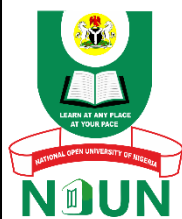


COURSE GUIDE

MAC 343 RADIO/TV PROGRAMMING

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COURSE**

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MODULE 1 INTRODUCTION

Unit 1	Nature of Radio Broadcasting
Unit 2	Nature of Television Broadcasting
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UNIT 1 THE NATURE OF RADIO BROADCASTING

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1.0 INTRODUCTION

Working in radio broadcasting entails understanding the nature of the medium. This is because radio broadcasting is different from the print media (newspaper and magazine) and television. Note that it is important to understand the medium and be comfortable with its environment. This unit will therefore help you to understand the nature of radio, brief history of radio broadcasting as well as the nature and characteristics of radio audience.

2.0 OBJECTIVES

On successful completion of this unit, you should be able to:

- Understand the nature and characteristics of radio
- Understand the historical development of radio broadcasting
- Understand the nature and characteristics of the radio audience.

3.0 MAIN CONTENTS

3.1 The nature of radio broadcasting

Selecting the best programme to fill the broadcast airtime depends largely on the broadcast personnel's understanding of the nature of the medium on the one hand and the understanding of what the target audience wants on the other hand. Understanding the nature of the medium implies taking note of the characteristics of the medium and taking full advantage of the medium's potentials to fulfill the expectations of the target audience. It also means taking cognizance of the shortcomings of the station in your script so as to be able to create an unforgettable message that will help you achieve the desired goals of the programme.

The medium of radio is one that affords both the technical crew and the on-air personalities the opportunity to make information available on a timely basis without the complexities of visual consideration. All that the performer needs to do is to speak intelligently into the microphone while the audio console operator provides the technical support.

Characteristics of radio broadcasting

Radio informs: The medium of radio is such that it affords both the technical crew and the on-air personality the opportunity to make information available to the audience on a 24/7 basis and as events occur. In other words information that the audience needs to make informed decisions or to help audience members relax are part of the programmes that a station transmits on a daily basis. The medium in other words is a medium of immediacy where fast-breaking news is relayed first to thousands of listeners in different places in a matter of minutes. Information about an event can be filed in by listeners via cell phones, short message service (SMS) and fax to presenters who immediately relay such information with caution by calling for more information from other sources around the event. Hasling (1980:2) describe the potential of radio as an avenue to source for current information:

...it is a source of information for contemporary social, commercial, and intellectual needs. The data it provides will influence conversation, attire, buying habits, and may also have an effect upon its listener's musical taste and political opinion.

Radio educates: Radio can educate us and broaden our knowledge of issues and events. Even more importantly, radio is now used to complement classroom teaching in more interesting and exciting ways and at learners' convenience.

Simplicity of radio: The simplicity of radio takes various forms. In the first instance radio is easy to operate and as such does not require heavy equipment that is needed when compared with television. In another words, it affords those working in the station to be creative and express themselves freely but take cognizance of acceptable on-air norms. Again, its simplicity makes production process less cumbersome when compared with the production process in television.

Radio is inexpensive: Radio is not only simple, it is also financially healthy. Firstly, it is cheaper it terms of acquiring the receivers. Secondly, it is financially healthy because it does not require a full complement of staff that is needed for television. Some radio stations in Nigeria are managed by few staff and in some countries it is even less. This means that the station gets to pay fewer wages and as such can deploy resources to areas. Its inexpensive nature also affords production personnel to be creative. In Hasling (1980), words, “innovation can be tried without huge financial investments.”

Radio can do without electric power: One good thing about radio particularly in developing countries where electricity supply is erratic is that people can listen to radio broadcast just by powering their receivers with batteries.

Radio receivers are portable and mobile: Radio receivers come in different shapes and sizes which makes it possible for people to carry and move their receivers around without losing out on any aspect of their favourite programmes.

Radio transcends illiteracy barrier: Unlike the print media which require some degree of literacy, radio does not depend on a literate audience. All that is required is a good ear and a good listening habit. This is what is meant when it is stated that radio transcends the barriers of illiteracy.

Radio is an entertainment medium: Radio is a medium that provides entertainment to different category of listeners. Its raw material is sound and as such relies heavily on music. .

Radio is a medium of persuasion: When enlightening a large, heterogeneous and dispersed audience and is the ultimate goal is to persuade them, radio may be the best medium to use. This is because radio can be used to persuade and motivate people to action. Onabajo (1999:2-3) identify five areas that radio can be used in this form:

- Radio signals can reach almost all corners of the world, with an instant message;
- The message can be understood easily;

- Radio appeals to the ear and other human faculties, particularly the imagination;
- Radio programmes can be very stimulating to human emotions, depending on the way they are presented; and
- Radio is very profitable for group listening, because of the discussion which naturally follows.

Radio is a supplemental medium: The uniqueness of radio lies in the fact that a listener can be engaged in other chores while listening to it. In this regard, Dominick (2002) states that radio is rarely the prime focus of our attention but rather “it provides an audio background for other activities.”

Radio messages are transient in nature: The medium of radio has been described as one of the media with immediacy impact. The nature of the medium allows immediate information to be disseminated to millions of listeners in a matter of seconds. However, just as its information can be disseminated rapidly, so also can listeners miss the information.

Radio as described as a supplemental medium which implies that if listeners do not pay close attention to what is being aired they will miss out on the information being disseminated. This means that, unlike newspapers and magazines that can easily be retrieved, radio information is transient and unless the information is recorded or stored in a permanent forms like tapes, CDs among others the messages are irretrievable.

Radio is an audio medium: The simplicity of radio implies that producers can design programmes without planning for video –it is an audio-only medium. This is why Asemah’s (2011:20) notes that radio is a blind theatre.

SELF ASSESSMENT EXERCISE 1

Take a second look at the features of radio broadcasting and state why its characteristics could also be its limitations.

3.2 Development of radio broadcasting

Radio broadcasting began in December 1901 through the use of the dots and dashes of wireless telegraphy – a transmission of sound from a transmitter to a receiver. This feat of wireless telegraphy across the Atlantic, a distance of about 2,000 nautical miles was first accomplished by Guglielmo Marconi, who was earlier in 1896 granted a patent by the British for his wireless telegraphy (Dominick, Messere and Sherman, 2004:6). The transmission was not only limited to few people, it was also limited to only those who understood the code. But this changed when Reginald Fessenden, with the help of the General Electric (GE)

Corporation, built a high-speed, continuous-wave generator. Fessenden's invention made possible the broadcast of human voice and music signals to listeners in 1906. It is also on record that Fessenden made a Christmas eve broadcast to ships at sea from Massachusetts by reading from the bible and playing 'Holy Night' on his violin.

Hasling (1980) writes that until the medium was able to carry human voice and music, the Morse code which was a point-to-point method of communication was used. The code was used as a means of transmitting messages and news events. The medium of radio at its early stage of development was not conceived as a medium of entertainment but rather was strictly used for information.

Following Fessenden ground breaking attempt of transmitting voice and music, an American inventor, Lee De Forest became the first disc jockey (DJ) when he transmitted phonograph recordings from the Eiffel Tower in Paris. Charles Harold also transmitted radio signals around April 1909 from his Harold School Electronics in San Jose using San Jose Calling.

Radio programmes came to Nigeria in form of rediffusion. This method according to Uche (1998:36) was a system in which programmes are:

...distributed by lines from the studio to the various listening boxes for which the subscribers pay a small fee. Amplification is needed at some locations and was provided...by a makeshift and home apparatus.

The above explanation meant that the rediffusion centre worked in conjunction with the British Broadcasting Corporation. By implication therefore, the programmes that were transmitted across to subscribers were a relay of BBC programmes from Daventry, England. By relaying BBC programmes, audiences were exposed to broadcast content that had no local content. It also implied that Nigerians were left out of the scripting of the programmes.

The rediffusion which later became Radio Distribution Service (RDS), was commissioned in

Lagos in December 1935 with programmes from the BBC being relayed daily from 11:30am to

1:00pm and from 5pm to 11:15pm local time. Later, the relay services began at 5am each morning and ended at 12 midnight with two-hour break at midmorning (Daramola, 2006).

Daramola (2006) also notes that the RDS system in Nigeria ceased to be a pure British outfit programme with effect from 1939 as the Public

Relations Office of the government was allowed to provide brief periods of programming, featuring Nigerian artistes. The Nigerian service was allowed to distribute and originate programmes although only one hour of the 18 hours a day broadcasting was devoted to purely Nigerian programmes. This system of broadcast programming continued to improve until the RDS stations were formally constituted into the Nigerian broadcasting System (NBS) in 1951.

Although the local stations continued to partly rely on foreign programmes to fill the air time, the trend changed when the National Broadcasting Commission (NBC), forced all radio and television stations to comply with the 70-30 percent of the local to foreign content policy. Today, almost all local stations in Nigeria rely solely on local material to develop their programmes except in news programmes where news about events around the world has to be relayed.

SELF ASSESSMENT EXERCISE 2

Take a trip down memory lane and examine why NBC introduced the 70-30 percent programme policy.

3.3 The Nature of Radio Broadcasting Audience

Radio programmes are directed at a set of people called audience. This group of people may be heterogeneous in nature, could be scattered across different locations and can be different in terms of culture and values. Regardless of the differences radio listeners are collectively called audience because they listen to the content of a radio station. According to Onabajo (2000:113), audience is a collection of individuals with shared experiences, traditions, conditions of life and needs. It is seen as a group of people that are homogenous in terms of media use and interpretation. By implication, these individuals vary with regards to their social class, economic interest and religious beliefs.

The radio audiences consist of those members of the society who listen to a station, and potential members of the public the station would like to reach as listeners who may not have any favourite station or who are probably listening to other stations. A radio station wants to build on the numbers of the listeners it has to have more bargaining powers when canvassing for adverts, and unless it wins the loyalty of members of the audience, winning more adverts for the station may be out of reach. This is why Hasling (1980:93), states that a radio station wants the listeners to listen to its programmes.

Unlike Skinner's stimulus response theory (Cited in Anaeto, Onabajo and Osifeso, 2008) which asserts that the media messages constitute a powerful stimulus capable of provoking immediate and predictable reactions in the audience studies have shown that the media audiences

are active and not passive. Scholars like Elihu Katz, Jay Blumner and Michael Gurevitch in their work on media uses and gratification showed that people are not just passive receivers of the messages, This is because they “selectively choose, attend to, perceive and retain the media messages on the basis of their needs, beliefs et cetera” (Anaeto, Onabajo, Osifeso, 2008).

The fact that the radio audience has selective power informs the need to offer a variety of interesting programmes that will not only give a station an edge over others in the same business but also attract more audience as well as advertisers.

Even with new media, many people still listen to radio, and as observed by Dominick (2012:193), at least three-fourths of all adults still listen to radio, and the average person will, or at least have the radio on for about three hours. Dominick (2002) explains further the listening pattern of radio audience:

Most people listen to radio in the early morning when they are getting ready for and driving to work and in the late afternoon when they are driving home. These two “day parts”, consisting roughly from 6 A.M. to 10 A.M. and 4 P.M. to 7 P.M., are called drive time.

Characteristics of Radio Broadcasting Audience

The concern of every radio station is to know those who constitute its audience, when the target audience is available, audience social and economic status, their location and profession among other variables. The answer to these issues lay in research. Audience research is a major element for any media producer. Broadcast audience research will give audience demographics which will define audience age and the work they do. In other words it defines the socio-economic pattern of the audience. Knowing the demographics of a broadcasting station’s audience will help producers to design and shape station programme to appeal to a group with known listening habits. A well designed information gathering mechanism will also give a station seeking to know about its audience psychographics characteristics.

The technique of successful broadcast operation is to be able to match the characteristics of the audience with programme content and presentation style. It is important for every radio station to understand who its audience is. Onabajo (2000) notes that audiences are known to the media primarily as statistical aggregates produced by rating services and market researches and the media’s orientation to their audiences is dominated by numbers. Research suggests that if useful

information is to be effectively conveyed to people through the broadcast media, the presenter must be sensitive to what the audience wants or needs.” Idebi (2010:56) lists the characteristics of radio audience as follows:

- Radio audience has no social barriers, obstacles or distinctions. They cut across the divides-doctors, professors, women, children among others.
- Radio has no personal value, as its message is personal to the people being addressed because it is also a friendly medium.
- Radio audience is non-captive and they are restless. They tune in for good programmes and switch or tune off from such station at the slightest provocation or when the programme becomes boring.

It is widely acknowledged that, media producers construct their audiences based on three factors – demographics, psychographics, and lifestyle. The demographic characteristics of audience include age, gender, income, and occupation, cultural and socio-economic factors. Although it is not always feasible to analyze every psychological traits of radio audience, there are, however, several factors that are critical for making programme decisions. The indicators are attitudes, personality type, behavior among others. The indicators for lifestyle on the other hand are the different activities that mark people as different from others.

4.0 CONCLUSION

In spite of the emergence of new media, radio continues to remain a significant source of information and entertainment for several people across the world. Its relevance lies in the fact that it is a medium where breaking news can be relayed without difficult production technicalities. Radio will continue to remain relevant because, as observed by Hausman, Messere, Benoit and O'Donnell (2011:2), radio has two magic properties; the first is that it is a medium that can be accessed anywhere and secondly it is a constant companion of multi-taskers.

5.0 SUMMARY

So far you have the following from this unit:

- The nature and characteristics of radio broadcasting;
- The historical development of radio broadcasting;
- The characteristics of radio broadcasting audience;

6.0 TUTOR-MARKED ASSIGNMENTS

1. Discuss the evolution of radio broadcasting
2. Discuss two significant strategies that any private radio station may use to attract audience in a metropolitan city in Lagos.
3. What are the defining features of radio broadcasting?
4. The nature of radio audience demands that a station must develop interesting programmes. Discuss.

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UNIT 2 THE NATURE OF TELEVISION

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- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Contents
 - 3.1 Nature of Television Broadcasting
 - 3.2 History of Television Programmes
 - 3.3 The Nature of Television Audience
- 4.0 Conclusion
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1.0 INTRODUCTION

The uniqueness of television lies in its audio visual impact. This uniqueness makes television to stand out above radio, newspapers and magazines. Writing for television therefore requires a careful planning because all ideas are meaningless until they are meaningfully executed into reality that can be viewed. Before writing a script for television, it is imperative that you understand the nature of the television medium, its historical development as well as the nature of its audience.

2.0 OBJECTIVES

On successful completion of this unit, you should be able to:

- Understand the nature of television broadcasting;
- Understand the limitations of television broadcasting; and
- Understand the evolution of television broadcasting.

3.0 MAIN CONTENTS

3.1 The Nature of Television Broadcasting

Television is a medium used for transmitting and receiving moving images and sound. The introduction of television brought a new way not only to inform society but also to entertain it in a way. From the few who subscribed to it in its early days, to what some called “television of abundance”, television is now accessible even in the remotest part of the country.

The world of television is interesting as well as amazing- it is a medium with audio visual impact. It is also a medium that can be used to educate and enlighten viewers as well as to advertise goods and services. The medium can also be used to bring information on the

environment, political, economic and cultural development to its audience.

Characteristics of Television Broadcasting

Television is an audio-visual medium: The combination of audio and visual signals make television virtually a magical medium which captures live events and at the same time allows viewers to watch these events in their living rooms. The powerful audio visual nature of television helps to create vivid impressions in the minds of viewers and the fact that people are seeing the picture as well as hearing the sound gives them a sense of emotional involvement.

This quality also creates a long lasting image in the minds of viewers. The contents viewers watch now stay with them thereby making television images more memorable.

A mass medium: Television can reach several viewers at the same time. This characteristic makes it a typical mass medium. As a mass medium, television can be used to design messages of mass mobilization for those who cannot read or write but have access to it..

Expensive medium: Television is also a medium of communication that needs large amount of money to run because of the technology and expertise needed to run a television station. Beyond the machinery and expertise, filling the air time with world standard programmes requires a huge amount of money to produce. Network programmes like prime-time series are even more expensive to produce and maintain. Unlike most stations in America and Britain, most Nigerian televisions no longer have station-produced soap operas or dramas but prefer out-sourced programmes by independent producers, who in most cases do not fare better for lack of sponsorship.

Audience Segmentation: Another feature of television according to Dominick (2002) is audience fragmentation. He explains that audience fragmentation is most apparent in the cable television industry where new cable channels are increasingly geared towards small, well-defined audience niche.

In addition to the above, television is also a live medium. Usually, the technology of television transmission of an on-going event is usually hours after radio had relayed the information. Gone were the days where television transmission started at 4p.m or 5p.m and ended at 12 midnight. Today, events are beamed live as they occur and where there is no picture, on-air programmes are terminated to bring information to viewers. This nature of television allows it to transmit visuals and information almost instantly.

SELF ASSESSMENT EXERCISE 1

How does the television medium differs from radio.?

3.2 Development of Television Broadcasting

The first attempt to transmit motion picture via television was first carried out in 1911 when Boris Rosin and his student Vladimir Zworykin created a system that used a mechanical mirror- drum scanner to transmit what was described as very crude images over wires to the Braun tube” otherwise known as cathode ray tube or CRT in the listener’s receiver.

Further experiments were made but by the early 1920s, when amplification made television practical, Scottish inventor John Logie Baird employed the Nipkow disk in his prototype video systems. On March 25, 1925, Baird gave the first public demonstration of televised images which was a silhouette images in motion, at Selfridge’s department store in London (Wikipedia, 2015); and by January 26, 1926 Baird was able to he demonstrate the transmission of an image of a face in motion by radio. Baird's system used the Nipkow disk for both scanning the image and displaying it. Baird work which was transmitted by AM radio waves to a receiver unit was a bright light shining through a spinning Nipkow disk set with lenses projected a bright spot of light which swept across the subject.

In 1927, Baird transmitted a signal over 438 miles (705 km) of telephone lines between London and Glasgow. In 1928, Baird's company (Baird Television Development Company/Cinema Television) broadcast the first transatlantic television signal, between London and New York, and the first shore-to-ship transmission.

After 26 years of radio broadcasting in Nigeria, the first television transmission in Africa was sent from the then former Western region on October 31, 1959. The Eastern Nigerian Region and Northern Nigerian region followed suit on October 1, 1960 and in 1962 respectively. The Federal government television station, Nigerian Television Service (NTS) started transmission in April 1960.

These stations beamed programmes that included educational, social and economic development to Nigerians from their respective locations, but in time these ideals were abandoned for self and party interests of those who established them. This was the situation until 1992, when the then Military head of state, retired General Ibrahim Babangida opened the airwaves for private participation.

The standards of television programmes at the early stage of television broadcasting in Nigeria was to improve the regional school systems that were handicapped by shortage of qualified teachers in certain subject areas (Sambe, 2008:101). Uche (1989:63) explains the mode of transmission as follows:

The devotion of Nigeria's television to education when they were newly introduced becomes quite apparent when we see that of the six and one-half hours the WNTV (Western Nigeria Television) was on the air each day (Monday through Friday), it transmitted educational programmes from 11.00 a.m. to 2.00 p.m. to about one hundred schools equipped with television receivers in the region; while the transmitting hours of the ENTV (Eastern Nigeria Television), Enugu, were just as devoted to educational broadcasting as those of the WNTV.

When the ENTV and Kaduna Television (KTV) introduced broadcasting in their respective regions, they also joined the Western region in this lofty pursuit. The areas of coverage for these stations were elementary science, arts, crafts, English and history.

The introduction of television in the three regions in Nigeria led the federal government to establish its own television station which was, among other objectives were to organize, provide and subsidize for the purpose of broadcasting educational activities and public entertainment. But as Uche (1989) observed, when Lagos NBC-TV came into operation in 1962, it relied heavily on America's programmes such as Beverly Hills, Gun Smoke, and Alfred Hitchcock among others. Uche writes further that NBC-TV:

...devoted 40% of its thirty-five weekly hours to Nigerian-oriented cultural and educational programmes. In 1975, the NBC-TV was on air for thirty-seven hours per week. Of these hours, light entertainment netted 33% of the total air time; different cultural groups in the nation, 17%; news and information, 12%; education, 11%; and commercial advertising, 10%. Until 1974, Nigeria heavily depended on foreign imported television programmes. Only 25% of the programmes were produced within the nation; the rest were shipped from abroad.

3.3 The Nature of Television Audience

The broadcast audience is a group of people who listen to or watch a radio or television programme. It could be a group of people who gather in a common place to listen to a programme or scattered across different geographical location. But usually, a broadcast audience is heterogeneous in nature. Audience diversity exists in terms of culture, beliefs, values, taste, and profession.

Humans have a variety of needs which they try to fill on a daily basis. The media on the other hand projects what each individual needs and tries to fill the projected needs through the variety of programmes

offered. In other words, the audience is vital to the existence of a station because every television programme is designed with a particular audience in mind.

One other important factor about the audience of broadcast media is that it plays a significant role in how broadcast content are shaped. This is done in three ways namely: interactive capacity, voting capacity and audience as producer .

The interactive role of audience in programme often comes in form of phone-in programmes where audience members contribute or give suggestions about how to meet audience expectations through station programmes. Audience as voters comes in form of the audience being asked to be the impartial judge in reality programmes. For some reality programmes like *MTN Project Fame*, the audience at home are asked to vote for its favourite participants to stay on in the programme while at the same time vote off their least favourite candidate. On some programmes, studio audience participates in the voting exercise.

Audience members are today acting as citizen journalists with little or no editing from news editors. What this means is that the audience are given opportunity to participate in news reporting as well as photojournalism. On most station's traffic radio programmes, many listeners call in as urged by the concerned station to give report of traffic from different locations.

The television audience selects what he exposes himself to. According to Dominick (2002) the various demographic factors, such as age, sex, social class, and education affect viewership. Again, because broadcast audience is becoming fragmented most stations are no longer adopting the generalist approach to programming. Today, narrowcasting is the order of the day to please the different groups that make up the audience. Audience fragmentation has further been described as:

... a situation that becomes increasingly baffling to advertisers as the specialization of publications and broadcast opportunities becomes even more diverse. In addition, the advent of cable television has made a vast number of television stations available to viewing audiences as well as confusing the geographic locations of viewers.... Additionally, viewers now have the opportunity to watch two or three times as many television stations as in the past, so that audience size for any one local station is likely to be smaller than in the past. This situation creates an economic problem for advertisers who need to reach large audiences to make their advertising dollars

cost- effective. In addition, since the number of viewers determines the advertising rates, audience fragmentation will affect the networks' revenues as the audience size diminishes. (www.answers.com, 2015)

4.0 CONCLUSION

Television has become part of our everyday life. Its pervasiveness is what today, programmers and even educators are now employing to reach their audience across discipline and geographical location. The only way to ensure that a station becomes a brand, is to ensure that the station has interesting, educative and informative programmes. In other words, the script must be well written for easy understanding.

5.0 SUMMARY

Under this unit, you have been exposed:

- The nature of television;
- Evolution of television programmes; and
- Characteristics of television audience.

6.0 TUTOR-MARKED ASSIGNMENTS

1. Discuss the evolution of television broadcasting in Nigeria.
2. Identify and discuss two characteristics of television audience.

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UNIT 3 BROADCAST STATION FORMAT

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- 2.0 Objectives
- 3.0 Main Contents
 - 3.1 Broadcast station format, philosophy and implications
 - 3.2 How the audience affects broadcast station format
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1.0 INTRODUCTION

The basic functions of broadcast or electronic media include surveillance of the environment, correlation or interpretation or interpretation of information from the environment, socialization or transmission of social heritage and entertainment. In modern day broadcasting, broadcast stations are defining how they want to serve the society through programmes they beam to viewers. They do this by designing a format or programming format that best describes the overall content they have to offer and that makes them unique in their own right. This unit therefore will advance students understanding of station or programme formats, and how a station's audience can affect a format.

2.0 OBJECTIVES

On successful completion of this unit, you should be able to:

- Understand the concept of programme format and why it is necessary in broadcast media;
- Understand the concept of station philosophy;
- How the audience affects the broadcast station's format

3.0 MAIN CONTENTS

3.1 Station Format, Philosophy and implication

A station's programmes or philosophy refer to certain kinds of approach to fulfilling its role in the society or toward its audience. A station's programmes reflect the philosophy of the station. In other words, that is the programme is designed to achieve the goals of the station. For instance, African Independent Television (AIT)'s philosophy is to bring the African experience to its viewers. By implication all the

programmes that the station disseminates are meant to promote African culture, value system and politics.

Writing on the essence of broadcast formats, Hasling (1980) insist that every station must have a programming structure. On the other hand Dominick (2002) writes that “perhaps the most meaningful way we can organize a radio or television station is according to their format, a type of consistent programming designed to appeal to certain segments of the audience.” He further explains:

A format gives a station a distinctive personality and attracts a certain kind of audience that advertisers find desirable. In fact, the development of radio after 1960 is marked by the fine-tuning of existing formats and creation of new ones that appeal to people in distinct demographic and lifestyle categories.

A radio or television format or programming format refers to the overall contents of a broadcast station. In other words, the way a radio or television classifies its programme genres from country to country. Sometimes, it is a mixture of different culture of other countries along with the host station local culture. The reason is to cater for those minority audiences that form part of the listening or viewing audience.

To come up with a scheme that would help in deciding the right format radio and television stations have been advised to adopt both the trained markers and radio programmers approach. According to the audience dialogue website (2008) well-trained marketers will advise broadcast stations to set the target audience first, and then find out what type of programmes they like, while an experienced radio programmer will know the format they want, and try to find a target audience for it. But in practice, a broadcast station needs to work from both ends at once, juggling formats and target audiences till it has both a viable-sized potential audience, and a format that it thinks it can deliver better than any competing station.

Hasling (1980) classifies station format by loose or rigid format, adding that a highly structured station will have a very rigid format giving little or no room for flexibility in what it says or does on air, while a loose format allows on air personalities to exercise some creative expressions in terms of its music and ad lib (of script) remarks.

Another way to classify a station is to look at it from the perspective of commercial and non- commercial station. According to Hausman, Messere, O'Donnell and Benoit (2010), commercial stations make their money by targeting audiences for advertisers who buy air time on the stations' airwaves, a non-commercial station or public service stations design programmes that will meet the needs of their audiences.

Another method is to look at it from the philosophy of the station. While some are purely entertainment stations, others are all-news or information stations. Some adopt the generalist programme approach. For instance, *Naija FM* is a radio station that prides itself as a news and talk station while Cable News Network (CNN) is an all-news television station. Regardless of the approach a station adopts, the essence of choosing a format that best suits the station's goals will help the station position itself in the market, match programme with audience as well as audience with marketers.

SELF ASSESSMENT EXERCISE 1

Compile a list of radio or television station in any state of Nigeria, and state their mission statement as well as their philosophy.

3.2 How the Audience Affects a Broadcast Station's Format

Before a station determines the type of programmes it will beam to its audience, a lot has gone into it. It must have researched into the market, the viewers and their needs. These efforts culminate into designing programmes that will appeal to the audience and advertisers. Hausman,

Messere, O'Donnell and Benoit (2010) are of the opinion that a well arranged programme will attract a number of listeners/viewers to the station. According to them, a format is the arrangement of programme elements into sequence that will attract and hold the audience segment a station is seeking. Hasling (1980:85) on the other hand has this to say on radio programming format:

Programming is the most important aspect of radio station operation. The message that is communicated is, after all, the central reason for all of the technological talents and energies that go into sound transmission..

The implication of Hasling statement is that if the meaning of the message is lost on the audience, the station has failed to achieve its purpose. In other words, if a programme does not match the needs and aspirations of the audience, getting money to stay in business may be difficult.

The research that a station conducts on its audience will reveal the categories of people who make up the audience, their profession, age, gender, location and economic status. Station programme tend to tilt towards what the research outcome is. If the audience has more teenagers or young adulst, the type of programme a station will transmit will appeal more to this category of audience than it will to the older audience.

Both Schroeder (1992) and Hasling (1980) agree that the broadcasting industry is a competitive business where all are trying to attract and hold a particular audience segment as well as win adverts that will bring in revenue. In trying to entertain the audience and win advertisers over, broadcast media managers must strike a balance and make sure that the two are kept happy. According to Schroeder (1992) the only way to do that is for stations to work hard to provide programming that listeners want and enjoy. The assumption is that if the programmes are what the audience wants and enjoy, advertisers will bring in their commercials to support the station

4.0 CONCLUSION

Programming is the most important function of a radio or television stations the reason d'être of their operations. Most often broadcasters see the broadcast audience as the king; although there are various ways a station can source for programme, it is often advisable for each station to develop its own programme that will reflect its philosophy and at the same time attract and hold the audience. This is the ingredient every station needs to get commercials or sponsors for their programmes.

5.0 SUMMARY

In this unit, you have been exposed to:

- Why broadcast station develop station philosophy;
- Station format and the need for programmes to reflect station philosophy;
- How broadcast audience can affect a station's programmes.

6.0 TUTOR-MARKED ASSIGNMENTS

1. How do a broadcast station's programmes reflect its corporate philosophy?
2. If you are the manger of a radio station that has the philosophy of less talk more music and caters strictly for the Nigerian audience, make a suggestion on the types of music that it will disseminate to satisfy its listening audience.
3. What do you understand by a broadcast station's philosophy?

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MODULE 2 RADIO AND TELEVISION PROGRAMMING

Unit 1	Conceptual Clarification of Broadcast Programming
Unit 2	Constructing Broadcast Programme Format
Unit 3	Broadcast Programme Scheduling Strategies

UNIT 1 CONCEPTUAL CLARIFICATION OF PROGRAMMING

CONTENTS

1.0	Introduction
2.0	Objectives
3.0	Main Contents
3.1	Concept of Broadcast Programme
3.2	Concept of Broadcasting Programming
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading

1.0 INTRODUCTION

Often times students use programme and programming interchangeably. To them both concepts mean the same thing. This is incorrect. This unit will therefore clarify the meaning of both concepts. By so doing, you will avoid the error of misapplying both concepts.

2.0 OBJECTIVES

On successful completion of this unit, you should be able to:

- Understand the concept of broadcast programme
- Understand the concept of broadcast programming
- Defferentiate one concept from the other.

3.0 MAIN CONTENTS

3.1 Concept of Broadcast Programme

A broadcast programme can take the form of information, education and entertainment created to meet certain specific needs of the viewing or listening audience. According to Wikipedia (2015) television programme or television show [and by extension radio programme] “is a segment of content intended for broadcast on television, other than a commercial, channel indent, trailer, or any other segment of content not serving as attraction for viewership. It may be a single

production, or more commonly, a series of related productions (also called a television series)”.

Broadcast programmes can be classified into two broad categories; spoken word and music. Spoken word according to Duyile (2005) are talks, discussions, educational broadcasting, interviews, drama, documentary, magazines, news and current affairs programmes and religious broadcasting; while music programmes include pre-recorded programme, live musical performance of all kinds and variety of entertainment.

On the other hand, James and Ward (1998) classified broadcast programmes into four major categories namely;

1. Public affairs or programmes which are made up of news, interview, sports, documentary among others..
2. Entertainment programmes which are drama, musicals and talk shows.
3. Children’s programmes which are moonlight tales, drama, educational programmes and cartoons.
4. Enlightenment programmes, mostly sponsored by government and its agencies.

One major criterion that guides broadcast programme content is regulation (This will be discussed in details in module 5). Regardless of the type, idea or cast, Eastman and Ferguson (2006) explain that a broadcast station must consider several other factors specific to children’s programming like Federal Government rules, interest, and packaging that will attract children.

A radio programme is what a station has to offer to its listeners and advertisers. The type of programme a station has determines the type of people who listens to it and the amount of adverts it commands. According to *Wikipedia* (2014) a radio program is a segment of content intended for broadcast on radio. It may be a one-time production or part of a periodically recurring series. Regardless of who is listening or watching, Pennington (2000) advises that broadcast stations must through their programmes:

- Convince listeners that they are on their side, and interested in what concerns them;
- Encourage them to feel part of the programme;
- Encourage them to contribute their views and concerns them.

On the basis of this therefore, the task of every programmer/producer/director is to:

- Choose programmes that meet the needs and wants of an audience.

- Negotiate the development or “rights” to a programme.
- Organize those programmes into a cohesive schedule that flows from one program to the next.
- Market the programmes to the appropriate audience.
- Convince advertisers the programmes will reach their consumers.

SELF ASSESSMENT EXERCISE 1

Watch a television programme and check to see whether it conforms to children interest, good taste and decency.

3.2 Concept of Broadcast Programming

Broadcast programmes can be organized either on a daily, weekly, monthly, quarterly or season- long schedule. According to *Wikipedia*, (2015) modern broadcasters use broadcast automation otherwise called TV Listing, to regularly change the scheduling of their programmes to build an audience for a new show, retain that audience, or compete with other broadcasters' programmes. The following are the purpose of organizing broadcast programmes:

1. To give programmes the best possible chance of attracting and retaining an audience;
2. They are used to deliver programmes to audiences when they are most likely to want to watch them;
3. Deliver audiences to advertisers in the composition that makes their advertising most likely to be effective (Ellis 2000 :136); and
4. Retain audience, and also stay ahead of competitors.

A broadcast station has certain objectives it has set out to achieve. Broadcast stations must work hard to provide programming that audiences want and enjoy (Schroeder, 1992: 68). Onabajo (2002:22) adds that before thinking of how to achieve its objectives in programming, stations must consider the following factors:

1. Identify who the target audience members are;
2. Identify the programmes that could be used to address the audience; and
3. Identify the ideal time for the programmes to be transmitted.

4.0 CONCLUSION

As earlier stated, in this unit a broadcast programme can take the form of information, education and entertainment created to meet specific needs of the viewing or listening audience. It is a segment of content intended for broadcast on television or radio. On the other hand programming is the arrangement of broadcast programmes into daily, weekly, monthly, quarterly or season- long schedule in order to build an

audience for a new show, retain that audience, or compete with other broadcasters' programmes. The bottom line here is that a programme must be interesting and available when the listener or viewer is available.

5.0 SUMMARY

So far you might have understood from this unit:

- The concept of broadcast programme;
- The concept of programming;
- The difference between broadcast programmes and programming.

6.0 TUTOR-MARKED ASSIGNMENTS

1. What do you understand by the concept of broadcast programming?
2. Differentiate between broadcast programme and broadcast programming.

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UNIT 2 CONSTRUCTING BROADCAST PROGRAMME FORMAT

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Contents
 - 3.1 Broadcast programming models
 - 3.2 Radio Programme Format
 - 3.3 Broadcast Audience and Programme Format
 - 3.4 Niche Casting
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

Programming is the most important aspect of radio and television broadcasting. A programme format that a station adopts gives it an identity that differentiates it from other stations in the broadcast industry. Broadcast stations adopt the different programme formats to meet the needs of their audiences.

2.0 OBJECTIVES

On successful completion of this unit, you should know:

- The two major broadcast programming models;
- Identify the different radio broadcast programme formats
- Know the various trend in broadcast programming;
- Understand the concept of niche casting.

3.0 MAIN CONTENTS

3.1 Broadcast Programming Models

There are two major broadcast programming models. These are commercial and non commercial models. While commercial broadcasting is usually undertaken for profit, non commercial broadcasting also referred to as public service broadcasting is not. In other words, commercial broadcasting depends on advertisements, sponsorships and similar sources of funding. The British Broadcasting Corporation (BBC) is usually regarded as one of the best model of public service broadcasting.

Commercial broadcast stations are owned and controlled by private individuals or by commercial enterprises. The major objective of commercial broadcasting is to make profit accruing mainly from advertising revenue.. This is achieved through the broadcast of commercial messages and programme sponsorship. It is for this reason that commercial broadcast stations design their programmes to attract advertising revenue. This is very important for such stations as they will find it difficult to remain on air without such advertising revenue.

It has been stated that commercial broadcasting is an unusual business in which there are two clients. These are advertisers and listeners or viewers. Without the advertiser and audience (listeners and viewers) the broadcaster will be out of business. For this reason, the broadcaster must take care of the interest of both advertisers and audience members to remain in business.

For non commercial or public service broadcasting, the major sources of revenue are fees from licences and government subvention. However, it has been observed that some publicly owned Nigerian broadcast stations (Federal Radio Corporation of Nigeria, Nigerian Television Authority among others) adopt a mixed model of both commercial and public service broadcasting. It should be noted that public service broadcasting is designed to serve society's without being compromised by the influence of any advertiser.

3.2 Radio Programme Format

There are two main of radio programming formats – music and talk. Every type of programme falls under these two broad categories.

Music format

Music programmes on radio are designed around the various genres of music which include the following:

Country-western format: This genre of music attracts mostly older generation and those who love country music. Music in this format reveals emphasis on steel guitar and vocals in a southwestern accent.

Folk: This genre includes contemporary as well as traditional music. This could include highlife music that is found in most African societies.

Adult Contemporary (AC): This consists of a blend of suitable oldies and current soft-rock hits.

Classical: This refers to serious music that has survived for several generations. It is the type of music that is played by symphony orchestras in concert halls.

Jazz: This type of music is highly rhythmical and often free-form music.

Gospel/Religious music: This type of music is often inspirational and used to spread the gospel.

Reggae: This genre of music is associated with Jamaicans but popular in different African countries.

Top 40: On some radio stations it could be Top 10, Top 100 and are labeled so because they are current hit records. It consists of selections that are most popular in terms of requests and record sales.

Talk Format

According to Onabajo (1999:10), talk programmes are basic forms of broadcasting and existed before radio began, so it is no surprise that other broadcast programmes are an off-shoot of talk. The different programmes that emanate from talk include drama, documentary, news, magazine, interview, discussion among others.

SELF ASSESSMENT EXERCISE 1

Distinguish public service from commercial broadcasting.

3.3 Audience and Programme Format

Every mass media message is designed for one audience or another. Each message is designed to meet certain needs of the target audience and the only way to incorporate their needs into broadcast programmes is to identify who they are. Knowing the gender, economic status, and the culture of the target audience will help define the audience which invariably will affect the programmes and the broadcast station. Adams (2003:12) confirms this when he said that “often times a medium is borne from a desire to serve a particular public.”

3.4 Narrowcasting

One of the trends in the media industry world over is to identify a particular audience category and then serve their needs through highly informative, educative and entertaining programmes that will, in most cases, appeal only to the group. This concept is known as narrowcasting or niche casting. Rudick (1992:50) explains the concept further:

The trend towards targeting a special interest audience is a concept known as narrowcasting, to distinguish it from television networks that broadcast to mass audience...narrowcasting was particularly fuelled by technological breakthroughs – satellite technology that facilitated programme delivery and increased the channel capacity of cable systems.

According to Rudick (1992), the technological revolution came about at the same time that programme executives were finding that not everybody is interested in the same broadcast content.

4.0 CONCLUSION

One basic fact that has been established is that a station programmes must identify with the needs and demographics of the audience it is targeting. Again, we established that there are various formats a station can adopt to meet the needs of the target audience. Yet while there are stations that target the mass audience, media are moving away from targeting the general public but rather the trend today is that technology has made it possible to target one particular group of audience and still stay in business.

5.0 SUMMARY

So far you have learnt the following from this unit:

- How broadcast stations construct programme formats;
- The different broadcast programme formats; and
- That audience through their demographics can shape a station programming.

6.0 TUTOR-MARKED ASSIGNMENTS

1. Distinguish between commercial and public service broadcasting formats
2. Identify a local station programming, identify its target audience and discuss why you think the station is narrowcasting or targeting mass audience.
3. Why should a station must have a programming structure or programme format that suits the station as well as the audience of the station?

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UNIT 3 PROGRAMME SCHEDULING STRATEGIES

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Contents
 - 3.1 Sources of Broadcast Programmes
 - 3.2 Broadcast Programme Scheduling Strategies
 - 3.3 The 4p's of Broadcast Programming
 - 3.4 Broadcast Programme Scheduling and Competition
 - 3.5 Programme Department and Organization
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

Broadcast programming or scheduling is the practice of arranging television or radio programmes in a daily, weekly, or season-long sequence. Programme scheduling strategies are employed to give programmes the best possible chance of attracting and retaining an audience. They are also used to deliver programmes to audiences when they are most likely to want to watch and expose members to advertisers messages. (Ellis 2000: 136).

2.0 OBJECTIVES

On successful completion of this unit, you should be able to:

- Identify the various sources of radio and television programmes
- Explain the various sources of radio and television programmes.
- Know the various broadcast programme sources; and
- Explain the components of broadcast programming.

1.0 MAIN CONTENT

3.1 Sources of Radio and Television Programmes

A radio station generates its programmes either internally or externally. Internally generated programmes are those programmes that are developed and produced by the local staff of a station or network while externally generated programmes are those developed in collaboration with other producers.

Internally Produced Programmes

Internally produced programmes refer to those programmes put together by the local staff of a broadcast station as well as those produced by the staff of a network. In this regard, programmes produced by *Metro FM* in Lagos as well as those produced by Radio Nigeria Network are regarded as internally produced programmes.

The Nigerian Broadcasting Code (2011) defines a network as a content provider with a premier station serving as a nucleus for the production, acquisition and transmission of indigenous content of national appeal and having the nation as coverage and through diverse affiliates/associates. Currently, there are two prime radio networks in Nigeria. These are Radio Nigeria and RayPower.

The relevance of network programmes are often in the areas of news, public affairs, documentaries and entertainment programmes like drama and talk shows. For instance, in the case of Nigerian Television Authority (NTA) and Radio Nigeria their affiliate stations across the 36 states of Nigeria rely on the network studios for news, sports, live programmes among others on a daily basis. Similarly, African Independent television (AIT) and its sister radio network RayPower also broadcast network programmes on their affiliate stations spread across the country. The problem with station under the network is that sometimes they are compelled to air the commercials of the network stations.

According to Hasling (1980), when a station becomes affiliated with a network, it agrees to make a certain amount of its air time available for the broadcasting of network programmes. Stations can also develop a variety of programmes from talk to drama to fill the air time. A station could also develop musical programmes that suits the audience that tune to the station.

Externally Produced Programmes

Independent producers: These are independent producers who come up with programmes like drama, soap opera, discussion and talk shows as a means of livelihood. These producers may syndicate their programmes to interested stations. They buy air time from stations but source funds from sponsors of the programme.

Religious programmes: Some stations are accepting religious programmes from sermons, live crusades and magazine programmes.

Reality shows: the trend world over is reality TV, and Nigeria is not left out. Today programmes like *Maltina dance hall*, *Nigeria idol*, *MTN Project Fame* among others command good number of audience across the nation.

Live shows/coverage: stations like Lagos Television (LTV 8) organizes *Ileya* festival, Christmas carnival, musical shows et cetera to fill the air and also source for funds. Although these programmes are seasonal, they are planned (depending on when the event occur) to fall into the station's quarterly scheduling of programmes.

SELF ASSESSMENT 1

Examine a station schedule and see if you can identify programmes sourced internally and those sourced externally.

3.2 Programme Scheduling Strategies

In view of the above, every station attempts to arrange their programmes in such a way that will suit the audience they cater for. Broadcast Programming or scheduling is defined as the practice of arranging television or radio programmes on a daily, weekly, or season-long schedule. The practice is used to schedule programmes to build an audience for a new show, retain audience, or compete with other stations' programmes.

Station schedule programme in a particular time for the following reasons:

- To maximize the size of an audience targeted by advertisers
- To attract audience for the programme;
- To give the programmes the best chance to survive or be accepted by its target audience;
- To match programmes with target audience available at the time; and

Deliver audiences to advertisers in the composition that makes their advertisements most likely to be effective (Ellis, 2000).

Types of Programme Strategies

Flow/Stacking: according to Vane and Gross (1994:175), is a technique used to develop audience flow by grouping together programmes with similar appeals to "sweep" the viewer along from one programme to the next. This strategy revolves round audience of broadcast programmes; the idea is for audience of a particular programme to flow from one programme to another. For audience to flow into another programme, the station must be ready to schedule its programmes with similar appeal together.

Block programming: station schedules programmes back-to back for a period of time to retain viewership. According to Onabajo (2002:39), scheduling programmes in blocks to make audience flow forward to later programmes 'is not necessarily because of the first programme appeal but because the audience wants to see the following programme from the beginning.

Hammock: in this strategy, a weaker or new programme is sandwiched between two popular programmes. The intention is to make the audience watch the new or weak one after the first popular programme while he awaits the next popular programme. This strategy is good for two reasons:

- Firstly, the strategy is good for introducing new programmes to the viewing/listening audience. Once it has gained acceptance, it can stand on its own.
- Secondly, a weak programme can eventually pick up and gain more viewership/listenership and even attract sponsorship.

Cross programming: cross programming involves the interconnection of two shows. This is achieved by extending a storyline over two episodes of two different programmes.

Bridging: according to Ellis (2000) is used when a station tries to prevent the audience from changing channels during a junction point-the main evening breaks where all channels stop programmes and shift gear. This is achieved in a number of ways including: having a programme already underway and something compelling happening at a junction point, running a programme late so that people `hang around` and miss the start of other programmes, or the next programme during the credit of the previous.

Counter programming: involves offering an alternative programme to the audience from the one the competitor is offering. Onabajo (2002) adds that the strategy involves targeting a secondary demographic group that is not being served by competing stations in a particular time period. The implication of this is that the station must know what the other station is offering so as to know the part of the audience that is neglected.

Stunting: is a programming strategy a station adopts in which it offers the audience a special programme in order to draw audiences away from what other competitors are offering them. This is what Onabajo (2002) has to say:

Since so much of a programme rating success depend on habitual viewing, breaking viewers` habit can weaken the power of that juggernaut. Thus, a network will gain the rights to air a chartbuster movie or popular rock concert and place it opposite a highly successful programme.

Day parting: most talk shows are scheduled for day time this is because they are geared towards a particular demographic group. Most day time talk shows target women, youth and singles, the reason for this is that it is the period of time they are available. Thus, day parting involves dividing the day into several parts, and different radio/television programmes appropriate for each day part are aired.

Stripping: this strategy involves running the same show in the same slot every day of the week so as to retain viewership. NTA 2 channel 5 at a time had the 7:30 belt from Monday through Friday in which for about 90 minutes air comedies. For that slot, NTA 2 is assured that its viewers are there and waiting Monday to Friday. Again, this works in favour of both the station and advertisers. The station can use this to attract sponsorship, and in any case advertisers are ready to air their messages on a station they know people are viewing.

Hot switching: In hot switching the station eliminates any sort of commercial break. When one programme ends and another begins; this immediately hooks the audience into watching the next programme without a chance to change the television channel between programmes.

Tent pole programming: This strategy is similar to hammock programming in that a programme is sandwich in between two. However in the case of tent pole programming, a very strong programme with high followership is sandwich between two weak programmes and each end. The essence of this strategy is to make people watch the first weak programme while they await the popular programme, and of course most people will stay with the first weak one so as not to miss the interesting programme. Also, programmers hope that by the time the interesting programme ends, some may stay around to watch the second weak programme. In other words, programmers bank on the strength of the central programme to draw viewers to the two other weak shows.

SELF ASSESSMENT 2

Compare two broadcast stations programme schedule and see if you can pinpoint the strategy the both adopted.

3.3 The 4p's of Programming

The components of the broadcast programming are classified into four headings, namely: planning, production, placement and promotion the components are discussed below.

PLANNING

Planning, according to Onabajo (2002:19) is an attempt to force future situation and plan towards it. It refers to how programmes re generated

and transmitted on air waves. A broadcast station cannot plan without first putting the audience, the marketing potential, advertisers and sponsorship into consideration. According to Onabajo (2002), programme planning involves several steps and these include:

Concept: According to him Onabajo is when idea comes up to produce any programme. The idea is nurture and developed; thereafter the programme objectives are set bearing in mind the type of audience the programme is made for and how it will benefit them as a member of the public.

Programme funding: This usually involves the management. This is because once a programme is developed, the management is informed which will then provide fund for the hire of equipment and production expenses.

Scripting: This is the stage when the storyline is actualized into shooting script, director's or producer's script as well as for the artistes.

Cast: This includes those who will take part in the production. Their function is to interpret the script meaningfully into action or voice that will be recorded for either live or recorded programmes.

Production: This involves the technical crew, cast, director, and the producer. They all must play their part in the production so as to achieve the set objectives.

SELF ASSESSMENT 3

Visit any broadcast station in your area to witness programme planning session

PRODUCTION

Operation or production in broadcast involves the way programmes are produced and projected to the audience in a favourable manner in the overall public interest (Onabajo, 2002:21). There are a variety of programme that makes air on a daily basis on television. Some make it to prime time, some are a product of syndication and some died even after the first episode. The reason programmes succeed or fail lie in the production process. These processes are pre-production, product and post-production. These are discussed below.

The pre-production stage: The pre-production stage is generally the conceptualization stage - a stage where everything that will ensure a successful production is identified and put in place. This stage according to Burrow and Woods (1978:261) is further divided in five areas, namely: script familiarization, facilities and equipment, cast and

crew, production requirements and script preparation. The script preparation will be well treated in module 2.

The first stage is to develop the idea into script, however Burrows and Woods (1978) advised that it is at this stage that the director or producer must determine the purpose of the script in other words the objectives of the programme. Unless the objective is clearly reflected in the script, the overall desired goal of the programme will not be achieved.

Also important at this stage is to identify the cast and crew that will assist in the delivery of the script. Generally speaking, the scriptwriter often has the idea of who should read the script from the moment he/she start turning the idea into script. In addition to that, the script would give the director an idea of the suitable location and equipment that would be needed. Kristain (2014) sum up the stage like this:

Pre-production is the first stage of television production. This is when scripts are written, story lines are crafted and a storyboard is developed. Producers will do research, location scouting, casting and budgeting. Actors will rehearse and the director will plan his approach. This is more or less a planning stage, making sure that all the elements are in place for production and post-production. A timeline will be established and producers will coordinate different elements of both production and post-production to ensure the most efficient workflow.

The Production Stage: The production stage actually meant you are ready to start rolling the tapes. The script guides both the cast and crew with the strong monitoring from the director. Production could be shot in the studio and it may be a remote area production. When it is an outside location, the site selected must be in consonance with what the script says. But beyond that, it means also making sure that all the equipment needed is available.

The Post Production Stage: Post-production or the evaluation stage includes ensuring that the recorded programme falls within the allotted time adding inserts arranging the visuals in a proper sequence, credits at both the beginning and at the end of the programme as well as taking stock of the budget. According to Kristain (2014), the post production level can occur after production or simultaneously during production, depending on the planned approach for workflow.

SELF ASSESSMENT 3

Visit a radio or television station and monitor the production of any programme.

PLACEMENT

In scheduling programmes the director of programmes must, along with its supporting staff make the decision on how to arrange programmes in such a way that each will have available audience and potential sponsors. In arranging programmes, the unit must ask the following question as well as provide answers to the:

1. Which programme should be placed first and why?
2. Which programme should come next and why?
3. Which programme should come after and why?
4. What time of the day should the programme be aired and why?
5. Who are the audience of the programme and when are they likely to be around?

An honest answer to these question will help the programmed department take the decision on which programmes comes first, which should come in the middle and which should come last for every programme throughout the day and the days of the week. Again, knowing which audience view or listen to what will aid the smooth placement of programmes however knowing the demographics of the audience will assist the department of the time scheduling.

SELF ASSESSMENT 4

Speak to manager of programmes, asking them about the criteria their stations use in the placement of programmes

PROMOTION

When a new programme is produced broadcast stations employ various means to create awareness for the programme. The idea is to continually promote the programme before it start showing and even the programme start showing. The idea is to sell the programme to the target audience and possible sponsor(s). Brookins (2014) maintains that promotion allows businesses (by extension broadcast media) to reach out to consumers (audience) using various forms of techniques and strategies to capture their attention. This explains why Ward (2014) holds the view that it is important to let people know about a product because it helps to increase acceptance in a competitive market. The following strategies can be use to promote programme and create acceptance:

Tent pole programming: in tent pole strategy the programmers use a well-known series to sell new programmes that have not gain acceptance. The idea is to put a one strong programme in between two weak programmes. The believe is that audience would watch the first

new programme while waiting for the favourite programme and would probably watch the second new programme.

Hammock: in this strategy a new programme is sandwiched between two popular programmes. The intention is to make the audience watch the new or weak one after the first popular programme while he awaits the next popular programme.

Featuring cast in other programmes: according to Wikipedia (2015), when a station has a new show starting, or if it needs to boost its ratings, part of its cast will be featured in other programmes in the same station, inserted in the dynamics of the programme they are in. In such programme they can feature that will endear the personalities of the cast to the audience include participating in game shows, be interviewed by the journalists of the station, make cameos in a series, substitute for the usual staff of other shows in their habitual functions, etc.

Once audience falls in love with their personalities they would want to follow their characters in the new programme they are being featured. Again, while appearing on other shows, it is important that the hosts of the shows mention repeatedly the new show and its time slot, trying to encourage their own viewers to watch it.

SELF ASSESSMENT 5

Do an extensive library research to see if there are other ways of promoting programmes

3.4 Scheduling and Competition

Every broadcast station wants to remain in business as well as make profit. This can be achieved if the station is able to deliver the audience to advertisers. This is done if programmes match the characteristics of the target audience. In addition to that, it is important for a station to be aware of what its competition is offering its audience so as to counter the station with better programmes as well as having a better share of the market to attract advertisers and sponsors to the station. Hasling (1980) sums this up:

Radio broadcasting is a highly competitive business. In a large metropolitan area you could be up against forty or fifty other stations. All of them are trying to attract and hold a particular audience segment, and all of them will be attempting to do it in their own unique way. Some stations may have a few loyal fans who listen to one station exclusively, but more frequently listeners will switch from one station to

another.

SELF ASSESSMENT

Examples of station philosophy and programme schedule

African Independent Television

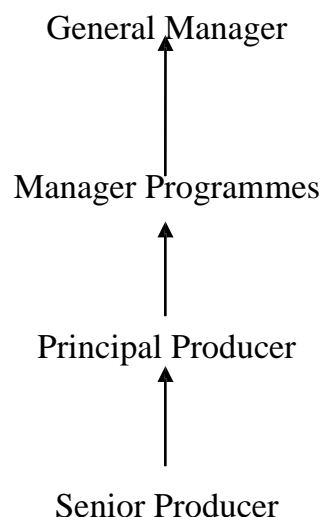
The Company's broadcast philosophy seeks to promote African interest, unity and cohesion while respecting religious sensibilities and discouraging hatred and disaffection among people.

It further seeks to promote human dignity, orderly development of society, free speech, responsible government and good citizenship. The thematic philosophy of the station is geared towards the promotion of the values and cultures of Africans across the world.

Source: <http://www.aitonline.tv/schedule#sthash.zsMcwYuO.dpuf>

3.6 Programme Department and Organization

The production and arrangement of a station's programme into daily, weekly, monthly or quarterly schedule is the job of the programmes department. The structure of the department differs from one station to another, but generally speaking the structure sometimes depends on the budget of each station.



Manager Programmes: the manager of programmes is the head of the programmes department activities and staff. He reports directly to the general manager of the station. His role is to supervise all operations and staff who work under the unit. He is also responsible for supervising all programmes produced in his department. As part of his function, the manager of programmes department:

- Monitor staff from controller to senior producers, editor, cameramen, sound recordist and announcers attached to the

- department;
- He ensures on a daily basis that rosters for the day's shift are properly executed;
- He ensures that all production is guided by the principle of decency, and unity;
- He ensures that all commercials for sponsored programmes and other spot;
- announcements are aired at the appropriate time; and
- He monitors the days programme

Controller of Programmes: the controller of programmes role is to assist the manager of programmes especially in the training of the programme staff and the supervision of programmes schedule. As part of his duties, the controller of programmes also monitors the movement of staff and common facilities in the department.

Principal Producer: according to Onabajo (2002:51), he is responsible for the efficient operations and development of programme type in the following ways:

- Assisting with the training of junior programme staff;
- Monitoring relevant programmes and conducting post mortems;
- Keeping abreast of programme materials and markets for the production centre.

Senior Producer: a broadcast senior producer is responsible for the day to day operational efficiency and high standard programming by producing and presenting programmes staff training schemes. He is also to among other functions:

- Keep register of performing artiste;
- Co-ordinate the activities of producers;
- Liaise with engineering or production department for production facilities.

4.0 CONCLUSION

As interesting as some programmes are, they may not have the desired effect, if radio/TV programme directors did not place them in the time slot when the target audience will be available to watch. To ensure that the target audience is waiting to watch a programme, the station must know the type of audience the programme is meant for; the time suitable for the programme; and the programme the competitor is offering at the same time.

5.0 SUMMARY

In this unit we have discussed:

- The various strategies a station can use to arrange its programme to meet audience time;
- How stations source programmes;
- How competition can affect how a station does its programming;
- The components of programming;
- Station philosophy and programming; and
- The structure of programmes department.

6.0 TUTOR-MARKED ASSIGNMENTS

1. What are the factors every programmer must take cognizance of when planning station programme scheduling?
2. What is the essence of scheduling programmes?
3. Discuss various strategies of promoting programmes.
4. Discuss the function of three personnel in the programmes department.

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MODULE 3 FUNDAMENTALS OF BROADCAST WRITING, AUDIENCE ANALYSIS AND REGULATORY REQUIREMENTS

Unit 1	Fundamentals of Broadcast Writing
Unit 2	Broadcast Audience Analysis
Unit 3	Regulatory Requirements

UNIT 1 FUNDAMENTALS OF BROADCAST WRITING

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Principles of Writing for Radio
 - 3.2 Principles of Writing for Television
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutors-Marked Assignment
- 7.0 References

- 1.0 Introduction

The Principle of Writing for Radio

Due to the nature of the radio medium already discussed in Module 1, Unit 1, there are peculiarities in writing scripts for it. First, as an aural medium, the radio script must be pleasing to the ear. This is why it cannot be overemphasized that the radio script must be written in a conversational style.

There is always time constraint in radio production. This suggests that the radio script must be written and timed to ensure that a programme does not exceed its time limit. The constraints of the medium also mean that the scriptwriter writes in the conversational style. His adoption of this style will make his script appear lively in order to sustain interest.

There are principles every broadcast scriptwriter must be familiar with if he/she intends to make a success of his/her career in radio. Broadcast script, particularly radio script must measure up to laid down parameters. These parameters are clarity, conciseness, completeness, conversational style, currency and correctness.

Clarity: A clear radio script means that the writer employs simple, easy-to-understand language to convey the message to the audience. It also means that there is sequence of pattern which allows the story to flow logically. Clarity in radio script writing is very important due to the ephemeral nature of radio messages. Once they are missed, they may be difficult to retrieve. Due to this fact clarity must be the watch word of every radio script writer. The only way the listener can follow the story is for the writer to develop the story in a logical way. Clarity of thought implies the following:

- The script should be clear enough to avoid misinterpretation;
- It is preferable if a sentence expresses one main idea;
- The writer must choose words that everyone will understand. That is the writer must use words that are within the vocabulary of the listener. Use everyday language or expression
- Descriptive words should not be sacrificed;
- Avoid vague language;
- Use the active rather than the passive voice when you can;
- Avoid using slangs or jargons. It is not every listener that may be familiar with such slangs hence it is advisable to always translate military, technical and legal jargons into simple language; and
- Don't switch codes. Don't use foreign language that is outside the audience's understanding.

Conciseness: This means that the writer has eliminated all unnecessary words that add nothing to the message. Radio is not a medium of too many words like newspaper; as such the copy must be direct, clear and brief.

- Avoid wordiness;
- Be brief;
- Avoid words that on the surface appear good but manifest meaning say the opposite of the intention of the writer.
- Get straight to the point;
- Use short but effective sentences;
- State only relevant information; and
- Avoid repetition.

Completeness: This means that the script must have all the information the audience needs. Regardless of the audience that the script is meant for, it must, like the news story, include in it at least four of the five "Ws" i.e. who, what, when, where, why and in some programmes like drama include the how or "H."

Conversational: the principle of having a successful programme and audience loyalty is to write the way you talk, just as if you are carrying

on a conversation with just one person and not the millions listening at the other end. As observed by <http://www.tpub.com/journalist/146.htm> (2014) the twofold objective of the conversational tone is that first, it allows the announcer to pick up the drift of the story and second, it makes the copy sound “right” to the audience. A good broadcast writer “listens” to the story being written.

Current: currency in a copy meant that the copy is timely and up to date. Currency in drama gives the suggestion of relevance and relatable to the people.

Correct: correct presentation of facts and figure is the hallmark of good journalism as well as writing.

- Have perfect grammar, and spelling. Bad grammar and wrong spellings will make the writer appear incompetent;
- Punctuation is absolutely vital to expressing the right meaning;
- Double check;
- Make sure your facts and figures are accurate; and
- Make sure your documents are in the correct format.

It is important for programme developers, script writer, producers and directors that the medium of radio:

- Writing style is not the same as newspaper and as such must appear natural when the copy is being read. The best way to make it appear as natural one-on-one conversation is to use the everyday speech that an average listener would understand;
- It is an immediate medium that presents events as if they are occurring now; radio uses present tense to give its copy the sense of immediacy.
- It is a personal medium that is a person to person medium; it creates a relationship between the presenter and the listeners that sometimes goes beyond on-air relationship. There may be thousands listening to the station at the same time but each has the sense of having intimate relationship with the host of the programme.
- Words are only heard once on radio and if not well encoded may be lost on the listener.

The radio script must be clear and simple.

Is a sound-only medium scriptwriter must take care that words and sound are carefully selected and used.

SELF ASSESSMENT EXERCISE 1

1. Visit a radio station in your area and ask for a copy of any of their programmes and see if it follows the six parameters of measuring broadcast script.

3.2 Writing for Television

Writing for television requires that the intending writer learn his craft. In other words the first step is to undergo formal training in approved tertiary institution as well as undergo on-the-job training which must be supervised by people who have had some success as television writers.

However, before taking the decision to write for television, the New Zealand Writers Guild (2014) advised all would-be television writers to:

Study the Market: Learn what types of shows are produced in your country. In Nigeria most drama on both private and government owned media are produced by independent producers just like talk shows. The only productions that are mostly handled by station staff are documentaries, news and current affairs programmes.

Practice: as put by Hybels and Weaver II (2001:25), it is always good to put into practice what you have learnt in class and even on-the-job training and try it out on the world. In the same line the New Zealand Writers Guild advised that the best place to start is to write television scripts for already existing shows or for shows that you have created.

Having gone through training, both at the former and informal training, every intending writer must note that television writing style differs slightly from radio in that the writer must take into consideration the video elements. According to Fang (1991) besides all the other constraints which limit the writing, the words should relate to the pictures. If the words and the pictures do not support each other, they surely fight each other for the viewer's attention, a dissonance that detracts from understanding.

Watch TV: by watching television, you have a grasp of idea of the various genres. According to the New Zealand Writers guild, if you are writing for television you need to understand the medium, the way stories are told on television. Watch great shows. Watch not so great ones and learn the difference. In Dowling's (2011) view a would-be writer would learn an enormous amount about dialogue, structure and basically how things work in any area of choice. On the other hand Shovlin (2014) has this to say about watching television to learn how to write:

It might sound obvious, but actually watching programmes in a genre similar to the one you would like to write in can be a great help. What works and what doesn't? What do you think broadcasters are looking for? How far can you push boundaries? Is introducing a child character an easy way to make a programme cute and appealing?

Research: a successful script is so because the writer did a thorough research to understand the audience and the selected topic. You must be comfortable and happy with the topic for you to undertake a thorough research.

Script layout: every broadcast station has its own in-house style, comply with this style if you want to make a success of your career. Above all, Shovlin (2014) says the script must use words that are easy to read and understood.

Beware of the remote control: newspaper readers may be ready to read lengthy features but television viewers are not blessed with such patience. If the station is not offering them interesting and relevant programmes they would usually go to other station that are reading to offer what will meet their interest. Dowling (2011) advised every writer to construct his/her opening scenes to make it as punchy as possible.

Rewrite, rewrite, and rewrite: according to Dowling (2011) after the exhilaration and rush of getting that first draft down on paper, the hard work of editing begins. Be your own worst critic; if a word, a look or a scene isn't working then go at it again until it does – or else cut it out entirely.

Dialogue isn't everything: often people like realistic dialogue but writing for television is not all about dialogue. There are other ways to tell the story. There are other elements such as sound, effects and silence that will tell the story along with the use of dialogue. Too long dialogue can be boring and uninteresting.

Try to be original: be yourself and do something new that sets you apart from others. Again, if it is something someone has done before, find another angle to it and tell it from a new perspective, injecting your own style.

4.0 CONCLUSION

The beauty of writing for broadcast media lies in knowing who you are writing for and knowing what appeals to them. Again, your writing skill may not be perfect as a beginner but overtime as you go on and internalize the rule, you may develop your own style of writing that will not only conforms with the in-house style of the broadcast medium you work for, but will also be unique and draw audience to you and your station.

5.0 SUMMARY

So far you have been exposed in this unit to:

- How to write for radio;
- How to write for the television medium; and
- The parameters for measuring broadcast script.

6.0 TUTORED-MARKED ASSIGNMENTS

1. The New Zealand Writers Guild (2014) advised all would-be television writers to take certain steps when planning to write for television. Identify and discuss four of the areas that were identified.
2. Why must a radio station strictly observe the principle of writing for radio?

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UNIT 2 THE AUDIENCE ANALYSIS

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content nursery
 - 3.3 Audience demographics
 - 3.4 Methods of measuring audience
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutored-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

Each media content target special members of the audience which by implication meant one media message can not serve the interest of every member of the audience. In module 1 of the study material we examined the nature of radio and television audience. In this section we will take a look at audience demographics and how to measure audiences.

2.0 OBJECTIVES

After studying this unit you should be able to:

- Understand how audience demographic assist programmers in developing programmes
- Understand how audiences are measured.

3.0 MAIN CONTENT

3.1 Audience Demographics

Broadcast media plan media content along the characteristics of their audiences. By implication therefore, the more a station know about its audiences the more it is able to serve them. Today's broadcasting has move away from producing programmes on the assumption that a good message is capable of being accepted by the audience. Broadcast content are produced based on the knowledge that media audience have the power to select or reject media messages.

Thus, it is essential that programmers know exactly who their messages are for. In other words there is need for programmers to have a good knowledge of:

Audience interest: media audience's area of interest differs and it is not all media contents that have the same appeal for the audience. When a

programmer knows the category of audience he is targeting, he or she can project their area of interest and then develop programmes around their area of interest.

Audience attitudes and beliefs: it is important that a programmer considers audience's attitude and beliefs. This is because their belief system will affect how they accept or reject the message. **Audience demographics:** demographic analysis reveals data about the characteristics of a group of people, including their age, sex, education, occupation, race/nationality/ethnic origin, geographic location and group affiliation. Thus, knowing their whether the audience category are male or female of a combined sex; their educational level; their area of specialization and their ethnic affiliation will go along way in helping the programmer develop programmes that will appeal to them.

SELF ASSESSMENT 1

Beyond the factors discuss here, find out if there are other factors that programmers must incorporate into broadcast programmes

3.2 Methods of Measuring Audience

Audience research is important to the successful operation of a broadcast media as this will reveal station's share of the broadcast market, rating and reach among other vital information. As noted by Onabajo (2002) audience research is a specialized branch of broadcasting. According to him there are two major ways one may carry out audience research, these are quantitative surveys and qualitative surveys.

The quantitative survey sets out to determine how many sets are tuned in to a particular station at various hours throughout each day of the week. It gives statistical information in percentages of sets in use and it indicated the relative popularity of a station and its various programmes. On the other hand the qualitative survey, tells something about how a programme is being accepted by its audience [p.17].

Another method identified by Onabajo (2002) is the audience letter type of programme, which he said could be handled by a leading personality in the station who solicits opinions about programmes. According to him these opinions can reveal useful information about the write. Such information includes:

- Gender
- Educational level
- Ethnic background
- Place of residence etc.

Hausman, Messere, Bennoit and O'Donnell (2010:317) identified the following methods of audience research:

Audience rating: this is a percentage of the total available audience. Hausman et al (2010) added that sometimes, “the number of audience is expressed as just that - a total number, estimated from statistical interpretation of result”. Rating is thus a percentage of an available audience. The available audience is, in rating terms, known as a universe.

Share: the share is a percentage of those who are actually listening or viewing. According to them, the share is frequently “broken down among different genders and age groups such as women 18-34”.

Total Survey Area, Metro Survey Area: Hausman et al (2010) averred that the total survey area usually include several countries that are served by two or more stations from within a metropolitan area. While according to them, the metro survey area is a local area defined by the city and its immediate environs.

Average Quarter-Hour Person: the quarter-hour is the basic unit measurement in radio/TV audience measurement. According to them, the average quarter-hour person is the number of listeners or viewers who tuned in during a specific quarter-hour for at least five minutes. Although they noted that the AQH is important in figuring gross rating points, they were however quick to note that the problem with this method is that one cannot simply ass up the AQH figures to obtain the total number of people who are listening during the day because the AQH will include some of the same people.

Cume or Cumulative: Hausman et al (2010) averred that cumulative audience measure solves the problem of determining the total number of people listening by using statistical interpretation to determine the number of unduplicated audience listeners or viewers.

4.0 CONCLUSION

The reason a broadcast station is in business is to serve the interest of the audience but unless the station have a good knowledge of its audience composition and understand their attitude and area of interest such station may fail in its operation. Again, knowing what audience wants, when, how and why can only be retrieved from research which can be done in a number of ways.

5.0 SUMMARY

So far you have learnt:

- The knowledge of audience demographics helps in the development of programmes that will appeal to them and draw advertisers to a station.
- Various methods through which a station can gather audience information.

6.0 TUTOR-MARKED ASSIGNMENT

1. Explain the purpose of knowing the demographics of broadcast audience in programming?
2. Discuss two methods of audience research, highlighting its purpose in programming.

7.0 REFERENCES/FURTHER READINGS

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UNIT 3 NBC REQUIRMENT

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Challenges of broadcasting industry
 - 3.2 Programmes schedule
 - 3.3 Programming standard
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutored-Marked Assignment
- 7.0 References/Further Readings

1.0 INTRODUCTION

The need to bring sanity into programme content and programming in Nigeria, led the Nigerian Broadcasting Commission –in conjunction with relevant key players in the broadcasting industry- to develop the Nigeria Broadcasting Code. The Code is to serve a guideline for programming and all other aspect of broadcasting in Nigeria. According to NBC, the Code is to:

1. Represents the minimum standard for broadcasting in the Federal Republic of Nigeria.
2. Be applied in the spirit as well as in the letter, in accordance with the professional ideals of broadcasting.

Thus, this section of this study material shall expose you to various aspect of the Code that guides programming in Nigeria.

2.0 OBJECTIVES

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

- Outline general guidelines of programming; and
- Understand those areas of audience needs that broadcast media must stratify.

3.0 MAIN CONTENT

3.1 Challenges of broadcasting Industry

Beyond fulfilling the information, education, interpretation and transmission of social heritage role, the broadcast media, according to NBC code broadcast media must satisfy among others, the following needs:

- a) a truthful, comprehensive and intelligent account of each day's local, regional, national and international events that have significant impact on the Nigerian community;
- b) an impartial access to the nation's daily intelligence, made equally available to everyone;
- c) a forum for the exchange of comment and criticism representing every stratum of the society, as required in a federal state like Nigeria, in which the views and opinions of everyone are included in the national consensus;
- d) a means of projecting the opinions and attitudes of the groups in the society to one another, such as the balancing of information flow between the rural and urban, government and the governed, as well as the presentation and clarification of the goals and values of the society;
- e) an efficient, professional and comprehensive broadcasting service to the entire people of the Federal Republic of Nigeria, based on national objectives and aspirations;
- f) an effective coverage and reach of the entire nation;
- g) the guaranteed right of practitioners to have control over editorial and programme content in the media;
- h) the development of Nigerian artistic creativity and talent in entertainment programming, and offering information and analyses from the Nigerian point of view;
- i) programming that promotes employment opportunities to serve the needs and interest, and reflect the circumstances and aspirations of all Nigerians;
- j) programming that promotes excellence and high moral and ethical standards acceptable to a substantial group of the viewing and listening public;
- k) development of human resources and training, and capacity building within broadcasting;
- l) ready adaptation to scientific and technological changes;
- m) maximum use of predominantly Nigerian creative resources in the presentation of programming, be it news, programme, musical entertainment, advertising or sponsorships;
- n) greater emphasis on the broadcast of news and programmes in Nigerian languages so as to ensure direct relevance to local communities;
- o) programmes of high professional standard;
- p) reasonable opportunity for the public to be exposed to all views on matters of public concern; and
- q) The development and growth of the independent production sector.

3.2 Programmes Schedule

- a) A broadcaster shall forward to the Commission its quarterly programmes schedule and synopses of new or repackaged programmes not less than one week before the beginning of the quarter.
- b) The scheduling of a programme is the absolute responsibility of the broadcaster in accordance with its editorial standards; especially network programmes, taking into consideration the diversity in faith, cultural and moral sensitivities of the audience.
- c) It is the responsibility of the broadcaster to clearly explain its policies at all times, through programme promotion and trailers.
- d) Programmes unsuitable for children and youths shall not be scheduled before the watershed time of 10.00pm.
- e) A station shall not schedule morally contrasting programmes, fillers or advertisements of similar or competing genres back to back.

SELF ASSESSMENT 1

Find out the editorial policy of two radio and two television stations, then listen/watch their programmes to ascertain whether the policies have been incorporated into their programming

3.3 Programming Standard

This section of the Code sets out the content standard which the audience expects as a right in programming. According to the code, the aim of setting guidelines was to ensure that qualitative programming content are met, while encouraging creativity, innovation and entrepreneurship. In addition to this, it is believed that programming standard will equally facilitate internal self regulation and quality control. The guidelines are:

- a) All programmes shall adhere to the general principles of legality, decency and truthfulness, in addition to the specific guidelines for their genre.
- b) Materials likely to incite or encourage the commission of a crime or lead to public disorder shall not be broadcast.
- c) The broadcaster shall recognize that he exercises freedom of expression as an agent of society, therefore, he shall not use his medium for any personal or sectional rights, privileges and needs of his own, proprietor, relatives, friends or supporters.
- d) Programmes in a foreign language shall not be transmitted without sub-titles in the official language, except sports where the audio is only complementary or religious and niche programmes where the foreign language is easily understood by the adherents.

- e) National transmission of programmes in a Nigerian language shall have sub-titles in the official language to allow a general audience appeal.
- f) Any programme or musical content classified as Not To be Broadcast (NTBB) shall not be broadcast.
- g) Without prejudice to 3.1.6 and 3.1.7, the broadcaster shall not transmit any material that is morally or socially unacceptable for public consumption.
- h) The broadcaster shall ensure that every movie carries the appropriate classification symbol of the National Film and Video Censors' Board (NFVCB) or any other recognized classification, and are broadcast within appropriate belt in accordance with the provisions of the Code.
- i) Persons under the age of 18, the physically challenged persons and other vulnerable groups shall be protected from offensive and harmful content.
- j) A programme shall be properly heralded.
- k) Relevant information shall be included to guide parents in deciding its suitability for their children and wards.
- l) The broadcast or rebroadcast of any content shall be only with the express permission of the rights owner.
- m) Piracy is prohibited.
- n) The abrupt termination of a programme shall be considered a professional breach except in the event of an emergency, such as technical fault or breaking news, which shall be heralded by the appropriate courtesy.
- o) A broadcaster shall clearly display audio-visual programme advice or classification symbol at the commencement of a programme.

4.0 CONCLUSION

It is important that information given in a programme, is presented accurately and in lines with laws guiding broadcasting in Nigerian. Above all, programmers must consider the sensitivity of the audience they are targeting.

5.0 SUMMARY

So far you have learnt in this unit the:

- General guidelines of programming; and
- Areas of audience needs that broadcast media must stratify.

6.0 TUTOR-MARKED ASSIGNMENTS

1. Discuss with ample examples why programmes must be produced within the guidelines stipulated by NBC.
2. Explain why programmers should be guided by the general principles of legality, decency and truthfulness when producing programmes.

7.0 REFERENCE/FURTHER READINGS

Nigeria Broadcasting Code 5th edition (2010). Accessed at <http://resourcedat.com/> on August 24, 2015.