

See discussions, stats, and author profiles for this publication at: <https://www.researchgate.net/publication/317850997>

INTRODUCTION TO RADIO PRODUCTION

Book · May 2017

CITATIONS

0

READS

31,199

1 author:



Oberiri Destiny Apuke
Taraba State University

58 PUBLICATIONS 46 CITATIONS

SEE PROFILE

Some of the authors of this publication are also working on these related projects:



Sarah Gambo [View project](#)



Aggressive and Dominating women and the goddess culture of matriarchy plus those who agree [View project](#)

Radio is an audio device of passing messages to a large audience, it involves the process by which messages are sent through electrical waves. Thus, radio as a word has its origin in the Latin expression "Radius" which means radius rays, this implies that radio is an instrument through which signals are beamed out via electromagnetic process and distributed via a transmitter to a scattered audience who receive it via an antenna on a receiving set. Therefore, radio is one of the most important means of communication. Through radio, people send spoken words, music, and other communication signals through the air to any part of the world.

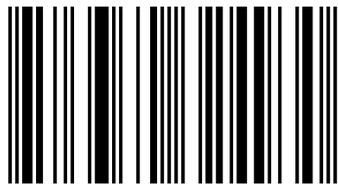


Oberiri Destiny Apuke

Introduction to Radio Production



Mr. Oberiri Destiny Apuke is a lecturer with the Department of Mass Communication, Taraba State University, Jalingo, Nigeria. His research interests are New Media (Social and the Internet) and Gender and Media Studies.



978-3-330-32493-0



Oberiri Destiny Apuke

Introduction to Radio Production

Oberiri Destiny Apuke

Introduction to Radio Production

LAP LAMBERT Academic Publishing

Impressum / Imprint

Bibliografische Information der Deutschen Nationalbibliothek: Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über <http://dnb.d-nb.de> abrufbar.

Alle in diesem Buch genannten Marken und Produktnamen unterliegen warenzeichen-, marken- oder patentrechtlichem Schutz bzw. sind Warenzeichen oder eingetragene Warenzeichen der jeweiligen Inhaber. Die Wiedergabe von Marken, Produktnamen, Gebrauchsnamen, Handelsnamen, Warenbezeichnungen u.s.w. in diesem Werk berechtigt auch ohne besondere Kennzeichnung nicht zu der Annahme, dass solche Namen im Sinne der Warenzeichen- und Markenschutzgesetzgebung als frei zu betrachten wären und daher von jedermann benutzt werden dürften.

Bibliographic information published by the Deutsche Nationalbibliothek: The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available in the Internet at <http://dnb.d-nb.de>.

Any brand names and product names mentioned in this book are subject to trademark, brand or patent protection and are trademarks or registered trademarks of their respective holders. The use of brand names, product names, common names, trade names, product descriptions etc. even without a particular marking in this work is in no way to be construed to mean that such names may be regarded as unrestricted in respect of trademark and brand protection legislation and could thus be used by anyone.

Coverbild / Cover image: www.ingimage.com

Verlag / Publisher:

LAP LAMBERT Academic Publishing

ist ein Imprint der / is a trademark of

ICS Morebooks! Marketing SRL

4, Industrialia street, 3100 Balti, Republic of Moldova

Email: info@omniscryptum.com

Herstellung: siehe letzte Seite /

Printed at: see last page

ISBN: 978-3-330-32493-0

Copyright © Oberiri Destiny Apuke

Copyright © 2017 ICS Morebooks! Marketing SRL

Alle Rechte vorbehalten. / All rights reserved. Balti2017

TITLE PAGE

INTRODUCTION TO RADIO PRODUCTION



OBERIRI DESTINYAPUKE

Department of Mass Communication, Taraba State University, Jalingo.

DEDICATION

This book Introduction to Radio Production is dedicated to God Almighty, who is the great giver of life.

ACKNOWLEDGEMENTS

This book could not have been possible without the contribution received from kind and honest-hearted friends and distinguished individuals. My heartfelt gratitude and pleasure go to Dr. Joseph Lucas for all his advice, he is a mentor indeed.

I also wish to acknowledge my Head of Department Dr. Thomas Alemoh for his relentless efforts towards my growth academically.

My profound gratitude goes to my colleagues Mal. Jebriil Gori, Mrs. Fatima Vakkai, Mr. Nusodah Wanapia, Mr. John Moses Maikomo, Mal. Adamu Mohammed, Mr. Simon Tordue, Mr. Kwase Dogari, Mr. Abubakar Jibril and others which because of lack of space I could not mention their names you all have indeed been so wonderful.

My acknowledgments also go to all my undergraduate course mates especially Mr. Matudi Emmanuel, who is my class mentor, Miss. Iya Shamaki, Miss. Danjuma Ndonima Uhwe, Mr. Elijah Eric (Fish), , Mal Umar Ahmed, Mal. Salihu, Mrs. Nkechi Nwezi, Mr. Obinna Samuel, Miss Agabi Joshua, Miss Hanny Zarakoda, Miss Lilian Ambi, Miss Pembri and others who I could not mention their names.

My respect and appreciation go to all Mass Communication students both Degree and Diploma Taraba State University I love you all.

Finally, I salute my father and mother Mr and Late Mrs Johnson Iyendo for their encouragement, fatherly and motherly advice and care.

TABLE OF CONTENTS

TITLE PAGE	1
DEDICATION	2
ACKNOWLEDGEMENTS	3
TABLE OF CONTENTS.....	4
CHAPTER ONE: NATURE OF RADIO	8
What is Radio?	8
Characteristics of Radio	9
CHAPTER TWO: BRIEF HISTORY OF RADIO.....	11
The Growth of Radio in Nigeria	11
CHAPTER THREE: FUNCTIONS OF RADIO	13
Surveillance Function.....	13
Entertainment Function.....	13
Cultural Transmission	14
Status Conferral	14
Enforcement of Norms and Cultural Values	14
Agenda setting	15
Advertisement Function	15
CHAPTER FOUR: EQUIPMENT FOR RADIO PRODUCTION	16
Transmitter	16
The microphones	16
Audio console:	18
Tape recorder.....	18
Patch panel:	19
Monitor Speakers.....	19
Turntable.....	19
Cartridge Tape.....	19
CHAPTER FIVE: FACILITY FOR RADIO STATION	20
THE STUDIO.....	20
The Cubicle and the Control room	20
CHAPTER SIX: OUTSIDE BROADCASTING SYSTEM (OBS)	21
PROBLEMS OF OUTSIDE BROADCASTING.....	22
Broadcast Channel	22

Linking Up with Outside Broadcast	23
Types of Outside Broadcast	23
Commentators on Site	24
CHAPTER SEVEN: STRUCTURE OF A RADIO STATION.....	26
Administrative Department	26
Programmes Department	26
News and Current Affairs Department	26
Engineering Department.....	27
Account/ Finance Department	27
Commercial Department	27
CHAPTER EIGHT: HOW RADIO BROADCASTING WORKS	28
Electric Waves to Radio Waves.....	28
Transmitting Radio Waves	28
Types of Broadcast Waves	29
AM Waves	29
FM Waves	29
Reception of Radio Programmes	31
CHAPTER NINE: PROGRAMMES OF A RADIO STATION.....	33
Documentary Programmes.....	33
Feature Programmes	34
News Programmes.....	34
The interview programmes.....	35
Discussion panel programme.....	35
Magazine programmes	36
Drama programmes.....	36
The Monologue or Talk Show	36
Entertainment Programmes	36
Commercial Programme	36
Educational programmes:.....	36
Children programme.....	37
CHAPTER TEN: RADIO PROGRAMMING/PRODUCTION	38
Programme Idea	39
Programme Concept	40
Programme Proposal	41
Programme packaging	41

Programme Production.....	41
Programme Presentation.....	42
CHAPTER ELEVEN: RADIO PRESENTER	43
Basic Principles of Presentation.....	43
Types of radio Presenters	43
News Caster	43
Disc Jockey	44
The Anchor	44
Narrators.....	44
CHAPTER TWELVE: OWNERSHIP AND CONTROL OF RADIO	46
Government Ownership and Control:	46
Private Ownership and Control:	46
Institutional ownership:.....	46
CHAPTER THIRTEEN: THE REGULATION OF RADIO	47
Regulations of Radio in Nigeria.....	47
CHAPTER FOURTEEN: LAWS REGULATING MEDIA PRACTICES IN NIGERIA	48
Repressive Laws	49
The Law of Privacy	51
Defences Available To Journalist Charged For Invasion Of Privacy	52
Laws of Defamation	53
Types of Defamation.....	54
Law of Sedition.....	55
Copyright Law	56
The Official Secret Act.....	57
Contempt Of Court	58
Definition of Contempt.....	59
CHAPTER FIFTEEN: ETHICAL ISSUES IN MEDIA PRACTICE	60
Sycophancy	60
Character Assassination.....	60
Pressure	61
Afghanistanism	61
Bribery.....	61
Sensationalism	61
Moonlighting.....	62
Brown Envelope Syndrome.....	62

Cocktail Journalism	62
Cartel Journalism	62
Disguise Journalism.....	63
Self-Censorship	63

CHAPTER ONE: NATURE OF RADIO

What is Radio?

Radio is an audio device of passing messages to a large audience. Radio involves the process by which messages are sent through electrical waves. In other words, the sound could be sent and received through these waves, (Sambe, 2008:75). According to Idebi (2008:1) the word Radio is defined as the process of sending and receiving messages through the air, using electromagnetic waves. It is also about the activity of broadcasting programmes for people to listen to the programmes being broadcast.

According to Uyo (1987) Radio as a word has its origin in the Latin expression "Radius" which means radius rays, this implies that radio is an instrument through which signals are beamed out via electromagnetic process and distributed via a transmitter to a scattered audience who receive it via an antenna on a receiving set. Sambe, (2008) adds that Radio involves the process by which messages are sent through electrical waves. Radio can also be seen as a medium used for sending and receiving messages through the air using electronic waves. It is also about the activity of broadcasting programmes for people to listen to the programmes being broadcast (Idebi, 2008:1). It can also be defined as the broadcasting of programmes for the public to listen to. It is the system of sending sound over a distance by transmitting electrical signals (BBC English Dictionary, 1992:946).

According to Apuke (2014) radio is one of the most important means of communication. Through radio, people send spoken words, music, and other communication signals through the air to any part of the world. Radio broadcasts now feature music, news, discussion, interviews, description of sports events and advertising. People drive to their jobs listening to car radios and spend leisure hours hearing their favorite programs on radio.

Radio also has a wide variety of news in addition to broadcasting airplane pilots, astronauts, construction workers, policemen, sailors and others who do many kinds of jobs use radio for quick communication. Scientists send radio waves into the sky to learn about weather. Telephone companies send messages by radio as well as telephone.

From this submission, radio has two concepts:

-
- (i) It is a medium of transmitting messages by electronic signal to a scattered or receiving audience.
 - (ii) It is a box which the receiver possesses and by which he or she traps the electronic signals through the antenna and receives a message.

Characteristics of Radio

As a medium of mass communication, radio has the following characteristics according to Apuke (2014).

- (1) **Portability:** Radio is a very portable device that can be carried about with ease. The portability of radio makes it possible for people to listen to it wherever they are. With the coming of ICT, we now have radio sets that are as small as handsets.
- (2) **It is a mass medium:** Radio messages can reach people in different localities. Bittner (1989) says that the mass medium makes it possible for the message to reach beyond the immediate proximity of the sender. A mass medium has the ability to send a message globally.
- (3) **Transient messages:** Radio messages are perishable. They are constantly on the move. The audience cannot ask for a repeat of what was not clearly heard because; the messages are on a move. That is why most people say radio does not talk twice.
- (4) **Audio medium:** Radio is a one-sided medium that is it can only be heard and not be seen. This makes it a limited sensory; it only appeals to the sense of hearing. According to Asemah (2009), in radio words are the only thing used to create pictures in the minds of the audience. Other things like sound can also be used to create a mental picture in the mind of the listener.
- (5) **Cheap:** Radio set is affordable. We have radio sets that are as cheap as ₦ 500 naira.
- (6) **It requires talent:** Radio operation requires talents to operate. It needs the blending of different talents in order to function well. It is not one-sided in operations. It requires the reporters, sound engineers, etc, to operate.
- (7) **It is competitive:** with the advent of many radio stations, it could be said that radio is a highly competitive business as it requires putting up catchy programmes in order to outshine other stations.

-
- (8) **Requires technology:** Radio requires technology (Hardware and Software) which are geared towards mass production and wide dissemination.
 - (9) **It is mobile:** the mobility of radio makes it unique; it can be moved easily from one place to another without stress.
 - (10) **Public:** The content of radio (messages) is handled and treated publicly.
 - (11) **Impersonal in Nature:** The relationship between sender and receiver is impersonal.

CHAPTER TWO: BRIEF HISTORY OF RADIO

The history of Radio dates back to the 19th Century when Samuel Morse invented the electric telegraph. According to Bittner (1989:93), Guglielmo Marconi built on this Invention to produce electromagnetic impulses which would be sent through the air without the use of wires. The voice was carried over long distances.

Thus, in 1866, signals were transmitted from England to America without wires. Sambe (2008:75) states that, in 1888, Heinrich Hertz, working on the electromagnetic theory propounded earlier by a British scientist James Clark Maxwell, produced the first radio waves.

The Growth of Radio in Nigeria

The growth of radio in Nigeria has been a slow but interesting process. Radio was introduced in Nigeria as a wired system called radio distribution or radio re-diffusion by the British Broadcasting Corporation (BBC). In this process, wires were connected to loudspeakers installed in houses of subscribers. The wireless system was introduced by the BBC in 1930. The wired broadcasting services were commissioned in Lagos on December 1, 1935, and two relay stations were located at Ikoyi and the Glover Memorial Hall, both in Lagos. The main duty of the relay was to carry BBC programmes, with just one hour left for local programmes featuring news, entertainment as well as local announcements. Other stations were later opened at Ibadan in 1939, Kano 1944, and Kaduna, Enugu, Jos, Zaria, Abeokuta, Ijebu Ode, Port Harcourt and Calabar in the subsequent years. The colonial government then came up with a policy to carry out a survey on radio broadcasting in all the British colonies including Nigeria. A committee was set up headed by L. W. Turner of the BBC Engineering Department and F. A. W. Byron of the Telecommunications Department of the Crown Agents. The committee recommended a wireless system of broadcasting for the colony of Nigeria. According to Ladele (1979), cited in Sambe (2008:83), an old building on 32 Marina, close to the General Post Office, was renovated as temporary headquarters. In addition, the Kaduna and Enugu Radio Diffusion Services were restructured and converted to regional broadcasting houses. The Radio Diffusion Services (RDS) later became the Nigerian Broadcasting Service (NBS) and was basically concerned with satisfying the programme needs of its audience, with the traditional role of informing, educating and

entertaining the audience members. The NBS put up a remarkable performance, especially during the visit of Queen Elizabeth II to Nigeria. The NBS upheld the role of impartiality; the colonial government, on the other hand, did not give all the Nigerian nationalists the opportunity to react to accusations leveled against them. Against this backdrop, the Nigerian Broadcasting Corporation was established on April 1, 1957, to replace the NBS. The establishment of NBC marked the first public broadcasting corporation established in any British colonial territory. But not satisfied with the new arrangements, the Western Regional Government established its radio and television station in 1959. Eastern Nigeria followed in 1960 on the day Nigeria had its political independence from Britain. Northern Nigeria followed suit in 1962. Today, virtually all the states own and operate both radio and television stations.

CHAPTER THREE: FUNCTIONS OF RADIO

When radio took its rightful position as the medium of communication in the 1920's, it focused on entertainment as its major function. In this regard, musical programmes, comedy and another piece of drama constituted the package of entertainment (Vakkai, 2011).

By the 1930's radio expanded its area of function such as information, propaganda, news events and others.

Below are some basic functions of radio:

Surveillance Function

This is otherwise known as news function of the radio. It involves scouting the environment to bring the evidence essential for information [news] about major happenings in the society.

The word 'surveillance' connotes a careful monitoring of something done in secret. The idea behind surveillance is to protect things or someone under watch from falling below public expectation or going astray. This surveillance concept is synonymous to 'watchdog' role of the press. As a watchdog, radio (radio stations) monitors societal ills and exposes them. These ills include corruption in any sector of the society, politics, education, church, organizations etc.

By exposing corruption, the journalist is sanitizing the society and at the same time, putting public office holders on a public scale which measurement is done by members of the public. By watchdog role, the journalist owes the public duty of digging out hidden deeds and untold/unheard dealings.

Entertainment Function

One of the most popular functions of radio is entertainment. As a matter of fact, a higher percentage of audience prefers entertainment to information. Those in this category include students, youths, teenagers, sports lovers. Except for very serious-minded individuals who tune to radio for information, quite a number of people consume media products during their leisure time, and as such radio becomes a tool of enjoyment and entertainment.

Cultural Transmission

This function entails the passing on or the transfer of a nation's (or society) social heritage from one generation to another. Sambe (2005) describes the cultural transmission function as the preservation of past heritage or culture from one ethnic group to another, one nation to another and from generation to generation for the purpose of promoting and even integrating culture. Okunna (1994 cited in Sambe 2005) holds that the mass media (radio) disseminate cultural and artistic products for the purpose of preserving the past heritage of the people; they also help in the development of culture by awakening and stimulating the creative and aesthetic abilities in individuals, thus leading to the production of artifacts.

Mass media (radio) transmits culture by the way the programmes transmitted reflect the behavioural norms and standard practice in the society. If for instance, the contents of media messages emphasize morals and religious harmony as an acceptable way of survival in the society, then those who consume such contents are most likely to pattern their lives accordingly.

Another way of transmitting local culture is the programme policy of most broadcast media organizations such that 70% will be for local content and 30% for foreign content. For instance, Radio Lagos (*Tiwantinwa*) promotes and transmits Yoruba culture mostly.

Status Conferral

This function holds that the mass media (radio) confers higher status on individuals in the society through the frequency of reportage done on the individual. Whenever the press (radio) beams their reportage on an individual, he automatically acquires a status of public figure and the name of such individual becomes a household name. For instance, individuals like Lamidi Adedibu, Chris Uba, Chris Ngige, Ayodele Fayose, Gani Fawehimi, Wole Soyinka, etc became household names in Nigeria because of the high level of frequency of reportage given to them by the mass media (radio).

Enforcement of Norms and Cultural Values

Radio function as a source of enforcing the basic norms and values of the society through their reportage of cultural issues and events. It is through radio people get to know how cultural festivals are being celebrated, how people dance and sing in the

Succinctly, radio helps a great deal to interpret, define, and analyze issues that border on people's cultures (both past and present).

Radio through entertaining and educating programmes set agenda for the public as regards which cultural values they should accept or reject. They can also make citizens appreciate their indigenous values, norms, and cultural practices and embrace them. The norms of a society are almost always higher than the personal practices of the individuals within the society. For example, we publicly condemn what we privately condone.

Agenda setting

The word agenda means a list, plan or outline of things to be considered. It is generally agreed that the Radio which is part of mass communication media set agenda for the public to follow. How do they do this? They do this by raising salient issues in our society thereby making people think along that line. Asemah (2011) elaborates this stating that by agenda setting, we mean that the media “play their drums” and whenever “they play their drums” we begin to “dance” to the tune of their music. According to Orewere (2006), Agenda setting refers to the ability of the mass media (radio) to influence the level of public awareness of issues as opposed to their knowledge about those issues. If for example Federal Radio Corporation of Nigeria (FRCN), devote most of their airtime to the spread of Malaria in a particular area of the country, the issue of Malaria will likely remain topmost on the minds of the audiences.

Advertisement Function

Advertising is seen as the communication that is aimed at creating awareness about goods and services. Radio plays a vital role in selling out goods and services. This is done through jingles and other special commercial programmes aimed at creating awareness to the public. Example Omo, Ariel, Jik, and Indomie Adverts/Jingles.

CHAPTER FOUR: EQUIPMENT FOR RADIO PRODUCTION

A number of equipment are used for producing and transmitting programmes from a radio station. Without this equipment, the concept of radio and its activities cannot be met.

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

Some of the most common radio equipment are:

Transmitter

This is an antenna like installation from which broadcast signals of a station are beamed out. The transmitter has different range of coverage some go very far which are called short wave (SW) signals others are medium wave (MW). Without a transmitter mounted at a station, Radioactivity becomes a difficult proposition.

The microphones

This is a technology that amplifies and regulates the sound output in a programme. It is a transducer or a device which converts the variation of sound pressure in a sound wave into corresponding electrical variation in an electric circuit. In other words a microphone can be regarded as an instrument which changes sound energy into electrical signals. These signals are further amplified by an amplifier to make them suitable for loud speaker's hertz and for modulating waves. Asemah and Yaroson (2009) describe microphone as a device that converts or changes sound energy into electrical energy. There are basically two ways of distinguishing microphones.

(a)By the pickup pattern

(b)By the materials they are made with

(a)**Pick Up Pattern:** Microphone can be made so that they pick sound from one, two or all directions.

(i) *Uni-Directional Microphones:* This is a microphone that picks sound from one direction. In this kind of microphone, one side is 'alive' and the other side dead. The advantage it has against the others is that it discriminates unwanted sounds

-
- (ii) *Bi-Directional Microphones*: This is a microphone that picks sound from two directions (the front and the back) and not from the sides because the diaphragm is open to air at both sides.
- (iii) *Omni-Directional Microphone*: picks sound from all directions. It measures the pressure of air in sound waves and responds equally to sound from directions.
- (b) **Materials they are made with**: other microphones can be identified with the material they are made up with. They are broadly classified into two:
- (i) *The Pressure Microphone*: contains a thin metal diaphragm structured somewhat like the head of a drum inside a rigid frame. This diaphragm is part of the electric circuit so that when sound waves strikes the diaphragm, it vibrates. This vibration produces corresponding signals that flow into the circuit system.
- (ii) *The Velocity Microphone*: Has a very tight ribbons of aluminum foil loosely suspended in a strong magnetic circuit so that when sound waves touch the ribbon, it vibrates, generating different amount of current inside the ribbon. The condenser and dynamic microphones are examples. They can give very high sound quality though expensive. They can be used for outside recording or broadcasting.
- Special Purpose Microphones**: there are many microphone designed for special purposes:
- (i) **Lavalier**: This microphone is hung on clothing at neck level permitting easy movement on stages or within an audience. They work well in fairly noisy conditions. They benefit from good reflected sound and are therefore very satisfactory outdoors. They are very light in weight and relatively inconspicuous.
- (ii) **Noise cancelling microphones**: Microphones often have to be used in noisy places, e.g. sporting events where the time of the loudest noise may coincide with the greatest need for explanation by the commentator. One way of dealing with this is to give him an omnidirectional microphone and allow him to control the ratio of voice and background noise himself.
- (iii) **Bass-Tip-Up**: the selective emphasis of bass, which occurs when a microphone responding to pressure gradients is placed where there is a substantial reduction in sound intensity between the two points at which the sound wave is sampled. It is most noticeable when the microphone is close to the source.

Audio Console:

The audio console plays an important function in every radio broadcast production. Also called the control board, it is the primary piece of equipment in the production facility. The complex network of its switches, knobs, and meters or sometimes a computer makes it intimidating to most especially beginning announcers. Apuke (2011) describes the audio console as equipment used for the amplification of sound. This means that the console can be used to boost the sound.

According to Idebi (2008:61), the console is the link between the microphone and the recording channels. It is equipped with faders, equalizers, various buttons and switches, which are used to regulate and modulate signals. The mixing console has a lot of input and output, which are these days digitally operated. With the introduction of modern technology, the console is still a primary piece of equipment in most production facilities. The broadcast consoles used in most stations are fairly straightforward in their construction and operation. Reese et al (2006:42) say the console board has three primary functions: to mix, amplify and route audio. The console enables the operator to select any one or a combination of various in-put. And the control board amplifies the incoming audio signal to an appropriate level.

Amplification means that the volume of an audio signal going through the console can be raised or lowered as the situation may dictate. Asemah and Yaroson (2009) elaborate this stating that the audio console is used for controlling the volume of sounds. This implies that the console is used for controlling the quality of sound. With the audio console, you can improve the quality of sound.

Tape recorder

The broadcast control room houses a tape recorder that looks like the consumer model open reel-to-reel recorders. There will normally be at least two to allow playing one tape right after another. Recorders in the studios are larger and can record 4, 2, 16, 24 or 32 separate tracks on tape that may be up to 2 wide. There may be a number of these tracks to a 2 track or single track monaural tape from which tape from which a record will be made.

Patch panel:

This is found in most control rooms, the patch panel is a series of jacks that are connected to various points in the control room. Using a patch cord, a signal can be routed from one point to another much like the older telephone exchanges used cords to connect phones together. The patch may be used to connect any source into the console or it may serve in emergencies to route audio around a defective piece of equipment.

Monitor Speakers

Essential to any production is the ability to hear what is being done. A good monitor system allows the producer to carefully evaluate the quality of what is being recorded or broadcast.

Turntable

Two or more turntable allows the engineer to cue one record while another is playing.

Cartridge Tape

Broadcast stations use cartridge for announcements, music, commercials and news stories. They are also useful in production of music and sound effects.

CHAPTER FIVE: FACILITY FOR RADIO STATION

Facilities for radio stations are that essential thing that makes up a radio station. Below are some facilities that make up a radio station.

THE STUDIO

A studio is to the broadcast station what the heart is to the human body. Apuke (2014) describes it as the actual bridge between the sender and the receiver in a broadcast business. This implies that the studio is a home where broadcast programmes are produced. It contains a lot of equipment. The studio simply put is the heart of every radio station. It is normally divided into two:

The Cubicle and the Control room.

The Cubicle: The cubicle contains chairs, tables, microphones, speakers, world clock and other gadgets. It is separated from the control room with a transparent glass panel. Apart from the announcer, operators any other person stays in the cubicle. It may also be called a performance arena.

The Control Room: The control room harbors the audio console, which is the major equipment used for radio transmission. The microphone, audio tape recorder (ATR, Cassette desk) cartridges players, compact disk, turntable, digital audio tape recorder.

The walls and floor of the radio studio are covered with sound absorbing materials to prevent sound from bouncing on a hard surface and creating an echo-effect. That is, the studio is acoustically treated. While the floor is covered with rugs and very thick foam, the walls, doors, and roof are also treated with acoustics capable of absorbing sound. A typical radio studio has double doors, one open inside while the other open outside.

CHAPTER SIX: OUTSIDE BROADCASTING SYSTEM (OBS)

Outside Broadcast, as the name implies, is a programme produced outside the station. The programme deals with the coverage and recording of an event in the field as opposed to studio recording for a Broadcast station.

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

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

Outside broadcasting or (OB) is simply a programme originating outside the studio or station. Because the originating point is a remote or far away from the station.

The essence of outside broadcasting according to Vakkai (2011):

is to report actualities i.e the real happening while they happen live. Such live events cannot be brought to the Studio example, Football match, Wrestling, Festivals and Wedding ceremonies.

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

The van is usually stationed at an appropriate place where there will be no difficulty in gaining access to both the field staff and the main station. The

producer usually embarks on visit to the scene if it is a planned programme to survey the area and find a possible place the van for effective coverage of the event. This is also called field plan just like plotting the floor plan in studio production.

PROBLEMS OF OUTSIDE BROADCASTING

- (1)Power supply
- (2)Location of control unit
- (3)Location of relay transmitter or microwave dish
- (4)Relaying audio and video signals to the station
- (5)Permission rights and clearance
- (6)Coordination with the studio or station
- (7)Lightening
- (8)Unwanted sound signal
- (9)weather conditions condition

Broadcast Channel

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

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

Linking Up with Outside Broadcast

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

1. **By Cable:** Linking the scene of events to the studio is preferred especially when such event is taking place within the premises of the station but outside the studio. This is a direct link from the studio to the scene or from the scene to the studio.

2. **By Microwave Link-Sat:** In this situation signals from the scene of the event are sent to the section using Link-Sat. Here also depends on the proximity of the scene to the broadcasting station.

Since the microwave may not be capable microwave may not be capable of covering a long distance, but where they can cover the distance no matter where the scene of the event is provided it is within the coverage area of the station.

3. **By Telephone Lines:** If the event is taking place where there are no telephone services, but in a location serviced by the telephone the microwave equipment could be used from the site of the event to the carrier room of NITEL which could direct the signals through its trunk to the broadcast station.

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

Such line is normally cut off from the unwelcome calls until the event is over.

Types of Outside Broadcast

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

They are:

- **Delayed Broadcast:** Here an event is fully recorded from the beginning to the end and the transmission is done at a later date.

This is done especially with the scene of the event cannot be reached at the time the event was unfolding.

- **Closed Circuit:** This method is used for sports that have no time span for example, table tennis and lawn tennis, basketball and motor racing. The activities are fully covered, but edited to be given airtime and transmitted at a later period.
- **Live Broadcast:** Here reporting is carried out as the event is taking place. Commentaries are made from and on the spot. Live broadcasts are carried out during important football matches and the independent celebration.
- **Relayed Outside Broadcast:** In this situation, the station may hook up to a sister station to relay such event or information to the station for its audience.

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

Commentators on Site

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

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

However, in standard stadia, standard cubicles are already in place. Here the commentators advise engineers on the number of cables or microphones to be used and how they should be located. The next thing is the team looks out for possible escape routes in the event of unexpected and circumstantial happenings. The announcer usually introduces the commentators equip themselves with portable and small radio sets to monitor their output on air. This is very important and it enables them to correct any anomaly on the commentary. The Commentators relief one another from time to time so that

none of them would be overworked. The commentators sign off usually at the end of the event.

CHAPTER SEVEN: STRUCTURE OF A RADIO STATION

A personnel structure in the broadcast station is such that there is a chain of control and unity of command. This means that some people are superior to others; they issue out instruction, direct and monitor others with a view to achieving overall objectives of the station or organization.

The basic departments in every radio station are:

- i. Administrative Department
- ii. Programmes Department
- iii. News and Current Affairs Department
- iv. Engineering Department
- v. Account Department
- vi. Commercial Department

Administrative Department

This department is in charge of recruitment, welfare, promotion, development, discipline, and demotion or dismissal of staff of the media house. The department, according to Nwanwene (2005) is headed by a director who is in charge of hiring and firing of staff, transfer, promotion, labour relations and day-to-day administration of the station. This department has the following units:

- (a) Accounting: It is in charge of collecting accounts, distributing the operating budget, handling sales contact, etc.
- (b) Pay roll: This handles the monthly payroll of all personnel

Programmes Department

The department handles the production of various programmes that are carried out by the station. It houses producers, research assistants, and presenters. According to Asemah (2011) the department is headed by the programmes Director who has the responsibility for the sound of the station, including news, music and public affairs.

News and Current Affairs Department

This department is saddled with the responsibility of collecting, processing and disseminating news and other reports in current events to its audience.

The department according to Ajidahun (2007) has workers like reporters, editors, drivers, cameramen, typist, etc. The head is the director of news.

Engineering Department

This department ensures that all technical facilities are in order. It controls and maintains the transmitter, electrical appliances, and cars meant for the station. The chief-engineer often heads it.

Account/ Finance Department

The department is in-charge of all monetary dealings that involved the station, it therefore prepares and pays salaries, allowances, and guides the station on money matters such as budget planning.

Commercial Department

This department is basically designed to raise a fund that will help in the continuous transmission and survival of the station. Therefore, the department canvasses commercials (advertisement), announcement, seek programme sponsorship and does other activities that will generate funds for the organization. At times, the department helps clients produce advertising copy.

CHAPTER EIGHT: HOW RADIO BROADCASTING WORKS

Radio programmes consist of speech, music or other sounds. These sounds are either live or prerecorded. Live sounds are broadcast at the same time they are produced and include words spoken by announcers. Pre-recorded sounds are not broadcast when first produced. They are stored on tapes and broadcast later. Almost all the music and most commercials/advertisements are prerecorded (Uyeh 2007).

To know how radio broadcasting works, you must first understand what is sound. All sounds consist of vibration. An example is the sound of a person's voice that consists of vibrating in the air that is caused by the person vibrating vocal cords. Sound travels through the air in the form of waves called sound waves. When the waves reach a person's ear, the person hears the original sounds.

During a radio broadcast, a microphone picks up speech and other live sounds that make up the programme. An electric current in the microphone creates vibration in it that match the sound waves. Accordingly, these electric Waves are used to produce the radio waves that make up the broadcast. In the same way, the equipment in the radio station changes the prerecorded sounds of a programme into electric waves.

Electric Waves to Radio Waves

Electric waves that represent the sounds of a programme travel over wires to the control boards. The control board has many switches and dials. A technician controls the sounds sent to the board by varying the volume loudness of each sound. Sometimes, the technician may even blend sounds together. The electric waves move to the transmitter from the control board.

Transmitting Radio Waves

It is the transmitter that strengthens the incoming electric waves that represent the broadcast. The transmitter also produces another kind of electric waves called carrier waves. It combines the carrier waves with the electric waves from the radio studio. This combination becomes the radio signal that brings the program to radio.

The transmitter sends the radio signal to the antenna. The antenna, in turn, sends the signal out into the air as radio waves. Many stations locate their antenna or towers in high or open places, above and away from tall buildings and other structures that might interfere with the radio waves. A lot of times, small stations locate their antenna on top of the station building or a nearby building.

Types of Broadcast Waves

Depending on the way the carrier waves and signal are combined, a radio programme could be transmitted in one or two ways, these two kinds of radio transmission are Amplitude Modulation (AM) and Frequency Moderation (FM). In AM transmission, the amplitude i.e, strength of the carrier waves varies to match changes in the electric waves coming from the radio studio. In the FM transmission, the amplitude of the carrier waves remains constant. However, the frequency of the wave i.e. the number of times they vibrate each second change to match the electric waves sent from the studio.

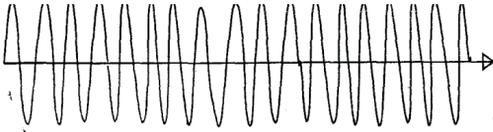
AM Waves

With the AM, an antenna sends out ground waves and sky waves. Ground waves spread out horizontally from the transmitting antenna. These waves travel through the air along the earth's surface and follow the curve of the earth from a slow distance. Sky waves spread up into the sky. When they reach the layer of the atmosphere called the ionosphere, they are reflected back to earth. Their reflection enables AM broadcasts to be received at great distances from the antenna. (Uyeh 2007).

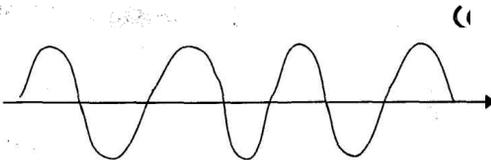
FM Waves

The FM radio antenna sends out waves that travel in the same direction as AM Waves. The difference between AM and FM waves here is that the FM waves that go skyward are not reflected. What happens is that they pass through the atmosphere and go into space. The waves here that travel horizontally do so in what is called "line of sight". This means they cannot be received further than the horizon as seen from the antenna. AM broadcasts are received at much operates distance than FM broadcasts. This is because AM signals bounce off the atmosphere and reach beyond the curve of the earth. Despite the fact that FM signals have a shorter range, they have an advantage over AM in that they are not affected by

static as compared to FM programs. The FM transmission also produces a clearer reproduction of sound (Uyeh 2007).

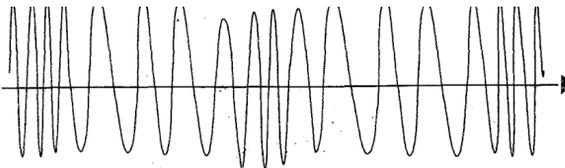


Radio- Frequency, Or Carrier, Waves

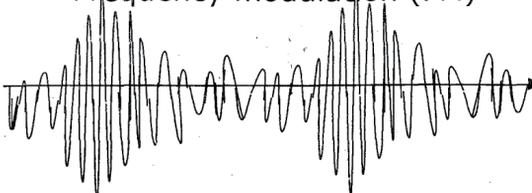


Audio - Frequency Waves

Radio Waves are a combination of two kinds of electric vibrations, aboveAudio - frequency waves represent voice and other sounds. Radio frequency waves “carry” audio waves after being combined with them in one of the ways shown at the right



Frequency modulation (FM)



Amplitude Modulation (AM)

AM and FM Waves. In amplitude modulation (AM), The height of The combined audio - and radio - frequency waves varies to match The shape of the audio waves, in frequency modulation (FM) the frequency of the combined waves changes to match The audio waves

The power of a transmitter can also affect and/or influence the distance a radio program can be broadcast. Some powerful AM stations have the power of up to 50,000 watts, especially in the U.S. These stations can hear by listeners up to 1,600 kilometers away. Smaller stations operate at 250 watts. FM stations have a range from 100 to 100,000 watts and can broadcast from 24 kilometers to 105 kilometers respectively.

Every radio station broadcasts on a different channel or an assigned frequency. These make it impossible for the stations to interfere with one another broadcasts. Frequency is measured in units called kilohertz and megahertz. One kilohertz equals 1000 hertz i.e. vibrations per second and one megahertz equals 1,000,000 hertz. While the AM station broadcast on frequencies between 535 and 1,605 kilohertz, the FM broadcasts from 88 to 108 megahertz.

Reception of Radio Programmes.

It is interesting to note that radio waves are not heard, seen or even felt. However, radio receivers pick them up and turn them into sounds that make up radio programmes (Uyeh, 2007).

While some radios are equipped to receive only AM or FM signals, others are able to pick both. A listener can therefore simply flip a switch to select the AM or FM bands with their frequencies. There are also other radio receivers called multiband radios. These are able to pick AM, FM and other bands such as short wave, aircraft and marine radio communication.

Most radio receivers operate or electric power from a wall outlet on battery. The main point of an electrically or battery powered radio are the antenna, the tuner, amplifier and the speaker.

The Antenna: This is a length of wire or a metal rod that picks up radio waves. When radio sticks the antenna, they produce very weak electric waves in it. An antenna receives radio waves from many stations simultaneously. To listen to a single program, the listener must tune the radio to the desired station.

The Tuner: This is a part of the radio that makes it sensitive to particular frequencies or channels. A dial attached to the Turner shows the frequencies or channels of the station that may be tuned in. For example, Plateau radio for broadcasts on 90.5 megahertz.

Amplifiers: This component strengthens the programme signal selected by the tuner.

Speaker this is the final link between the broadcast radio and the listener as it changes the electric signal back into the original programme sounds.

CHAPTER NINE: PROGRAMMES OF A RADIO STATION

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

Documentary Programmes

The documentary comes from the word document. And it is a systematic presentation of information based on reality and actuality. It is based on the sound of human voices, human activity, and music in revealing the events or recreating the events. Idebi (2008:9) is the view that documentary programmes are often derived from preserved and historical documents that are used to embellish the information. The beautification of its illustration is woven together through narration, sound effects such as music, rain or thunder effects. According to Apuke (2014) under normal circumstances, documentaries last between 15 and 60 minutes. However, some may last longer than this.

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

1. Historical Documentary: This is based on present as well as past events which may be of important to either the people or the nation historically.
2. Biographical Documentary: This type of documentary is based on the lives of heroes or those who have achieved one thing or the other in the society. The documentary programme takes a look at their background, frustrations, and achievements in the course of their struggles. Such programmes are based on visual, audio, pictorial and sometimes they are acted featuring characters that bear close resemblance to such persons.
3. Scientific Documentary: Such documentaries are based on issues such as science, technology, engineering, and medicine.

4. Religious Documentary: This is a religious based type of documentary and in most cases, they are acted out. Here the producer has to be conscious of the setting and location.

5. Docu-drama: Such documentary is educative in nature. The actor's motive is to highlight or demonstrate the effects of a wrong act.

Feature Programmes

The feature is an extended news story which gives more depth to events.

It is a human interest story that tells about people, places, issues, and situations. It is a journalistic story that is comprehensive and interesting (Sambe 2008:1). The feature story has its unique character which by every standard distinguishes it from the news. Feature story tends to be original and descriptive. It is original in ideas and writing skills. Des Wilson (2000:77) affirms that the timeliness of feature is relative with regards to its content and purpose, and is usually longer than a news story.

Okoye (1998:15 – 16), cited in Sambe (2008:1) sees the feature as an in-depth and factual write-up on a topical issue which seeks to give comprehensive information in a more captivating and relaxed style than straight news.

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

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

News Programmes

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

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

Akinfeleye (1987:96), cited in Folarin (1998:11), that news is an account of unusual events which is more or less compel reporting, it is an account of what the public wants to know, what they must know, what they ought to know, and it is an accurate and unbiased account of a timely event that is of human interest to the newspaper reader, radio listener or TV viewer.

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

The interview programmes

This involves a chat or a discussion/conversation between the presenter (Host) and a guest. The guest may be an important personality in government, in civil society, industry, entertainment or a professional in a particular field of endeavour. The guest may be even an ordinary person who has done something unique to serve as a motivator or serve as an inspiration to the ordinary person in the community. A question and answer session are the nature of the interview programme.

Discussion panel programme

This programme entails inviting different personalities from different socio-political background to the studio to discuss in detail a topic of community or national urgency. Asemah (2011) elaborates this stating that it is the coming together of 3 or 4 participants who dwell on a subject matter or a problem that affects the society. In a discussion programme, you have the moderator who pilots the programme. The discussion programme has a various titles-the platform, round table talk, conference, etc. participant in a discussion

programme normally argue their points with the moderator who directs the programme.

Magazine programmes

These consist of a talk, news report, a discussion, drama, interviews, commentaries, eyewitness account, a narrative, music, short story, etc. Normally, the magazine programme starts with a topical issue. It puts a variety of items together and these varieties of items normally break monotony.

Drama programmes

Drama programmes according to Asemah (2011) is seen as a play that is acted out. It is a play that is written and performed by an artist who personifies certain areas of beliefs with the major aim of bringing about a change. Asemah (2011) classifies drama into two. They are tragedy and comedy. The tragedy is when a drama ends with a sad note while a comedy is a drama full of amusement with the aim of making one laugh.

The Monologue or Talk Show

In this type of programme, you have only one person dwelling on a subject matter. The talk is seen as a one man presentation. The host dwells on a particular subject matter for minutes without any form of interruption. In this kind of programme the presenter may read from a script or just deliver it without reading from a script.

Entertainment Programmes

These programmes consist of musicals and musical clips, drama, sports etc

Commercial Programme

This comprises advertisement, jingles, announcement, and publicities. These programmes are mostly paid for by an identified sponsor or a community developmental program.

Educational programmes:

Educational programmes include all output which tends to help members of the audience become better informed about local affairs and matters which

touch on their daily lives. The main aim of educational programmes is to stimulate the listener to further action and participation.

Children programme

Children programmes are programmes designed primarily for children taking into consideration the range of interest and need of children from instructional and cultural materials to a wide variety of entertainment materials. In simple term children programme could be describe as childrenish, rhythm, folktales, cartoons etc.

CHAPTER TEN: RADIO PROGRAMMING/PRODUCTION

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

Each station has the liberty to determine which programme comes up at what time, provided such programmes meet the desires of the station's audience. The plan of allocating programmes according to time of the day and duration of each programme is known as programming.

Programmes are scheduled to take care of a variety of programmes such as drama, sports, documentary, cultural displays, discussions and a host of others. All these are presented to meet the desires or for the consumption of the stations audience.

Programme Creation

Programme creation deals with both real-life and imagined situations that need to be addressed. In programme creation certain stages must be followed these are:

- (1) Programme Idea (2) Programme concept (3), Programme Proposal
- (4) Packaging and (5) Programme Production (6) Programme Presentation.

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

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

university campuses. The programme producer should think of a theme that would properly address the problem. Like a research topic the producer should be able to come up with a specific assumption which is supposed to lay special emphasis on a specific course. The main theme may generate certain sub-themes that would also help to deal with the various aspects of the situation. Whatever method adopted by the producers, the programme so created should aim at suggesting solution to the said problem.

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

Programme Idea

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

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

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

Programme Concept

There are three basic concepts through which programmes are created.

The concepts are publicity, propaganda and public enlightenment. We shall look at the three concepts one after another.

1. **Publicity** – A broadcast station's main objective may be to give to the station's audience what the station wants them to know. In this situation, the station is the source of the news or the programme. The station might have embarked on an action which it wants the audience to be informed about and nothing more. The station decides what is right for the audience. The duty of the programme producer is to tell the public the station's point of view on the issue concerned. For example, if Nigeria is at war with any of the countries in the West African Sub-region, the FRCN would broadcast how successful Nigeria has been doing without airing the losses incurred. Publicity can also be negative, for example, a few years ago America embarked on a negative campaign against Nigeria. Even where Nigeria performed very well like the case of Somalia and Liberia, credit was given to other African countries.

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

For example, a documentary on young women suffering from VVF (vesco-vaginal fistula) goes to show the bad effects of early marriage on under-developed girls and the de-humanising and frustrating situations in which these girls find themselves because of their gender. It further shows that these girls have no say in their marriage. They are just married off at the instance of their parents.

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

Programme Proposal

According to Dominick (2002:274) everything starts with an idea. Stations do receive hundreds of ideas every year, some come from independent producers, some from television departments, some from network employees and a good many from amateurs hoping to get a start. Owuamalam (2007:70) says that a programme conceiver, who believes that an idea is of interest to an audience, sells the idea to the producer who evaluates the idea in line with the established and accepted norms of the broadcast station.

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

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

Programme packaging

Having taking into consideration, a programme proposal, idea, concept the next step is the packaging of the programme. At this stage, the producer already knows the reason behind his programme. He then picks a format either documentary, children, feature, entertainment, etc. it should be noted that the format of a programme is affected by the Idea and Concept. For instance, if a programme is designed in a childrenish manner it will surely be meant for children and not adults.

Programme Production

After a programme is set up in its genres the next step is the production of the programme. Programme production deals with how programmes are

finally produced and presented to the listeners. It deals with the manipulation of the studio equipment to bring out the desired output. It is this stage that requires the creativity of the producer in terms of sound manipulation and other special effects. Here programmes are edited in terms of recorded programmes in order to give an enticing output. A producer is required to choose a special sound effect if the programme is a drama programme. Effects like a knock on the door, footsteps, and a cockcrow to indicate morning are all manipulated properly to bring out the best of a production.

Programme Presentation

This is the final stage in radio programme production. It involves choosing the right presenter for the right job. A musical programme should be handled by a good Disk Jockey. Since there are several programmes in a radio station, the producer should take note of each talent and assign them an appropriate role. For instance, Newscasters are meant to cast news. A good presentation seeks to glue the listener, but a bad presentation scares the listener.

CHAPTER ELEVEN: RADIO PRESENTER

Basic Principles of Presentation

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

Broadcasting stations that have competent announcers are bound to attract audiences to their programmes. The presentation is the first contact with the audience. If the quality of presentation is appreciable or remarkable, it will tend to invite the audience who will not only be inquisitive but would want to watch or listen to more of the station's programmes. A lot of efforts should be put into the job by the presenter so that the audience would not tune him/her out. In order to capture and retain the audience, the presenter should adhere strictly to the house style of the broadcast station. This includes the presentation language for programmes, the dress code, costume and make-up as well as the ability to use or manipulate new technological gadgets such as the teleprompter in place of analog equipment.

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

Types of Radio Presenters

News Caster

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

While on air, the newscaster should appear confident and the words should be pronounced distinctly and appropriately. The word, sentence or phrase

stress should be placed in the right position so as to avoid confusing meaning. A newscaster who is not confident in his or her job is bound to deliver the news in a hasty manner and then make series of mistakes thereby virtually asking the audience members to tune off.

Disc Jockey

Their major responsibility in a broadcast station is the presentation of musical programmes of various classes and forms, past and present.

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

The Anchor

The anchormen or persons are charged with the responsibility of presenting programmes such as discussions, interviews, and talk shows.

They may also be called moderators. They are well acquainted with each programme objective and they do a lot to motivate participation by the public. They are always knowledgeable in the subjects they handle, they are quick witted and are always quick in reasoning. This helps them share knowledge with the participants during programmes presentation.

Narrators

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

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

The narrative given by short story tellers is done in such a way that one may think that the narrator was at the scene of the incident or event.

CHAPTER TWELVE: OWNERSHIP AND CONTROL OF RADIO

According to Uyeh (2007) there are three types of ownership and control of the radio. These are:

Government Ownership and Control:

Here, the government establishes, runs and operates the station. This happens at federal, regional or state levels. If it were possible for local governments in Nigeria to operate and run a station, there is likely to be no difference. Government control usually is the responsibility of the Ministry of Information. Government finances the system, that is, it pays staff emoluments and censors the programme materials when necessary. The censorship is meant to arrest the situation whereby negative news will be broadcast against the government.

Private Ownership and Control:

Certain stations are owned by individuals and corporate organizations and institutions. The government can regulate the activities of such organizations to some extent as spelled out by the National Broadcasting Commission Act No. 35 of 1992, Subsection 9, and Article 13. In such situations, the station generates its revenue from the sale of airtime, by carrying out advertisements, by endorsements or by getting donations from well-wishers.

Institutional ownership:

This is a situation whereby an institution own and finance a media outfit, the media serves as a mouthpiece of that institution. The institutions could be education, political, religious, commercials and others. An example is ECWA FM, University of Jos FM, Emmanuel T.v etc.

CHAPTER THIRTEEN: THE REGULATION OF RADIO

The use of radio in every country is regulated. The reason for this is to maintain order among users or radio channels. With regulation, radio users cannot broadcast signals that would interfere with one another and consequently, making understanding of programs impossible. Some government uses radio's to promote their own ideas and policies (Uyeh op-cit).

Regulations of Radio in Nigeria

The Nigerian Broadcasting Commission regulates the use of radio in Nigeria. Among the chief reason for regulation is the need to maintain order among the users of radio channels. If there was no regulation, radio users would make broadcasts that would interfere with one another and therefore it impossible for programmes to be understood.

Another reason for radio regulation is governments desire to promote their ideas and policies. The governments also try to prevent the broadcast of ideas that the leaders do not like.

As mentioned above, the NBC regulates all communication by radio and television in Nigeria. The NBC assigns frequencies for various types of radio operations including broadcasting. The NBC also issues licenses to stations and other users of transmitting equipment.

While the NBC does not censor radio programs, it can impose a fine or revoke the license of a station that violates broadcasting rules. The NBC also does not tell stations what programmes the public interest and to broadcast news and public affairs.

As in Nigeria, many countries have both private and government Some of these countries include Britain, Canada, In other countries such as North Korea and China, the government owns all the stations (Uyeh op cit).

CHAPTER FOURTEEN: LAWS REGULATING MEDIA PRACTICES IN NIGERIA

According to Pember (2003), cited in Apuke (2014) law does not have a universally accepted definition, but one definition is that law is a system of rules and guidelines which are enforced through social institutions to govern behavior. Laws can be made by legislatures through legislation (resulting in statutes), the executive through decrees and regulations, or judges through binding precedents (normally in common law jurisdictions).

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

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

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

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

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

Apuke (2014) Posits that Regulating or to regulate on the other hand may refer to the following:

-
1. A process of the promulgation, monitoring, and enforcement of rules, established by primary and/or delegated legislation.
 2. A written instrument containing rules having the force of law.

Regulation creates limits, constrains or right, creates or limits a duty, or allocates a responsibility. Regulation can take many forms: legal restrictions promulgated by a government authority, contractual obligations that bind many parties (for example, "insurance regulations" that arise out of contracts between insurers and their insured's), self-regulation by an industry such as through a trade association, social regulation.

This chapter analysis the laws regulating media practice in Nigeria.

Tracing the laws that regulated and it's still regulating media practice in Nigeria can be conceptualized in two fold; The Repressive laws and the (Universal law of Defamation, sedition, copyright law, Secret Act Law and the law of privacy).

Repressive Laws

Repressive laws are laws enacted by various administrations at certain times to curb what in their view represents reckless and responsible behavior from the press (Destiny, 2014). One of the earliest such laws was:

- (1) The 1903 newspaper ordinance act which was enacted by the colonial masters compelling that N 1000 must be paid by anyone wishing to establish a newspaper in Nigeria.
- (2) The seditious offenses ordinance was enacted by the colonist in 1909 to check rising tide of nationalist criticism of colonial policies. Seditious actions, in this case, referred to any publication of any information likely to incite or cause people to rebel against the government. The ordinance was a colonist attempt to check on the growing agitation for independence.
- (3) In 1964 that is after the independence, rather than abrogate some of the repressive laws, the government sustained them and went further to enact the 1964 Newspaper Amendment Act whose aims was to make both the writer and editor of a newspaper in which a libelous article was published, criminally liable for the publication.
- (4) In 1976 General Murtala Mohammed was put under press pressure for having laid-off many civil servants on account of unsubstantiated

allegations of corruption inefficiency and redundancy allegations of corruption, inefficiency, and redundancy. As he called it a “purge” on the civil service, the press also wanted him to purge himself of certain allegations of corruption. Instead of coming clean the general slapped the “public officer protection against false accusation Decree on the press to prevent her from placing public officers under close scrutiny. The decree started

Any person who publishes or reproduces in any form whether
Written or otherwise, any statement, rumour or report, alleged
Or intended to be understood as alleged, that a public officer
Has in any names engaged in corrupt practices or has in any
Manner corruptly enriched himself or any other person, being a

The statement, be guilty under this decree and liable on conviction. To be sentenced to imprisonment for a term not exceeding two years without the option of fine.

- (5) In 1978 the Military regime under Gen. Obasanjo invoked the newspaper prohibition of circulation Decree of 1967 which empowered the head of state to ban from circulation any newspaper “whose continued existence is deemed to be detrimental to government”
- (6) In 1984 under the Buhari/Idiagbon regime of the most draconian laws ever in the history of the press and freedom of expression was promulgated. Like in the case of Murtala Mohammed, the agency of this degree is traceable (According to media scholars) to a feeling of insecurity on the part of Buhari. The decree read as follows:
Any person who publishes in any form, whether written or otherwise
any message, rumor being the message, statement of the report which is false in any material particular or which bring the Federal Military Government, state or public officer to reticulate or disrepute shall be guilty under the decree.
- (7) Although Gen. Babangida later abolished the notorious Decree No 4 of 1984 it went ahead to replace it with Decree 19 which was an all-purpose barest minimum, the freedom of expression in the country during the transition period. The decree which was designed to facilitate the political transition programme of the military empowered the government to detain any person who does anything to sabotage the transition program. By the all-embracing

nature of this decree, media criticism, meetings, crises, corrupt practices and almost anything can be construed as sabotage.

The Law of Privacy

Privacy is defined as the claim of individuals, groups, or institutions, to determine for themselves when, how, and to what extent information about them is communicated to others (Asemah, 2011). Asemah 2009 posits that the law of privacy seeks to prevent the media from invading people's private lives. Every individual has the right to be left alone. This law prevents the journalist from probing too deep into people's private lives.

Section 37 of the 1999 constitution of the Federal Republic of Nigeria guarantees the right to privacy it states that "the privacy of citizens, their homes, correspondences, telephone conversations and telegraphic communication is hereby guaranteed and protected.

When the reporter and editor talk about privacy, they speak of their right to print facts that they consider are not or should no longer be private. The most glamorous issues arise in connection with public officials. But the problems in newsrooms more often arise, in connection with private individuals who find themselves the potentials subject of public attention. The law of privacy is the law that strives to strike a balance between two ends - at one end, we have the responsibility of the journalist to inform the public and at the other end the individual right to live are private. The law here protects individual privacy in order to allow persons to enjoy their private life because the journalist in the course of digging up information to uncover facts exceeds bounds. It is a well-known fact that the more an individual attains a high rank, the more limited his privacy. That is why public figures and top government officials have limited privacy. Hence, the law recognizes those in high offices to have less privacy. The basic law of privacy invasion has been simply stated below: -

- (a). Appropriation of an Individual's name or likeness to advertise another product or promote his business without the consent of the individual constitutes an invasion of privacy.

- (b) An uninvited entry into an individual home or eavesdropping or prying, or trespassing to take pictures, can also constitute an invasion of privacy.

(c). Publicity which places private aspects of an individual in a false light in the public eye creates a cause of action for invasion of privacy somewhat analogous to libel.

(d). Where statements or depictions are humiliating but true (thereby precluding a libel suit) an actionable invasion of privacy may nevertheless be involved where the facts are entered .private (that is, not part of the public record or visible to public scrutiny) and if made public, would outrage the community's notions of decency.

Based on the above basic laws of privacy, a person's privacy can be invaded when one of the following offences is committed by journalists:

(i). Offence of Appropriation: - This means using someone's image without his consent, be it expressly or by implication, e.g. when you use somebody's picture without his consent. Advertisers face this problem. However, when such picture is obtained in public function, then he cannot sue.

(ii). Offence of Placement in False Light: - This is when you attribute to someone else the views, which he does not hold. This happens also if you see somebody's picture wrongly.

(iii). Offence of Physical Instruction: - This is also referred to as unreasonable intrusion upon the privacy of a person's life. This can be referred to as trespass in legal term.

(iv) Offence of Public Disclosure: - Bad publicity, given to the life of someone even though you have a fact which is true, is an invasion of privacy. It is said that truth has no defence in this case.

(v). Offence of Constitutionality of Source: - The disclosure of a source of information amount to a breach of trust and privacy.

(vi). Offence of Conspiracy: - When you agree to work with somebody to perform any, illegal act, then you will be charged with conspiracy e.g., when a journalist and a photographer illegally photograph someone's private life without his consent, then they have invaded his privacy through conspiracy.

Defences Available To Journalist Charged For Invasion Of Privacy

When a Journalist issued in a court of law for invasion of privacy; the court could accept the following pleas as part of proving one's innocence.

(a). The right of privacy is the right to be left alone, e.g. if someone attracts public attention more invariably sacrifice most of his private life to the public.

(b). Another defence is that if someone consents or volunteers, he cannot complain. This means when you grant the press interview, you should not turn around and sue for invading your private life, i.e. in Latin terms means "volenti non fit injuria"

(c). Defence of Public Interest: If you can claim to have disseminated an information based on public interest, especially if the information concerns public interest and welfare, his case is not actionable by law.

(d). Defence of Permanent publication: - This right of privacy can only be violated by permanent publication and not by words. This law does not accept rumours and hearsay. However, if a third party is involved, then you can prove your case when your privacy is invaded verbally.

(e). Defence of Newsworthiness: - Public figures are newsworthy because they are always in a news item either in the print or electronic media, they cannot sue if their picture or their statement from a news item.

Laws of Defamation

Defamation can be defined as the transmission to a third party, either orally or written, of information which tends to damage the reputation of another person. It is the publication of a statement, which exposes a person to hatred, ridicule, contempt and/or causes him to be shunned or avoided by right-thinking members of the society (Jacdonmi, 2008) In the case of Nigerian Television Authority vs Ebenezer Babatope (1996) 6 N.W.L-R (p. 440) 70 at 75, the court held that a defamatory statement is the statement which is published of and concerning a person and calculated to lower him in the estimation of right-thinking person or cause him to be shunned, or avoided, contempt or ridicule or to convey an imputation on him disparaging or injurious to him in his office, profession, calling, trade or business.

The phraseology right thinking members of the society involved above were equated in meaning to refer to reasonable and not unreasonable members of the society.

Enemo, (1998) Points out that; Defamation can be at once a civil as well as a criminal act. Criminal defamation is defined both in the criminal and penal codes. Section 373 of the criminal code defines defamation of the matter as matter likely to injure the reputation of any person in this profession or trade. Even a dead person can be defamed according to the law, provided that no prosecution for the publications of defamatory matter concerning a dead

person shall be instituted without the consent of the Attorney-General of the Federation or of the State. Chapter 23, of the Penal Code, deals with Defamation sections 391 and 392.

In section 392 of the Penal Code, "Whoever defames another shall be punished with imprisonment for a term which may extend to 2 years or with fine or with both. Section 375 of the Criminal Code provides that any person who publishes any defamatory matter is guilty and liable to imprisonment for one year, and any person who publishes any defamatory matters knowing it to be false is liable to imprisonment for two years.

So it can be seen that this law curtails the excesses of the mass media in Nigeria as it implies that the press has no right to publish anything that will expose a person as the law entails that anything publish to dampen the image of a person in the estimation of the right-thinking people is defamatory and it is punishable by the law.

Types of Defamation

Since defamation is about defamatory statement made of the plaintiff as understood by members of the society, it means the way and manner it is made; the extent of either coverage and consumption by the society; and the medium used to refer to the words complained of by the plaintiff can easily be adopted to characterize a particular defamation at stake. This will in turn yield the type or types of defamation abound in our jurisprudence.

Sambe et-al (2004) asserts that We have two types of defamations:

- (a) Libel
- (b) Slander

In law, libel can be defined as everything printed or written which reflects on the character of another, and is published without lawful justification or excuse is a libel, whatever the intention may have been. On the other hand, Slander is a false and defamatory statement concerning a person made by word of mouth or in another transient form.

Law of Sedition

The law of sedition is another law that regulates the practices of mass media in Nigeria as the press has no right to publish any article or broadcast that will expose the government of the day i.e expose its corrupt practices in order not to insight the people against the government of the day. Eweluka, (2004) described sedition in the following words:

“Sedition is a crime against society, nearly allied to that of treason and it frequently pre cases treason by a short interval... Is a comprehensive term and it embraces all those practices, whether, by word, clust or writing are calculated to disturb the tranquility of the state and lead against the person to endeavor to subvert the Government and the Laws of the ethic”. Under the Nigeria Criminal Law, sedition is defined under section 50 (1) of the Criminal Code (applicable to Southern 14, geris) defines a seditious publication as a publication having a seditious intention. And section 50 (2) defines seditious intention as an intention:

- (a). To bring into hatred or contempt or to excite disaffection against the person of the Head of the Federal Government, the Governor of a State, or the Government or Constitution of Nigeria or a State as by law established or against the administration of justice in Nigeria or,
- (b). To excite Nigerians to attempt to power the alteration, after wise than by lawfully means, or any other matter in Nigeria as by law established, or
- (c). To raise discontentment or disaffection among the inhabitants of Nigeria, or
- (d). To promote feelings or ill-will and hostility between different classes of the population of Nigeria.

A computable provision can be found under section 416 of the Northern Nigeria Penal Code Law. The section provides:

“Whoever by words, either spoken or reproduced by metical means or intended to be read, or by signs or by visible representation or otherwise excites or attempts to excite facings of disaffection against the person of, her majesty, her heirs or successors or the person of the Governor-General or Constitution of the United Kingdom or Nigeria or any Nigeria thereof or against the ministraton of Justice in Nigeria or any regions thereof shall be punished with imprisonment for a term which may extend to seven years or with fine or between both”.

From the above statutory provisions, sedition can generally be defined as any statement as representation which has the intention to stir up treason,

defame the person of the Head of State or Governor of a State or incited one section of the population against another.

The objects of the law of sedition are, to induce and insurrection and stir up opposition to the Government and bring the administration of justice into contempt, and the very tendency of sedition is to incite the people to insurrection and rebellion. In a nutshell, it has the effect of:

(i). Invigorating public disturbance

(ii). Ignite civic/war

(iii). Cast hatred or disaffection to the government

(iv). Subvert obedience to the constitution when therefore any write-up or speech or any dehisce of communication, whether by sign, tapes, caricature, etc, that has the effect of promoting any of the above, such a write-up, notwithstanding the Constitution to sedition.

Copyright Law

It is axiomatic that every laborer is entitled to reap the fruit of his labour. It follows that where someone has published a work-book, artistic, musical, film, etc. it is his exclusive right to continue to enjoy the benefits and he also has the exclusive right to preserve such a work from invasion from others. Copyright law is one of the legal issues a good journalist need to be aware of. In the words of Nwodu (2006:176), copyright law is the constitutional, rather than, privileged rights of an author or originator of a creative work to reap the benefits accruing to his work by exercising maximum authority or control over the reproduction, distribution and commercial use of his work for a specific period.

From the foregoing, it can easily be understood that copyright law is that law which covers the originality of every form of creative work; that is, work created based on the creative and imaginative ability of an individual. The originator of such creative and intellectual work is conferred with the right to continue to reproduce, broadcast and sell his work.

The law controls any literary work, its communication to the public, broadcasting it and the reproduction of it in any form.

So it can be deduce that the copyright law regulates the media practices in Nigeria as it curtails the excesses of the mass media from covering or copying someone's work talk more of broadcasting it.

The Official Secret Act

It is axiomatic that there is no part of the work where you have one hundred percent press freedom. Even when the press seems to operate in the society where journalist seems to enjoy a reasonable degree of freedom, such freedoms goes with limitations. The official secret act plays a vital role in curtailing media practices in Nigeria.

Eweluka cited in Nwodu (2006:164) says that the official secret acts are legislations made by the government to prevent people who have custody of secrets or official documents such as policies, decisions, contracts and actions of government from recklessly divulging them to the public.

Common conscience requires that the people should know government policies and activities without reservations but, a government think otherwise Asemah (2009).

The belief of the government is that any government without secret is likely to perish, hence, the enactment of the Official Secret Act. Put more succinctly, Official Secret Act serves as a check against the publication of highly confidential information or documents that may weaken or limit the integrity of any government and by extension, threaten the security of the state. In pursuance of this secrecy, the Official Secret Act was enacted on the 13th of September, 1962. The Act is applicable throughout Nigeria and also binds citizens of Nigeria in diaspora. The Act was however reviewed in 1990. The Act describes classified matters as any information not to be disclosed to the public and of which the disclosure to the public will be prejudicial to the security of the Nigeria. Thus, it is clearly marked out as a document that is not to be disclosed to the public and of which the disclosure to the public will jeopardize the security of the nation. Going by the official Secret Act, it is an offence:

- When a custodian of a classified matter (public officer) transmits or shares the classified matter with another person without the permission to do so. That is permission of the government.
- When someone gains access to obtain, reproduce and retain classified matters without the authority of government to do so.
- When public officer fails to comply with the directives to, on behalf of the government safeguards any classified matter which by virtue of his office is obtained by him or under his control.

-
- When one enters the vicinity of a protected place or photographing, sketching or making a record of the description of protected place or of anything situated therein.

Ellias, Cited Nweka (2001:134), describes a protected place as: Naval, Military or Air Force establishment in Nigeria used for or in connection with the production, storage or testing by or on behalf of government, of equipment designed or adopted for defense purposes; and any area in Nigeria or elsewhere for a time being designated by an order made by the Minister as being an area from which should be excluded in the interest of security of Nigeria.

Contempt Of Court

The law of contempt is predicated on the absolute necessity to provide an enabling environment for the courts and the legislature to perform their constitutional duties without hindrance. In Nigeria, the laws that pertain to contempt of court are the Criminal Code Act, the Penal Code Act and the Constitution itself. Section 133 of the Criminal Code states that any person who:

1. Within the premises in which any judicial proceeding is being heard or taken within the precincts of the same, shows disrespect in speech or manner, to or with reference to such proceedings, or any person before whom such proceeding is being heard or taken; or
2. Having been called upon to give evidence in a judicial proceeding, fails to attend or, having attended refused within lawful excuse to answer a question or produce a document or prevaricates, or remains in the room in which such proceeding is being heard or taken after the witnesses have been ordered to leave such room; or
3. Causes an obstruction or disturbance in the course of a judicial proceeding; or
4. While a judicial proceeding is pending makes use of any speech or writing misrepresenting such proceeding, or capable of prejudicing any person in favour of or against any party to such proceeding, or calculated to lower the authority of any person before whom such proceeding is being heard or taken; or
5. Publishes a report of the evidence taken in any judicial proceeding which has been directed to be held in private; or

-
6. Attempts wrongfully to interfere with or influence a witness in a judicial proceeding either before or after he has given evidence in connection with such evidence; or
 7. Dismisses a servant because he has given evidence on behalf of a certain party to a judicial proceeding; or
 8. Retakes possession of land from any person who has recently obtained possession by a writ of court; or
 9. Commits any act of intentional disrespect to any judicial proceeding, or any person before whom such proceeding is being had or taken, is guilty of a simple offence, and liable to imprisonment for three months.

Definition of Contempt

From the foregoing discussion, contempt of court can be defined as any act which is calculated to embarrass, hinder or obstruct court administration of justice, or which is calculated to lessen its authority or its dignity, committed by a person who does an act in willful contravention of its authority or dignity, or tending to impede or frustrate the administration of justice or by one who, being under the court's authority as a party to a proceeding willfully disobeys its lawful orders or fails to comply with an understanding which he has given (Asemah, 2009).

Contempt of court can be in two ways:

- Contempt in the face of the court (facia curia)** otherwise known as direct contempt; and
- Indirect contempt or ex facia curia.** This is contempt committed outside the court, so to say.

CHAPTER FIFTEEN: ETHICAL ISSUES IN MEDIA PRACTICE

Ethics is an inclusive term, meaning that it can be understood in a variety of ways. Ethics is associated with morality and deals with matters of right and wrong. Ethics can also be conceived as set of moral principles or values dealing with what are considered good or bad, right or wrong.

In mass communication, media ethics refers to the code of conduct or set of rules and principles, which morally govern and guide the mass media and their personnel in the discharge of their functions. It ensures respect for authority, being fair to the audience, quality, equity, moral behavior and all that constitutes a good life are ethics-orient, and these traits touch on conscience and morality. The ability to judge and behave ethically or otherwise is the function of our conscience and morality. The ethical issues that affect the practice of journalism in Nigeria shall be the focus of this chapter. (Malemi 1999, Ewelukwa 2004, Okoye 2008) in their books on media laws and ethics identifies them as follows:

Sycophancy

A sycophant is a “person who tries to win favor by flattering rich or powerful people”. Such excessive and insincere praise is a common ethical problem in journalism. The sycophant journalist flatters political leaders, wealthy citizens and owners of media houses who are employers and have formidable powers over journalists. This is more glaring in the political sphere. The majority of the mass media in Nigeria, as in other developing countries, is owned by the government and as a result of the media more often than.

Character Assassination

Closely related to sycophancy is the ethical problem of character assassination. By flattering favored prominent and powerful people, the sycophant journalist could indulge in vilifying the opponents of such people. When the press makes statements that damage a person’s reputation, the press is guilty of character assassination. Whereas there is no legal punishment for sycophancy, character assassination is both unethical and illegal; a journalist could face court action for defamation or damaging somebody’s reputation.

Pressure

Pressure is any force or influence, which causes a journalist to feel strongly compelled to act in a manner desirable to the source of such force or influence. This can be internal or external. Internal pressure emanates from within the organization in which the journalist works. The publishers of a newspaper, for instance, could pressurize an editor to write an editorial in a particular way or even request the editor to publish a canned editorial written by the publisher or his surrogate. External pressure, on the other hand, comes from the wider community or society. These range from advertisers, politicians, or even friends and families of journalists can constitute sources of this type of pressure.

Afghanistanism

This remains a moral burden because it allows journalists to refuse to comment on issues happening in their vicinity while at the same time condemning the same issues in other countries. Imagine Nigerian editors writing critical editorials about the discredited Zimbabwe and Kenyan elections as rigged, manipulated and unacceptable when Nigerians barely heard anything about the flawed process that imposed Yar'Adua on the nation.

Bribery

In journalism, the ethical problem of materialism is manifested in the form of bribery and acceptance of gifts. Unfortunately, some journalists usually accept money and other non-monetary gifts before performing their normal duties of disseminating information. This might compromise the integrity of journalists and media organizations.

Sensationalism

When a newspaper or any other mass medium presents news in a way designed to arouse a quick and excited reaction, it is said to be guilty of sensationalism. This type of reaction is evoked when a newspaper, for instance, seizes on the most sordid disgusting aspect to play up in its news

story. Some newspapers and soft sell magazines deliberately encourage this practice and thrive on it in Nigeria.

Moonlighting

To make ends meet, journalists sometimes take two jobs, by working for competing employers, moonlighting is the act of holding two different jobs simultaneously and being paid for both. This creates room for conflict of interest and divided loyalty, which constitutes fertile grounds for unethical behaviour by journalists.

Brown Envelope Syndrome

It is not only reporters who receive money from news sources; sometimes, news sources receive money from the news media to give out exclusives. However, there is no doubt that money distorts both the news and the news judgment of reporters and editors. If you interview a politician and he gives you money, can you still maintain objectivity and be fair to his adversaries? According to Apuke (2016) the issue of brown envelope syndrome has become a serious ethical challenge posing threat to the image of journalism practice in Nigeria; thus deterring objectivity and balance in reportage. In journalism, the ethical problem of materialism is manifested in the form of bribery and acceptance of gifts. In the course of their duties, some journalist accepts money and other non-monetary gifts which compromise their integrity and that of their respective media organization.

Cocktail Journalism

This refers to an unethical practice whereby journalists use information gotten from tipsy sources from cocktail parties to write stories.

Cartel Journalism

Cartel journalism is the formation of beat associations for protecting mutual interests. It is unethical insofar as it leads to the suppression and distortion of information. In fact, it is censorship, which is an impediment to press freedom. However, there is hardly any beat where reporters have not formed such associations in Nigeria. Wise counsel, is that they can remain as welfare associations, not professional associations.

Disguise Journalism

Is it right to obtain political news in disguise? The rule is that a reporter should always introduce himself before he begins an interview.

However, there are special occasions when he can break the rule. Many editors think if the story is important to the public; the reporter can obtain facts under cover. However, it does not end there. What of those who may lose their jobs for their innocent mistakes by talking to a reporter when they thought they were only discussing with a co-worker or person in need? As a rule, people deserve to know if their opinions will be published. Obtaining news under cover is certainly one issue that requires more discussion in today's journalism.

Self-Censorship

This is a socially irresponsible and unprofessional act. It is a situation whereby a journalist believes that writing or publishing certain stories would be offensive to his or her employer or the government of the day and therefore refuses to write or publish the story, even without external pressure not to do so.

BIBLIOGRAPHY

- Apuke, O. D (2011) *An excursion report- TSBS, NTA and Sunrise*: Submitted to the Department of Mass communication, Taraba State University, Jalingo
- Apuke O. D (2014) *An excursion report*. Submitted to the Department of Mass communication: Taraba State University, Jalingo.
- Apuke O.D (2014) *Introduction to Mass Communication Made Simple*. Unpublished book. Taraba State University, Jalingo
- Apuke, O. D (2016)**. Nigerian Journalists' Knowledge and Perceptions of Brown Envelope Syndrome on Journalism Practice: A Study of Journalists' in Jalingo Metropolis. *International Journal of Humanities & Social Science Studies (IJHSSS)* Vol 3 (2). pp 319-334. (Scholar Publications, Karimganj, Assam, India, 788711).
- Asemah, E and Yaroson, D (2009) *Essential of Broadcasting*. Jos: Great Future Press.
- Asemah, E. (2009), *Principles and Practice of Mass Communication*. 2nd Edition. Jos: Great Future Press.
- Asemah, E. (2011) *Selected Mass Media Themes*. Jos: Great Future Press.
- Ajidahun C .O. (2007). The Training, Development and Education of Library Manpower in Information Technology in University Libraries in Nigeria. *World Libraries* 17(1): 1-14
- BBC English Dictionary: A Dictionary for the World, (1992). London:Harper-Collins Publisher.
- Bittner, J.R. (1989). *Mass Communication: An Introduction*, (5th ed.)New Jersey: Prentice- Hall Inc.
- Dominick, J. R. (2002). *The Dynamics of Mass Communication: Mass Media in Digital Age* (7th ed.). Boston: McGraw–Hill.
- Ellias, T. (1969), *Nigeria Press Law*. Lagos: Evans Brothers.
- Enemo, I (1999), *Nigerian law of Torts*. Ibadan: Spectrum Books Limited.
- Ewelukwa, B.N. (2004), *Introduction to Nigerian Press Law*. Onitsha: Maranatha Press Limited.

-
- Fatima V. (2011) *Introduction to radio: A lecture note*
- Folarin, B. (1998). *News Reporting: Hints for the Beginner*. Ibadan:Kraft Books Ltd.
- Idebi, S.K. (2008). *Fundamentals of Radio Production*. Ibadan: Impact Motion Pictures and Media Konzept Nig.
- Idebi, S.K. (2008). *Fundamentals of Radio Production*. Ibadan: Impact Motion Pictures and Media Konzept Nig.
- Jacdonmi, V. (2008) *Nigeria Law and Ethics*. Jos: Great Future Press.
- Magaji, S.I. (2000). “*Challenges of the Third World Media*”. Unpublished work Kaduna Polytechnic.
- Malemi, E. (1999). *Mass Media Law: Cases and Materials*. Lagos: Grace Publishers Inc.
- Nwanwene, T. (2005) *Broadcast Media Management Made Simple*. Makurdi: Starix Communications.
- Nwodu, C. (2006). *Journalism Practice*.News, Aesthetics, Ethics and Laws. Enugu: RhyceKerex Publishers
- Okoye, I. (2008). *Nigerian Press Law*. Lagos: University of Lagos
- Owuamalam, E.O. (2007). *Radio –TV Production*, Owerri: Image and Slogans Consultants Ltd.
- Reese, D.E, Gross, L.S and Gross, B. (2006). *Radio Production Work Text: Studio and Equipment*, (5th ed.). Oxford: Focal Press.
- Sambe, J and Ikoni, U (2004) *Mass Media Law and Ethics in Nigeria*. Ibadan: Spectrum Book Limited.
- Sambe, J.A. (2005). *Introduction to Mass Communication Practice in Nigeria*. Ibadan: Spectrum Books.
- Sambe, J.A. (2008). *Introduction to Mass Communication Practice in Nigeria*. Abuja: Spectrum Books Limited.
- Trager, R., Russomanno, J. and Ross, S. D. (2007). *The Law of Journalism and Mass Communication*. Boston: McGraw–Hill.

-
- Uyeh, A.V (2007). *Understanding Mass Communication*. Jos, Nigeria: University Printing Ltd.
- Uyo, A. O. (1989). *Mass Communication Media: Classification and Characteristics*. New York: Civilities, 1987.
- Wilson, D. (2000). *Introduction to Print Media: Reading in Nigerian Journalism*. Ibadan: Stirling Horden Publishers.

About the Author:

Mr. Oberiri Destiny Apuke, is a lecturer with the Department of Mass Communication, Taraba State University, Jalingo, Nigeria. His area of interest are New media (Social Media), Gender studies, and Audience and perception studies (audience, perception and attitude).

**More
Books!** 



yes
I want morebooks!

Buy your books fast and straightforward online - at one of the world's fastest growing online book stores! Environmentally sound due to Print-on-Demand technologies.

Buy your books online at
www.get-morebooks.com

Kaufen Sie Ihre Bücher schnell und unkompliziert online – auf einer der am schnellsten wachsenden Buchhandelsplattformen weltweit!
Dank Print-On-Demand umwelt- und ressourcenschonend produziert.

Bücher schneller online kaufen
www.morebooks.de

OmniScriptum Marketing DEU GmbH
Bahnhofstr. 28
D - 66111 Saarbrücken
Telefax: +49 681 93 81 567-9

info@omniscrptum.com
www.omniscrptum.com

OMNIScriptum



