch that acts electronically to transfer the input picture on line into the master monitor.

The director usually gives warning to both cameramen and the technical director about an intending instruction before finally giving the order. For instance, the director could say, 'Ready to CUT to camera 1. CUT to 1. Steady on 3. Coming to 3. Take 3'. Such instruction goes until the end of the production.

SELF-ASSESSMENT EXERCISE

Why must the director give prior warning before the final command?

4.0 CONCLUSION

We have taken a deep look at the various persons who perform their duties in the studio to put a broadcast programme together to the satisfaction of the audience members. These persons may be referred to as studio managers. They include among others the directors, set designer, floor managers and the technical directors. They work as a team to come up with a worthwhile programme.

5.0 SUMMARY

For those who have not had the opportunity of watching a broadcast programme being produced will not bother to think of how and why programmes are produced, that is those behind the scene who make it possible for programmes to be produced.

Apart from viewing or listening to the actors and actresses, there are other important people who combine their efforts and technical know-how to put up a programme that is consumed by the station's audience.

6.0 TUTOR-MARKED ASSIGNMENT

1. Why do you think it is a must to have a floor manager during TV production?
2. What are funds meant for in broadcast programme production?
3. Discuss Rehearsals in broadcast programme production.

7.0 REFERENCES/FURTHER READING

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UNIT 4 PROGRAMME SCRIPTS FOR RADIO AND TELEVISION

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- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definition
 - 3.2 Period of Inspiration, Reflection and Enquiry
 - 3.3 Time of Structuring, Actuality and Review
 - 3.4 Qualities of Good Scriptwriter
 - 3.5 Production Script
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

You have secured a piece of land and want to build a house; you have to get the blocks ready before you can embark on real construction work. So also is with radio, television and even film. The script tends to be the block for broadcast production.

It is document, which shows how creative imagination is transformed from thought to a written form. It translates inspired ideas and illusions to reality (Owuamalam 2007:86).

In certain circumstances, some scripts may be uninteresting to read, while others may appear to be complex in structure and composition. Such scripts may hardly appear to the readers. And some because of over simplicity to tend to lose their creative ingredients and may appear offensive to the readers.

The scriptwriter should guide against these factors and come up with a worthwhile script which will have an appeal to the generality of the station's audience.

2.0 OBJECTIVES

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

- É define scripts for Radio and Television
- É explain the stages involved in planning for a script

- É explain the tenets of script writing as to when the structure, review and attend actuality
- É identify qualities of a good script writer
- É distinguish production scripts from other forms of scripts.

3.0 MAIN CONTENT

3.1 Definition of Script

Scripts are guide document in virtually all programme production particularly for the broadcast media. Scripts to spell out all the requirements and indicate what every performer and direct how each performer should relate to the other throughout the programme. It is the scripts that determine the type of programme to be produced.

Some are fully scripted. These type do not permit the performers to add anything to what is placed before them while semi scripted ones do permit performers to add their thought, ideas and views, thus allowing them to contribute their own creativity along the suggested programme approach.

SELF-ASSESSMENT EXERCISE

Why do you think scripts are the necessary ingredients to programme production?

3.2 Period of Inspiration, Reflection and Review

The scriptwriter has to take certain thing into consideration when writing. The script should be written in such a manner that would attract and retain the interest of the readers. He should note the following points:

1. Period of Inspiration

Owuamalam (2007:36) states that the period of inspiration tends to arise from the agitation about a specific issue or subject. Things happen and they may call attention to specific issue, which affect human being. The writer may not resist the urge to share the experience with others who might have been physically present at the time or place of the event. It is the urge to write these experiences down that gives rise to writing a script.

2. Reflection

It is at the time that the idea conceiver reflects on the way he or she would out his or her ideas in a creative manner that would appeal to

readers to the station's audience. It is at this stage that he thinks of the type of medium and language to use in communicating his ideas to the audience. He or she puts the various thought together and avoids using too many words and decides the language to be understood by the people he or her is writing for.

3. Period of Enquiry

The writer takes stock of what has happened in the past whether such or similar ideas have been used in one-way or the other. This stage could be referred to as the research period. The main reason is to see if there has been a vacuum somewhere in the attempt to meet the desires and aspirations of the station's audience. This could make the work different from other ones that had been put by the station for its audience.

If a similar idea had been presented, he or she may improve on it to attract more relationship, viewership or listenership.

SELF-ASSESSMENT EXERCISE

Why is the period of enquiry also referred to as the research period?

3.3 Structuring, Actuality and Review

This is the period of planning. The writer at this stage would have to be the loose knots by putting the sub-themes in such manner that one relates to the other in a sequence, not losing sight of the central theme. If it is a play or dramatic presentation, it is said the work is divided into episodes, acts and scenes. The parts of the programme are tied to the main theme.

After this stage, the writer now comes to the actual writing of the idea into an acceptable script. This is documentation stage. At this point, the writer puts in all he or she knows about the ideas he has been harbouring in his mind. It is also at this stage that the language to be used is decided upon. The language should be that which should be accepted by the reader and consequently by the audience. Having written the scripts, the writer has to take another look at the idea he or she had put down. This stage is called the review stage and he uses it to realign these thought and ideas he feels do not go well together with the main thing. He uses this revision stage to add these things he might have left out. He polishes the thought and ideas to make the script fall in line with the medium of presentation. He restructures the script content of the scripts to meet the desires of the audience for whom the programme is meant.

SELF-ASSESSMENT EXERCISE

Why has it become necessary for the scriptwriter to revise his work repeatedly?

3.4 Qualities of a Good Script Writer

The scriptwriter should appear original in his ideas and should be interesting so as to attract audience attention when finally produced. The script should indicate the scope and limitation so that the producer is in no doubt in planning for the human and material resources that would be employed for the production. The plot and in fact the characterisation should be in such a manner as to be able to direct the producer on the requirements for the production.

If the script is meant to educate, inform or entertain the station's audience, it should do so very well. The script should be devoid of ambiguity. Sub-themes should match with the main theme and show clarity of thought and provide a vivid picture of the main theme to enhance a better appreciation of the actions found in the creative work.

He or she should be able to handle the plot in an interesting and entertaining manner. Owuamalam (2007:91) states that, plots as the scheme of action ought to be logically presented, in order to enable the audience to understand the lesson derivable from the script as presented.

The presentation of characters in a sequential order of relevance tends to help the progression of the work. Both actions should be presented in orderly and interesting manner so as to make it suitable to the station's audience. The language used should be understood both by performers and the audience and the scriptwriter must identify the audience he or she is writing for, that he or she must know their needs and desires because audience tend to appreciate more a production that satisfies their needs and desires. And above all, the script writer should give a general consideration to the audience perspective by drawing out of his or her plot that is relevant to the society that the production is meant to appeal to. He or she not forgets that any production, which assists in bringing about change in societal attitude towards taking remedial action to its advantage, tends to be best appreciated.

SELF-ASSESSMENT EXERCISE

Who are the station audiences that we have been referring to from time to time?

3.5 Production Script

Perhaps it is because scripts are the programme production pearls that they appear to be very important document in broadcast programme production. The production scripts usually contain the production effects to be used during performance. The scripts also determine the type of language to be used by the artistes.

A production script is realised after the production meeting comprising the various heads of units who come together to discuss the programme, its content and other necessary requirements including the budget. It is also at this stage that the master script is produced.

Master Script

This is the document, which gives the detail description of the programme idea and comes up with the storyline. It is here that other types of scripts emerge. They include:

É The Director's Script

The script identifies the roles of the programme director, the technical director and cameramen in case of the television. It is also here that the type of costumes, make-ups, the furniture to be used. It also shows the floor manager and what is required of him or her, and from here he or she comes up with the proper floor design and plan for the production.

É The Technical Script

The script is a technical one so uses technical language. It could first be a sketch and nothing more provided the technical personnel understand it.

É Shooting Scripts

The script is principally concerned with directing and rehearsing on the intended video and audio inputs so that at end a meaningful production is realised.

É The Acting Script

In a situation where lines are provided for the performers the script clearly indicates the lines of dialogue, what each actor or actress is to say in the order the lines are to be delivered.

The script also indicates other acting instructions that would aid performers live the lives of other persons on stage.

SELF-ASSESSMENT EXERCISE

In what ways do you live somebody's life on stage?

4.0 CONCLUSION

From the foregoing it could be noticed that the role of a script in programme production cannot be underrated. To performers and everybody that is involved in programme production the script is the road map just as the map is to geographers. It acts and serves as a walking stick to the blind that is the person involved in the production chain of programmes, especially in broadcasting.

5.0 SUMMARY

A script is drawn up in relation to the nature of the programme to be produced. Fully-scripted programmes do not allow artistes to add their own ideas and thought to what has been placed before them, but in semi-scripted ones, the artistes are at liberty to provide their own creative contributions to be suggested programme approach. All the other scripts emerge from the master scripts. The only thing that differentiates one from the other is the language used in each script.

6.0 TUTOR-MARKED ASSIGNMENT

1. Describe the role of the scriptwriter in the broadcast programme production.
2. Differentiate between the technical script and the director's script.
3. What qualities must a good scriptwriter possess?

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UNIT 5 OUTSIDE BROADCASTING

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
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 - 3.2 Broadcast Channels
 - 3.3 Linking Up with Outside Broadcast
 - 3.4 Types of Outside Broadcast
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1.0 INTRODUCTION

In outside the van housing the equipment for broadcast is properly known as the Outside Broadcast Van (OBV). The producer of the programme must always ensure that the (OB) Van is moved from the station with its full and functional complement to the required location, well ahead of the commencement of the event to be covered (Owuamalam 2007:142).

The van is usually stationed at an appropriate place where there will be no difficulty in gaining access to both the field staff and the main station. The producer usually embarks on visit to the scene if it is a planned programme to survey the area and find a possible place the van for effective coverage of the event. This is also called field plan just like plotting the floor plan in studio production.

2.0 OBJECTIVES

It is hoped that this unit will bring the learner face-to-face with the reality of Outside Broadcasting. He will therefore be able to:

- É identify outside Broadcast channels and types
- É fully explain how to link up the station with the OB Van.
- É demonstrate the work of commentators on site.

3.0 MAIN CONTENT

3.1 Definition of Outside Broadcast

Outside Broadcast as the name implies is programme produces outside the station. The programme deals with the coverage and recording an event in the field as opposed to studio recording for a Broadcast station. Every activity takes place outside conventional studio.

There are many kinds of outside recordings such as (ENG) Electronic News Gathering, (DNG) Digital News Gathering, (EEP) Electronic Field Production and (RFP) Remote Field Production. Any of this can be used to record schedule or unscheduled events for use in the Broadcast station. However each of them is used differently to achieve the same aim. For example, ENG, the reporter uses the camcorder to cover events that can be used for News production in the station.

Whereas the DNG uses satellite up-link facility to relay field news events to the satellite for downloading and use by the station, EFP uses camcorder to record events in the field to be edited and used in the station. On the other hand RFP is said to be a complete studio in the field. It contains virtually all the equipment for all the production.

SELF-ASSESSMENT EXERCISE

Define Outside Broadcasting.

3.2 Broadcast Channel

Radio is just like any other broadcast station. It sends out its signals through a broadcast chain that begins in the studio and often terminates in the Radio transistor of the listeners. Recorded materials are play in the continuity studio. The materials could be on reel-to-reel tape, cassette, compact disc, record or even computers. The signals are therefore sent to the lines room (Magaji, 2000).

These lines room and where the signals from the studio receive the first treatment of filtration at the link-sat. The link-sat is the equipment, which on filtering the signals sends them through microwaves to the transmission station; another link-sat corresponding receiver is to accept the signals from the station. According to Magaji (2000), cited in Idebi (2008:76), at the transmission station, another link-sat corresponding receiver is to accept the signals from the station. The signals received are routed to the transmission hall. The signals are positioned between two link-sats which are transmitted using microwaves through space. The signals from the receiver link-sat are directed into the transmission

hall. The first point is the programme input equipment that once more filters the signals and modulates it for suitable reception in the sets in our homes.

SELF-ASSESSMENT EXERCISE

What do you understand by Radio broadcast Channel?

3.3 Linking Up with Outside Broadcast

Linking up of the commentator to the station from outside depends on the number of lines of the telephone that are available. It also depends on the proximity of the commentary site to the station. There are also other ways by which the linkage can be carried out:

1. **By Cable:** Linking the scene of events to the studio is preferred especially when such event is taking place within the premises of the station but outside the studio. This is a direct link from the studio to scene or from the scene to the studio.
2. **By Microwave Link-Sat:** In this situation signals from the scene of the event are sent to the section using Link-Sat. Here also depends on the proximity of the scene to the broadcasting station. Since the microwave may not be capable microwave may not be capable of covering long distance, but where they can cover the distance no matter where the scene of event is provided it is within the coverage area of the station.
3. **By Telephone Lines:** If the event is taking place where there are no telephone services but in a location serviced by the telephone the microwave equipment could be used from the site of the event to the carrier room of NITEL which could direct the signals through its trunk to the broadcast station.

If the scene of the event is serviced by telephone line, then it does not pose any problem as the outside broadcast equipment output could be directly connected to an already booked line that would get to the studio. Such line is normally cut off from the unwelcome calls until the event is over.

SELF-ASSESSMENT EXERCISE

Describe linking the station from outside broadcast by Microwave Link-Sat?

3.4 Types of Outside Broadcast

Most Outside Broadcast on radio deals with commentaries. These are divided into ceremonial and sport commentaries. However, each functions in its own way depending on the availability of resources and time involved.

They are:

- É **Delayed Broadcast:** Here an event is fully recorded from the beginning to the end and the transmission is done at a later date. This is done especially if the scene of the event cannot be reached at the time the event was unfolding.
- É **Closed Circuit:** This method is used for sports that have no time span for example, table tennis and lawn tennis, basketball and motor racing. The activities are fully covered but edited to be given airtime and transmitted at a later period.
- É **Live Broadcast:** Here reporting is carried out as the event is taking place. Commentaries are made from and on the spot. Live broadcasts are carried out during important football matches and the independent celebration.
- É **Relayed Outside Broadcast:** In this situation the station may hook up to a sister station to relay such event or information to the station for its audience.

Whichever method of Outside Broadcasting embarked upon by a station, time frame becomes an important factor. There are some programmes that last longer than others. For example ceremonial events such as independent celebration may last up to three hours while sports may take a maximum of two and a half hours for a football match that may go extra time and penalty kicks to produce a winner.

SELF-ASSESSMENT EXERCISE

What do you understand by delayed Outside Broadcasting?

3.5 Commentators on Site

In Nigeria, commentators for local stations are selected based on the language or languages of communication. This is the case because the proceedings are usually translated from English to the local languages for those who do not understand English but the station has to meet its obligation to them, of informing, educating and entertaining them.

The commentary position is determined as soon as the crew arrive the venue of the event, where there has been non-before.

However in standard stadia, standard cubicles are already in place. Here the commentators advise engineers on the number of cables or microphones to be used and how they should be located.

The next thing is the team looks out for possible escape routes in the event of unexpected and circumstantial happenings.

The announcer usually introduces the commentators equip themselves with portable and small radio sets to monitor their output on air. This is very important and it enables them to correct any anomaly on the commentary. The Commentators relief one another from time to time so that none of them would be over worked.

The commentators sign off usually at the end of the event.

SELF-ASSESSMENT EXERCISE

Why do you think commentators should look out for escape route while covering events outside the station?

4.0 CONCLUSION

Outside Broadcasting requires efficient planning with efficient personnel to handle the assignment, because it involves the use of person and equipment. Both the people and the equipment should be in good condition, the people should be competent in handling the production equipments if the desired result is to be achieved. At the scene of the event cables must be laid in such a way that disruption and damages are avoided.

5.0 SUMMARY

Outside Broadcasting takes place solely outside the studio. The event is recorded in the field and only used by the broadcast station.

For effective coverage of outside event, many people are involved and in fact machinery and funds are also involved. So the station determines the time it would take to embark on such an event in conjunction with the financial resources available.

6.0 TUTOR-MARKED ASSIGNMENT

1. What are the most important forms of Outside Broadcasting in television?
2. Fully discuss the qualities of radio commentators on the field.
3. By what means would you link up with the station if you are on outside broadcasting assignment?

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UNIT 6 DIGITAL BROADCASTING

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- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Definitions and Advantages of Digital Broadcasting
 - 3.2 Digital and Online Radio
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 - 3.4 Digital Broadcasting and Development in Nigeria
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1.0 INTRODUCTION

The focus of previous discussions, so far, has been on the analogue broadcasting in both the radio and television categories. The world is dynamic and nowhere is the dynamism more manifest than in digital broadcasting. Nigeria began the journey to the world of digital broadcasting in April of 2016 in the city of Jos when it launched the introductory phase of the government's digital transmission project. This is in accordance with the trend internationally. This unit deals with Digital Broadcasting and how it is going to affect development in Nigeria.

2.0 OBJECTIVES

At the end of this unit, students should be able to:

- define digital broadcasting
- explain its advantages over analogue broadcasting.
- categorise digital broadcasting into radio and television and explain what each means
- explain the relevance of digital broadcasting to the development of Nigeria.

3.0 MAIN CONTENT

3.1 Definitions and Advantages of Digital Broadcasting

Digital broadcasting, which unfortunately is one of the topics not taught often in classes (Orji, 2014: xviii) is the method of using computer

technology to transmit digital signals for broadcasting purposes using radio frequency bands. This simply means that sound or picture is converted to digital data instead of the waveforms of the analogue system. Unlike the analogue system, which is noted for its deliberate variations in signal voltage and radio frequencies, the digitisation process involves the conversion of text, images and sounds to binary codes which computer systems or some other devices convert back to audio and visual stimulus that can be perceived. The data emerge as compressed, which makes information easier to be stored, accessed, transmitted or processed (Pierson & Bauwens, 2015). According to a statement credited to the office of the Nigerian Minister of Information, Lai Mohammed, in 2016 the switchover to the Digital Terrestrial Television or DTT was a necessity for Nigeria as a signatory to the International Broadcast Union Agreement signed in 2006 in Geneva. This agreement had mandated its members to switch over to the digital system with the main purpose of improving broadcast quality.

Advantages of Digital Broadcasting

The advantages of digital broadcasting can be seen from the perspective of the broadcaster (or operator), user and government. Digital broadcasting provides fresh and immense opportunities to offer new services which were never possible with the analogue system, leading to new streams of income. The advantage offered by digital compression provides for more effective bandwidth usage thereby allowing more room for the provision of services at higher quality than before. öMore roomö means more channels and with the increasing speciality, each channel is supposed to broadcast an aspect of life that improves on the socio-economic development of the subscribers. As more broadcasters embrace digital broadcasting, offer new services and make more money, manufacturers also benefit immensely from increased receiver sale, thereby providing more jobs both at the upstream and upstream sub sectors.

With digital broadcasting, radio and television will never be the same again, most especially for subscribers. In the case of television, viewers have a wide choice for television programs while listeners have more radio stations to listen to. The digital system makes possible the high definition television or HDTV with its clean, crisp images that are hardly different from the type people see in cinema houses. Digital television features automatic user interface so that those watching basic broadcast can preview other channels without having to surf channels. This is similar to what obtains in cable and satellite system. The digital tuners function as anti-distortion control, thereby enabling an ideal image view.

Besides this, subscribers to digital television can enjoy ancillary services such as electronic program guide (EPG). The channel with EPG facility displays current and upcoming programs, thereby making wider the choices people have for programs. This is similar to what one sees on DSTV or GoTV in Nigeria. The interactivity is taken to another level with the Hybrid Broadcast Broadband Television (or HbbTV). This facility can show television content from a number of digital sources including the traditional analogue channel, internet and from other connected devices. By harmonising the broadcast, IPTV, and broadband content to the end consumer or subscriber through connected through a smart TV, entertainment is taken to a whole new level. What is more, subscribers have multiple reception modes which can be hand held, portable and movable unlike the analogue that is fixed.

With digital broadcasting, regulation and control becomes easier than in the case of analogue. The digital broadcasting system can be configured in such a manner that makes easier regulation by government. It is believed that in Nigeria there are several television and radio stations which the government finds difficult to monitor. For instance, the radio station used by the Indigenous People of Biafra (IPOB) in 2016 could not be traced until after a long time, a situation that put the security of the nation in serious jeopardy. With the digital system, one is able to monitor the frequency, the equipment performance, predict the number of listeners and viewers at no extra cost.

3.2 Digital and Online Radio

Digital radio is a major step ahead of the Frequency Modulation and Amplitude Modulation system, especially in sound quality. In digital radio, sound is converted to digital signals by computer for transmission to digital radio receivers which decode them as sound (Hoeg & Lauterbach (2003). The output is something similar to the quality you get when playing a compact disc. Unlike the AM/FM radio sounds which are characterised by interference when signals hit valleys, hills, buildings, walls and the like, the digital system has a reliable technology that filters transmissions at the end of which a high quality sound is produced. When tuning your typical analogue radio, AM or FM, you experience some crusty noise as you approach the frequency. The noise disappears when the dial hits the exact frequency where signal is strongest. In the digital system this noise is completely eliminated. It is either signal is available or not as the dial automatically locks on to the frequency. In a digital system, there is a menu list featuring all available stations from where you make your choice.

Digital radio also has some sight features. If, for instance, you are listening to a digital radio on an LCD screen, you can view the line-up

of programmes and receive information and data on what speech or music that is currently playing. You can also get adverts, news feeds, contacts, images and so forth. The digital radio technology also features the on-board storage system which allows you to rewind, pause and re-listen or review what was heard previously. Digital radio is a new technology. One needs therefore needs a different radio receiver to be able to listen to it.

The foregoing features of digital radio indicate that it can be heard on the Internet. Online radio also called e-radio, internet radio or streaming radio is one arm of webcasting, the other being video. Internet radio, which became popular in 1993, is accessible from anywhere in the world, thereby advantageous over the wireless stuff whose signal cannot travel more than 100 kilometers, except it is transmitted via satellite. Unlike the typical digital audio system, you can listen to online radio on your phone, monitor or screen, IPAD, etc so long as they have the computer system and the Internet to do so. Online radio streams signals into sounds using the MP3, MP4, Windows Media Audio (WMA), RealAudio and a few other technologies available for that purpose. Online radio is not popular yet in Nigeria unlike such countries as Australia, Sweden and others in the advanced world.

With regard to licensing, Internet or online radio is not yet as popular with the authorities as to warrant being licensed like the traditional FM/AM/SW radio. However, it is being canvassed that since Internet radio also airs commercials, it is necessary that the owner obtains a license to operate. Another issue is how government will be able to regulate the sheer number of online radio stations that are expected to be floated in the years ahead. Some observers say that internet radio could be as many as two million with over one hundred thousand or more operating in the United States alone!

3.3 Digital and Online Television

The analog television system deploys variable signal continuously but digital broadcast converts signals into a stream of binary on/off bits sequences of 0s and 1s which is in consonance with the same way that computers store information in data files. Each bit represents a fraction of the whole. The receiving set converts these digits of 0s and 1s back to picture and sound which are exactly identical to the original material that was converted in the first instance. So far as the signal transmitted can be captured by the receiver, it remains strong as ever, with no degradation or ghosting noticed. Digital television transmission occupies far less bandwidth than analog, which enables stations broadcast up to four channels compared to one in the analogue system. This is a reason it is referred to as a *multicasting* system compared to *broadcasting*

parlance of the analogue technology. Some digital television signals are received as high definition television (HDTV) with up to 1080 pixel (image) quality compared to the 300 pixels in the analogue system. The receiver must also have very high resolution to be able to capture the HDTV signal.

Digital television has a superior image quality compared to the analogue system; features smaller bandwidth for a particular image quality; compatible with computer as its digital signals are converted to data; is interactive; does not fade in reception quality and comes up as advanced audio quality.

When a digital television signal is streamed over the internet, it is called online television. In many cases signals are transmitted live and can be played back. For the subscriber to enjoy internet television, he or she must be connected via Wi-fi, mobile data or Ethernet and have a web browser running on some computer domiciled in a smart phone, tablet, smart TV, laptop computer or personal computer. As long as these devices are connected to the internet, digital television can be received. Some popular names do exist in the online digital television streaming including Apple TV, Boxee, google TV and Amazon Fire. Some Nigerian television station videos appear as digital television though they are not. They include Channels Television and TVC television. Digital television online is expected to improve in Nigeria in the next ten years.

3.4 Digital Broadcasting and Development in Nigeria

Digital broadcasting is germane to the development of Nigeria. It is significant in the sense that it captures the interests of most or all stakeholders in the broadcasting subsector ó multilateral agencies, government/regulators, journalists, subscribers, producers, content providers and so forth. In the case of government and regulators, the revenue base will be expanded as digital broadcasting makes available for use huge spectrum space which can be auctioned or sold to those who are interested. Besides this, digital technology is such that government, through its regulator, is able to monitor and control it via the policies for that purpose. The Nigerian Broadcasting Commission (NBC) has experienced massive shortfall in its revenue stream because the mainly analogue stations are not able to generate funds enough to fulfil the financial responsibility toward the commission. This is going to change with the advent of digital broadcasting.

For the subscribers, the future is very bright. There is better programming in digital broadcasting as there are more programmes and channels to choose from. The sound is very clear while the pictures are

crisp. Besides cable television subscription, most listeners and viewers currently pay nothing for subscription as income is limited to only broadcast commercials. Reasons adduced by viewers are that the quality of broadcast from the stations is usually poor while content is not convincing. The situation is poised to change as the quality of broadcast in the digital system is very high and the multiplicity of channels is expected to elicit variety in programming. This means there will be more work for broadcasters, journalists, producers, advertising practitioners, directors, cameramen, actors and actresses and so forth.

Broadcasters are particularly blessed because unlike the analogue system which carries only one channel on a frequency, one could have up to four channels in frequency in digital broadcasting. What is more, digital broadcasting equipment are as moderately built and do not occupy much space as those of analogue. The bulky equipment of the analogue broadcasting is notorious for occupying large space. Furthermore, the moderateness of the digital broadcasting is made manifest in the lower number of personnel required to handle equipment. This means reduced overheads of broadcasters and media owners as well as fewer overheads.

However, there are issues with digital broadcasting in Nigeria. First is that it is obvious that the deadline set by the United Nations for full digitalisation could not be met by Nigeria. The International Telecommunications Union (ITU), during a radio communications conference in 2006, had set 2015 migration to digital deadline for UHF channels, and 2020 for all UHF. Nigeria had only succeeded in doing only a pilot study in 2016 while facts are limited as proof that the 2020 deadline will be met.

Another challenge faced in the development of the digital broadcasting sector is in the area of technical competence. The switch over from analogue to digital involves a lot of technical expertise which is still in short supply as of 2017. Experts have argued that even if Nigerians achieve competence in equipment handling, maintenance and repair could be a serious issue, bearing in mind that most or all of the equipment are not manufactured locally. This is in addition to the long running problem of poor power supply and lack of will on the part of the government to improve on the electric power situation.

4.0 CONCLUSION

Observers argue that government could get serious and resolve the foregoing issues. For instance, the argument exists that government could leverage on the expected rise in the demand for digital broadcasting equipment and ask manufacturers to set up factories to

locally produce the equipment for the stations that will be set up. If government could achieve this that would obviously go far in resolving the issues.

5.0 SUMMARY

This unit dealt with digital broadcasting. It defined what digital broadcasting is about and expanded discussion to the two aspects of radio and television. A progress report on Nigeria's attempt at the digitalisation of its broadcasting operations and its implication on the nation's development were explained as it was clear that the nation would need to put in more efforts if any meaningful impact was going to be made in this regard.

6.0 TUTOR-MARKED ASSIGNMENT

1. Define digital broadcasting and explain how it works.
2. List out the differences that exist between digital and analogue broadcasting.
3. Explain the benefits to Nigeria if it succeeds in its attempt at the digitalisation of broadcasting.

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UNIT 7 MEDIA LAW

CONTENTS

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- 2.0 Objectives
- 3.0 Main Content
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 - 3.2 Press Freedom
 - 3.3 Official Secrets Act
 - 3.4 Law of Defamation
 - 3.5 Law of Sedition
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1.0 INTRODUCTION

Laws are meant to guide human behaviour. And any organisation cannot operate successfully with Laws guiding such an organisation.

Any discussion on media operation will not be complete without taking a look at the aspect of Law influencing the practice of journalism in Nigeria and elsewhere in the world.

Practitioners of Journalism just like any other professionals such as doctors and lawyers do not operate without laws governing or guiding their conduct. Journalists as the watch dog of the society operate in an organised social system that is guarded by rules and regulation as watchdog they ought to know the limitations, constraints or challenges facing them in the pursuit of their calling (Nwodu 2006:157).

2.0 OBJECTIVES

This unity is an attempt to provide with an in depth insight into the law guiding the practice of journalism in Nigeria.

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

- É demonstrate knowledge of media laws and freedom of the press
- É differentiate between the Official Secrets Act and other forms of media law.
- É explain defamation and the Law of Sedition in broadcast journalism.

3.0 MAIN CONTENT

3.1 Definition of Media Law

From time immemorial man learnt that, law in whatever form is necessary for attainment of order, peaceful coexistence and general progress in the society. It is quite difficult to think of any society that functions without laws. Sambe and Ikoni (2004:8) state that the functions of Law are:

1. To ensure and maintain order and tranquility in the society.
2. To achieve justice and fairness in the society.
3. To protect the right and interest of the weak and oppressed on the society.
4. To protect the integrity and the personality of an individual.
5. To preserve the fundamental values of the society.

What then is Media Law? Media Law may be defined as the rules and regulations that guide the operation of the media of communication either through public or private channels and the punishment that goes along with the person or group or persons that violate the law.

Sambe and Ikoni further posit that it is the law that establishes or allows for the establishment of media houses that act as the guideline for their operation, the limitation within which they are to operate and the sanction that will be placed against anybody that transgresses its provisions.

In a nutshell, it is the rules which govern the professional conduct of all those that are involved in media practice.

SELF-ASSESSMENT EXERCISE

What is Media Law?

3.2 Press Freedom

Freedom of the press has been a very controversial issue in the practice of Media and the law because Press Freedom deals with the freedom of individual in the society. Because of its importance to Media practitioners and government it is enshrined in the constitution of almost every nation including human right-based organisation charter.

The American First Amendment Act of 1970 declares that "Congress shall make no law abridging the freedom of speech, or the press; or the right of people peacefully to assemble, and petition government for a

redress of guidance. Likewise, the Constitution of Nigeria 1999, Section 39 (1) states that "Every person shall be entitled to freedom of expression including freedom to hold opinion and to receive and impart ideas and information without interferences".

Article 19 of the Universal Declaration of Human Rights 1948 states that "Everyone has the right to freedom of opinion and expression, this right includes freedom to hold opinion without interference and to seek, receive and impart information and ideas through any Media, regardless of frontiers". All these declarations are saying the same thing that both the press and the individual have freedom of expression. To seek, receive and impart information can only be done in a social climate where there is unrestricted freedom. Information is important to the restriction of its flow will amount to denial of human right to freedom of expression. Gathering and disseminating information is a right so no authority should hinder the press from performing its cardinal function.

Ndolo, (2006:221), cited in Nwodu, (2006:160), is of a similar opinion when he states that "a press free from government control and the relationship of such a press to the form and stability of government and to economic growth and quality of life"

SELF-ASSESSMENT EXERCISE

What do you understand by Press freedom?

3.3 Official Secrets Act

In spite of declarations of several bodies on freedom of the press and the individual, absolute freedom of expression does not exist in any part of the world.

Nwodu (2006:163) notes that even where the press seems to enjoy reasonable degree of freedom, such freedom always goes with some limitation. And one of the ways to hinder the free and unrestricted information flow is the Official Secrets Act.

Governments usually enact the Secrets Act to check against publications of what may be termed confidential information or document thereby threatening the security of the nation.

Ewelukwa (2004:242) says the Official Secrets Act are legislations made by the government to prevent people who have custody of secret or official documents, such as policy decisions, contacts and actions of government from recklessly divulging them to the public.

The Official Secrets Act has been brought about for the reason that people should misuse or abuse the act of freedom of expression.

Elias (1969:42) declares that a document is clarified if it is clearly marked out as a document that is not to be disclosed to the public and of which the disclosure to the public would endanger the security of the nation. It is as a result of this 'clarified document' that gave rise to the motion of official secret act.

Nwodu (2004:164) states that the essence of the Act is to:

- É Restrain mischievous public servant from leaking government confidential information.
- É To check the excesses of zealous journalists who may out of desperation publish top government secrets information that may threaten the stability of state.
- É To safeguard the security of the state by checking access to and publication to secret information likely to cause chaos, anarchy and mass action against a government.

SELF-ASSESSMENT EXERCISE

What do you think is the main reason for enacting Official Secret Act by a government?

3.4 Law of Defamation

The law recognises in every man they might to have the estimation in which he stands in the opinion of others unaffected by false or defamatory statement and imputations. Defamatory statement may be made in several ways. Sambe and Ikoni (2004:47) state that defamation is any statement that tends to lower the plaintiff in the estimation of right-thinking members of the society generally or cause them to shun or avoid him or discredit him in his office, trade or profession or injure his financial credit. Deformation can also be said to be and intentional false communication either published or publicly spoken, that injures another reputation or good name.

In the case of *McGowan v. Prentice* L.A. APP 341 502 & 55,57.US, cited in Sambe and Ikoni (2004:48), it was decided against others that defamation is that which tends to injure reputation, to diminish the esteem, respect, good will or confidence in which the plaintiff is held or to excite adverse, derogatory or unpleasant feeling or opinions against him. From what we have seen so far one can bear witness that a communication tends to be defamatory if it does some harm to the reputation of another as to lower him in the estimation of the community

or stop third person from associating or dealing with him or her. A statement can be clarified as defamatory if it tends to:

- É Expose him or her to hatred, ridicule or contempt.
- É Caused him or her to be shunned or avoided.
- É Lower him or her in the estimation or right-thinking members of the society generally.
- É Disparage him or her in his or her office, profession or trade.

A statement can be said to be defamatory if it damages the reputation of the person in the eye of the right-thinking members of the society generally. This is the case because reputation tends to be what society holds of him or her not what he thinks of himself.

SELF-ASSESSMENT EXERCISE

When would you say a person has been defamed?

3.5 Law of Sedition

We have seen that defamation is communication that tends to poison public minds against an individual. Sedition, on the other hand, is communication that poisons public minds against any government.

Nwodu (2006:170) says sedition is a communication that tends to defame any government in power and by extension incites members of the public to embark on action against the government. A seditious publication, therefore, has the potential of inciting the masses against the government. There is no government in the world that tolerates mass action against it. Such actions are usually viewed as treasonable offence against the state and as such government normally takes drastic steps or action against those responsible for such publication including those who aid in the circulation of such material.

In some cases news media or Media houses are closed down because public uprising over their news content. In such circumstances a Nigerian government makes use of Criminal Code Act Cap 77 of 1990 which empowers both the Federal and State government to not only confiscate any publication likely to bring government to ridicule and public contempt, but to also close down such media house. The material could be about to be published; it can be confiscated if viewed to be seditious.

SELF-ASSESSMENT EXERCISE

Advances reasons why government does not tolerate sedition publication.

4.0 CONCLUSION

In this unit we have taken a look at some not all Media Laws and we have seen or observed that Media practitioners do not operate in a climate of legal function. And there is no organisation that functions without Laws guiding its operation. We have also seen that in order not to abuse freedom of the press; certain laws have been put in place to check the excesses of journalists.

5.0 SUMMARY

Organisations the world over have seen the need for people to seek information and ideas and be informed as well without hindrances by any government. However in order to check abuses and bring disrepute against government certain Laws and Acts have been enacted such as the Official Secret Act and the Criminal Code Act. These Acts have empowered government to act in a way deemed fit by confiscating or closing down the Media houses that have gone out of their way publish information that is injured to government.

6.0 TUTOR-MARKED ASSIGNMENT

1. Vividly give a definition of Media Laws.
2. Discuss the First Amendment of the USA and what it stands for.
3. What do you understand by the Law of Sedition?

7.0 REFERENCES/FURTHER READING

- Ewelukwa, B.N (2004). Introduction to Nigerian Press Law. Onitsha: Maranatha Press.
- Nwodu, L.C. (2006). Journalism Practice: News, Aesthetics, Ethics and Law. Enugu: Rhyce Kerev Publishers.
- Sambe, J.A. and Ikoni, U.D. (2004). Mass Media Law and Ethics in Nigeria. Ibadan: Caltop Publications Nigeria Ltd.

APPENDIX: LIST OF BROADCAST STATIONS IN NIGERIA

RADIO STATIONS

FEDERAL RADIO CORPORATION OF NIGERIA

No.	Radio Network	Location
1	Radio Nigeria, Lagos	Ikoyi, Lagos
2	FRCN Network	Garki, Abuja.
3	Radio Nigeria, Abuja National Station	Gwagwalada, Abuja
4	Radio Nigeria, Ibadan	Oba Adebimpe Road, Ibadan, Oyo State
5	FRCN Training Institution	GRA, Ikeja, Lagos
6	Radio Nigeria, Kaduna	Yakubu Gowon Way, Kaduna
7	Radio Nigeria, Enugu	7 Onitsha Road, Enugu

FEDERAL GOVERNMENT-OWNED FM STATIONS IN NIGERIA

No.	Radio Station	Band
1	Jewel FM, Gombe	103.5 MHz
2	Harvest FM, Makurdi	103.5 MHz
3	Progress FM, Ado Ekiti	100.5 MHz
4	Gift FM, Jalingo	104.5 MHz
5	Creek FM, Yenagoa	101.5MHz
6	Peace FM, Maiduguri	102.5 MHz
7	Bronze FM, Benin	101.5 MHz
8	Globe FM, Bauchi	98.5MHz
9	Charity FM, Asaba	104.4 MHz
10	Paradise FM, Calabar	99.5 MHz
11	Supreme FM, Kaduna	96.1 MHz
12	Pyramid FM, Kano	103.5 MHz
13	Highland FM	101.5 MHz
14	Equity FM, Birnin Kebbi	103.5 MHz
15	Horizon FM, Dutse	100.5 MHz
16	Heartland FM, Owerri	100.5 MHz
17	Premier FM, Ibadan	93.5 MHz
18	Coal City FM, Enugu	92.85 MHz
19	Treasure FM, Port-Harcourt	98.5 MHz
20	Companion FM, Katsina	104.5 MHz
21	Lighthouse FM, Adamawa	101.5 MHz
22	Paramount FM, Abeokuta	94.5 MHz
23	Positive FM, Akure	102.5 MHz
24	Solid FM, Lafia	102.5 MHz
25	Sunshine FM Potiskum	104.5 MHz
26	Gold FM, Ilesha	95.5 MHz

27	Pride FM, Gusau	102.5 MHz
28	Purity FM, Awka	102.5MHz
29	Kapital FM, Abuja	FM 92.9 MHz
30	Pacesetter FM, Abia	103.5 MHz
31	Power FM, Minna	100.5 MHz
32	Atlantic FM, Uyo	104.5 MHz
33	Royal FM, Sokoto	101.5 MHz
34	Unity FM, Abakaliki	101.5 MHz
35	Harmony FM, Ilorin	103.5 MHz

LIST OF STATE-OWNED RADIO STATIONS IN NIGERIA

No.	RADIO STATION	Band
1	Lagos State Broadcasting Corporation (Radio Lagos)	89.75 MHz; : 107.5 MHz
2	Cross River State Broadcasting Corporation	89.926 MHz
3	Delta State Broadcasting Service (Warri) Melody FM	88.6 MHz FM
4	Enugu State Broadcasting Service	96.1 MHz
5	Bauchi Radio Corporation	990, 846 KHz, 94.47 MHz
6	Bayelsa State Broadcasting Corporation	97.1 MHz
7	Borno State Radio	-
8	Broadcasting Service of Ekiti State	91.5 MHz FM
9	Delta State Broadcasting Service (Asaba) Voice of Delta	97.92 MHz
10	Radio Benue	918 KHz AM, 95.0 MHz FM
11	Edo State Broadcasting Service	95.75 MHz
12	Gombe Media Corporation	1404 KHz AM, 91.9 MHz
13	Akwa Ibom Broadcasting Corporation	90.5 MHz
14	Ebonyi Broadcasting Service (EBBS)	98.10 MHz
15	Kaduna State Media Services	639 KHz, 90.8 MHz
16	Imo Broadcasting Corporation (IBC)	AM- 721 KHz, FM- 94.4 MHz
17	Jigawa State Radio	1026 KHz MW
18	Katsina State Radio Service	9772 KHz
19	Kano State Radio Corporation	549 KHz, 729 KHz- AM
20	Radio Kwara	612 KHz 490 Metre Band,

		99.00 MHz
21	Kebbi Broadcasting Corporation (Radio)	945.801 MHz
22	Broadcast Corporation of Oyo State (BCOS)	795 MHz-AM 98.5 MHz- FM
23	Niger Media Broadcasting Corporation	75.6 KHz
24	Nasarawa Broadcasting Service	97.1 MHz
25	Broadcasting Corporation of Abia State	88.1 MHz
26	Crystal FM Minna	91.2 MHz FM
27	Ogun State Broadcasting Corporation	OGBC 1603 MHz MW, OGBC II 90.5 MHz FM
28	Plateau Radio Corporation	313 MHz in 228 metre Band, 88,636-FM
29	Osun State Broadcasting Corporation	104.5 MHz, 89.5 MHz
30	Solid FM	102.5 MHz
31	Taraba State Broadcasting Service (TSBS) AM & FM	1260 KHz in MWB and, 90.65 MHz FM
32	Rivers State Broadcasting Corporation	-
33	Kogi Broadcasting Corporation	94 MHz
34	Sokoto State Media Corporation, Rima Radio	540 KHz
35	Yobe Broadcasting Corporation	801 KHz
36	Aso FM	93.5 MHz
37	Adamawa Broadcasting Corporation	95.77 MHz-FM
38	Anambra Broadcasting Service (Radio)	88.5 MHz FM 10.60 KHz AM
39	Broadcasting Corporation of Abia State	88.1 MHz

LIST OF PRIVATE RADIO STATIONS NIGERIA

No.	RADIO STATION	Location	Band
1	Hot FM	Abuja	98.3 MHz
2	Steam Broadcasting (Cool FM)	Victoria Island, Lagos	96.9 MHz FM
3	STEAM Broadcasting (Cool FM)	Abuja	96.9 MHz FM
4	Independent Radio	Benin City	92.3 MHz
5	Jeremi Radio	Warri, Delta State	-
6	Silverbird Communications Limited	Garki, Abuja	-
7	Nagarta Radio	Mararaban Jos,	-

		Kaduna	
8	Silverbird Communications Limited	Port Harcourt	93.7 FM
9	Ray Power I and II FM	Lagos	100.5 MHz FM
10	Star FM (Murhi International)	Lagos	101.5
11	Love (Former Crowther) FM	Abuja	104.5 MHz
12	Ceuna Communications (Cosmo FM)	Enugu State	105.5 MHz
13	Silverbird Communications Limited	Yaba, Lagos	93.7 FM
14	Vision FM	Abuja	92.1 MHz
15	Steam Broadcasting (Wazobia FM)	Port Harcourt	95.9 MHz
16	Steam Broadcasting (Cool FM)	Port Harcourt	-
17	Grace FM	Lokoja	-
18	Freedom Radio	Kano	99.5 MHz
19	Globe Broadcasting (Wazobia FM)	Victoria Island Annex, Lagos	96.9 MHz FM
20	Minaj Systems Radio	Obosi, Anambra State	89.4 MHz
21	Zuma FM	Abuja	88.5 MHz
22	Okin FM	Kwara State	105.7 MHz
23	Brilla FM (Sports)	Victoria Island, Lagos	88.9 MHz FM
24	Kiss FM	Abuja.	99.9 MHz

CAMPUS RADIO STATIONS IN NIGERIA

S/N	Station	Band	S/N	Station	Band
1	UNIUYO FM (University of Uyo),	100.7	18	Nasarawa State University FM,	101.1
2	Heritage FM (Heritage Polytechnic)	104.9	19	Search FM, Minna (Federal University of Technology, Minna),	92.3
3	Madonna Radio (Madonna University) FM	93.3	20	Hope FM (Babcock University Radio station,	89.1
4	Unizik (Nnamdi Azikiwe University) FM	94.1	21	Hebron FM (Covenant University Radio Station, Ota)	95.9

5	Tansian Radio (Tansian University) FM	107.1	22	Great FM, Obafemi Awolowo University, (OAU Ile-Ife),	94.5
6	BSU FM (Benue State University),	89.9	23	Lead City (University) FM,	89.1
7	Okada Wonderland FM, (Igbinedion University Radio),	90.5	24	Diamond FM, University of Ibadan,	101.1
8	Uniben, FM,	100.1	25	ICEFMUJ (University of Jos)	96.1
9	Hillside FM (Auchi Polytechnic Radio),	94.1	26	Unique FM (University of Port Harcourt),	88.5
10	Caritas University Radio,	98.7	27	Samaru FM (Ahmadu Bello University, Zaria),	101.1
11	GOUNI Radio (Geoffrey Okoye University),	106.9	28	Click FM (Ibrahim Babangida University, Lapai),	89.9
12	Lion FM, (University of Nigeria),	91.1	29	Ultimate FM (College of Education, Minna),	103.9
13	BUK FM Kano (Bayero University)	98.9	30	Varsity FM Radio (Adekunle Ajasin University)	107.8
14	Unilorin FM (University of Ilorin),	89.3	31	ESUT Radio (Enugu State University of Technology)	106.5
15	LASU Radio (Lagos State University,	95.7	32	Rhema FM, (Rhema University, Aba)	93.3
16	NOUNFM (National Open University of Nigeria)	105.9	33	DELSU FM Radio (Delta State University, Abraka),	103.7
17	Unilag FM (University of Lagos),	103.1	34	KASU Radio (Kaduna State University, Kaduna)	98.5

TELEVISION STATIONS

S/N	NAMES OF NIGERIAN TELEVISION AUTHORITY (NTA) TELEVISION STATIONS (HEADQUARTERS IS IN ABUJA, NIGERIA)				
1	NTA OKITIPUPA	34	NTA ABA	67	NTA JOS
2	NTA OSOGBO	35	NTA ABAKALIKI	68	NTA KADUNA
3	NTA OVERRI	36	NTA ABEOKUTA	69	NTA KANO
4	NTA OYO	37	NTA ABUJA	70	NTA KATSINA
5	NTA PORT HARCOURT	38	NTA PLUS	71	NTA KEBBI STATE
6	NTA SAKI	39	NTA ADO-EKITI	72	NTA CHANNEL 5
7	NTA SAPELE	40	NTA AKURE	73	NTA LAGOS
8	NTA SOKOTO	41	NTA ASABA	74	NTA MAIDUGURI
9	NTA UMUAHIA	-	NTA AUCHI	75	NTA MAKURDI
10	NTA UYO	43	NTA AWKA	76	NTA OGBOMOSHO
11	NTA WARRI	44	NTA BAUCHI	77	NTA CHANNEL 6, ABA
12	NTA OKITIPUPA	45	NTA BENIN	78	NTA ABAKALIKI
13	NTA OSOGBO	46	CALABAR	79	NTA ABEOKUTA
14	NTA OVERRI	47	NTA DAMATURU	80	NTA ABUJA
15	NTA OYO	48	NTA DUTSE	81	NTA PLUS
16	NTA PORT HARCOURT	49	NTA ENUGU	82	NTA ADO-EKITI
17	NTA SAKI	50	NTA GOMBE	83	NTA AKURE
18	NTA SAPELE	51	NTA GUSAU	84	NTA ASABA
19	NTA SOKOTO	52	NTA IBADAN	85	NTA AUCHI
20	NTA UMUAHIA	53	NTA IJEBU-ODE	86	NTA AWKA
21	NTA UYO	54	NTA IKARE	87	NTA BAUCHI
22	NTA WARRI	55	NTA ILE-IFE	88	NTA BENIN
23	NTA OKITIPUPA	56	NTA IRUEKPE	89	NTA JOS
24	NTA OSOGBO	57	NTA JALINGO	90	NTA KADUNA
25	NTA	58	NTA	91	NTA KANO

	OWERRI		P/HARCOURT		
26	NTA OYO	59	NTA SAKI	92	NTA KATSINA
27	NTA OWERRI	60	NTA SAPELE	93	NTA YENEGOA
28	NTA OYO	61	NTA SOKOTO	94	NTA YOLA
29	NTA PORT HARCOURT	62	NTA UMUAHIA	95	NTA YENEGOA
30	NTA PORT HARCOURT	63	NTA UYO	96	NTA OWERRI
31	NTA SAKI	64	NTA WARRI	97	NTA OYO
32	NTA SAPELE	65	NTA OKITIPUPA	98	NTA PORT HARCOURT
33	NTA PORT HARCOURT	66	NTA OSOGBO	99	NTA YENEGOA
6	NTA SAKI	39	NTA ADO- EKITI	72	NTA 2 CHANNEL5
7	NTA SAPELE	40	NTA AKURE	73	NTA LAGOS

STATE-OWNED TELEVISION STATIONS

S/N	Name of Station	S/N	Name of Station
1	ADAMAWA TV CORPORATION	20	IMO STATE BROADCASTING CORPORATION TV
2	AKWA-IBOM BROADCASTING CORPORATION TV	21	JIGAWA BROADCASTING CORPORATION TV
3	ANAMBRA STATE BROADCASTING CORPORATION	22	KADUNA STATE MEDIA CORPORATION TV
4	BAUCHI TV	23	KANO BROADCASTING CORPORATION TV
5	BAYELSA BROADCASTING TV	24	KATSINA STATE BROADCASTING TV
6	BENUE TV	25	KEBBI STATE BROADCASTING SERVICE
7	BORNO TELEVISION CORPORATION	26	KWAARA STATE BROADCASTING CORPORATION
8	BROADCASTING CORPORATION OF ABIA STATE TV	27	LAGO STATE TV
9	BROADCASTING CORPORATION OF OYO STATE	28	SOKOTO STATE TV

10	CROSS RIVER STATE BROADCASTING CORPORATION	29	NASARAWA STATE BROADCASTING SERVICE TV
11	DELTA BROADCASTING SERVICES TV	30	NIGER STATE MEDIA CORPORATION
12	DELTA BROADCASTING SERVICE WARRI TV	31	OGUN STATE TELEVISION
13	EBONYI CABLE STATION TV	32	ONDO RADIO VISION CORP.TV
14	EBONYI BROADCASTING CORPORATION TV	33	OSUN STATE BROADCASTING TV
15	EDO STATE BROADCASTING CORPORATION TV	34	OYO STATE BROADCASTING CORP TV
16	EKITI TELEVISION	35	RIVER STATE BROADCASTING CORPORATION
17	ENUGU BROADCASTING SERVICES TV	36	TARABA TELEVISION CORPORATION
18	GOMBE STATE GOVERNMENT TV	37	ZAMFARA STATE TV
19	IMO STATE BROADCASTING CORPORATION TV		

PRIVATE TELEVISION LICENCE HOLDERS

S/N	Company	Band
1	Murhi International Nig LTD	UHF 43
2	Universal Broadcasting Services Limited (Super Screen)	66.25 MHz, CHANNEL: 45UH
3	Channels Television	614.60MHz CHANNEL: MHz 39 UHF
4	Desmims Independent Television	607 MHz CHANNEL:38UHF
5	GALAXY TELEVISION	UHF 27
6	DBN TV- LAGOS	LEKKI PHASE 1 LAGOS
7	Independent Television	479.25MHz CHANNEL:22 UHF
8	Minaj Broadcast	631.10 MHz Channel 41 UHF

	International	
9	Africa Independent Television (AIT))	535.20MHz CHANNEL:31 UHF
10	SILVERBIRD TV	-
11	TVC: TELEVISION CONTINENTAL	-
12	SUPER SCREEN UHF 45	UHF45