

BROADCAST PROGRAMMING PATTERNS AND PREFERENCES AMONG RESIDENTS OF UYO METROPOLIS

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ABSTRACT

This study analysed how programming as deployed by select broadcast stations in Uyo, the capital city of AkwaIbom State, Nigeria, engenders audience preference. The objectives of the study include: to find out the programme offerings of broadcast stations in Uyo and to determine the extent to which audience preferences are linked to the programming patterns of the stations under review. A sample size of 400 was drawn from a population of 1,329,000 using Taro Yamane. This study was anchored on the Uses and Gratifications theory of Mass Communication. Data were gathered through the questionnaire instrument and interview schedule. Reliability which stood at 0.86 was done using Pearson's product Moment Correlation. The simple percentage, weighted mean score (WMS) and Yin's Explanation Building Technique were the methods of data analysis. Findings showed that the programmes of the stations studied assumed the shape and form of conventional practices which also go a long way to determine audience preferences being that they serve as service delivery chains. It was also found that audience listening and viewing patterns showed gravitations towards news and discussion programmes bearing in mind the fact that these programmes elicited huge traffic on the part of the audience. The inference from the study is that residents of Uyo metropolis are active and programming has been the most visible broadcast component that determines audience interest and patronage. It was recommended based on the foregoing that broadcast stations by way of programming should go beyond conventional programming with a view to becoming more innovative in content and most gratifying in service delivery.

KEYWORDS: Audience, Broadcasting, Preference, Programming,

INTRODUCTION

Programming is at the heart of broadcasting. It serves as the conveyor belt that accords tangibility to the output of broadcast stations. In descriptive terms, it may be likened to the menu a restaurant dishes out to its customers. The audience is drawn to a broadcast station by reason of programming. This therefore positions programming as the mainstay of broadcast stations. It is also delightful to note that the corporate identity of every broadcast station is tied to its programming. To carve a niche in broadcasting is to be creative in programming. It is the embodiment of style from which broadcast stations draw strength. Iwok, Umoh and Bassey (2024, p. 15) note that “broadcast media houses are no longer satisfied offering media contents which appeal only to the ears. Riding on the back of the Internet and other multimedia technologies, they now create online channels... and reach out more to audiences with interactive multi-sensory contents (voice, text, visual, graphics, animations, among others).”

The etymology of programming traces it to a Greek word – *prographēin* – which translation means to write publicly. By implication it means a public statement by a broadcast station and what could this statement mean other than this is who we are and here is what we are made of. While serving to illuminate the concept, the etymology still upholds the fact that programming is the live wire of broadcast stations. Going by advancements in technology, an analogy has even been made in relation to the lexicon on information technology. An online resource (encyclopedia.com) avers that while the television sets and radio receivers are considered to be “hardware”, programming is the essential “software” that actually attracts people to use these devices. An ideological stretch of this analogy will reveal that the television set and radio receivers which belong to the audience can only be animated/powered through broadcast content. Aptly described, programming is the most visible and vital commodity of broadcast stations. In another instance, it has been likened to branding which is what makes a station stand out amongst the competition. Since programming makes a station stand out, it means that much of creativity and innovativeness must be applied to keep a station glowing in the minds of the audience.

A classic definition of programming sees it as the act of determining what programmes to put on air and at what programme schedule. Programming has also been viewed as a serious venture which deals with searching out and acquiring programme materials and planning a coherent sequence. If a cursory use of synonyms were to play out in the context above,

it may not be farfetched to situate sequence as a functional synonym for programming. The inference therefore is that programming is more or less an arrangement or scheduling of programmes to be aired at a given time and for a given audience.

Empathy can also not be ruled out in basic considerations in relation to programming. Knowing what would hold appeal for a given people at a given time can never be a standalone consideration. This no doubt shows that programming is all encompassing. When viewed at a micro level, it may be seen as the minute planning of the transmission, what to broadcast and when, ensuring an adequate or maximum utilization of airtime. When viewed differently, the judicious use of broadcast time falls within the bounds of programming. One factor that has impacted positively on programming is broadcast liberalisation in Nigeria. Bassey (2019, p. 219) posits that “one striking advantage of broadcast liberalisation is the proliferation of broadcast stations and the attendant versatility in programming. The audience now has more options to choose in terms of stations to listen to or watch.” Programming serves as the scent of audience attraction while on the other hand, it serves as the platform that buffets the financial viability and stability of a broadcast station. The key thing here is the intricate interlink between programming and audience traffic with the latter providing the gateway for revenue and sustainability.

Theorizations in media studies show audience members as active in freely choosing media content. By inference, content is not forced on the audience. For any programme to gain audience attention, it means that programme must be truly captivating. This invariably means that broadcast organizations through programming must bring to the table what would naturally hold appeal for the audience.

This has become even more glaring in the face of content pluralism. Before the deregulation of the broadcast media, selection of media alternatives was limited. In other words, audience members were limited in their station choices. This was an imposition of sorts. With the promulgation of Decree 38 of 1992 barriers to entry were whittled down with the springing up of a lot of private broadcast stations. The interplay would definitely be that of competition thereby leaving the audience to pick the very best.

The implication is that programming must be pleasing to attract good audience. Programming in this regard must be made to square with the expectations, tastes, and preferences of the audience. In an information centred society like ours, sources of information, education, and entertainment are varied. To select a station out of many speaks volume of a listener’s /viewer’s gratification from the programme/station. How these elements stand out in the emerging link commands scholarly interest and attention. It is in the light of the foregoing that this study sets out to analyse

programming by the various broadcast stations in Uyo and preferences among residents.

STATEMENT OF THE PROBLEM

The subject of programming and audience preference is a compelling nexus. The deregulation of broadcasting compels broadcast stations to be rich in content and captivating in its sequencing. To get an individual tuned to a given station requires a great deal of creativity in programming particularly in a world of multiple sources of information, education, and entertainment. Worth noting is the pressure from social media. To get an audience tuned to a station in the face of social media compulsions is one thing and to get an audience continuously tuned to a particular broadcast station is even more compelling. Tastes and preferences are not only varied but individualistic and flexible. Striking a balance in the face of these differentials, as the mainstay of broadcast stations, deserves some degree of research interest.

Audience research provides a good feedback loop that ensures sustainability and viability of broadcast stations. Without it, many broadcast stations just coast in suspended animation. It is in the light of these that this study takes a scholarly peep into programming by broadcast stations in Uyo and the corresponding preferences among residents. In other words, how and to what extent do the programming patterns of broadcast stations in Uyo engender station preference among residents? These are the concerns of this study.

OBJECTIVES OF THE STUDY

The study thrust is on the need to examine the programming patterns of broadcast stations in Uyo with a view to ascertaining if audience listening and viewing preferences are tied to them. The specific objectives of the study are to:

- i) Find out the programming offerings of broadcast stations in Uyo, AkwaIbom State.
- ii) Classify the programming patterns of broadcast stations in Uyo, AkwaIbom State.
- iii) Determine the extent to which audience preferences are linked to the programming patterns of these stations.

RESEARCH QUESTIONS

- i) What are the programme offerings of broadcast stations in Uyo, AkwaIbom State?
- ii) What are the programming patterns of broadcast stations in Uyo, AkwaIbom State?

- iii) To what extent are the preferences of Uyo residents linked to programming patterns of broadcast stations in Uyo, AkwaIbom State?

LITERATURE REVIEW

Broadcast Programme Evaluation and Audience Preference

The thrust of evaluating broadcast programmes is to provide a feedback loop that will animate the value chain of broadcasting. Alshami (2016) notes that programme scheduling is at the heart of broadcast planning. According to him, “putting together a television programme schedule usually called a programme grid requires experienced schedule planners to work together to create and maintain the weekly programme schedule which is usually labour intensive though it enhances viewership” (Ashami, 2016, p.15)

The essence of programming is to attract the maximum number of viewers, retain their attention as long as possible, and make the most revenue for the broadcast station. A distillation of this shows that programming plays very crucial roles such as initiating and sustaining traffic in terms of viewership and listenership.

It has also been observed by scholars that the programming department of every broadcast station is responsible for producing and/or procuring programmes, putting together a programme grid, making sure the grid is properly listed in print, online, and onscreen guides, making sure that the viewing/listening public gets to know when a given programme is to be aired while ensuring airing is made with the utmost sense of precision.

Burtler (2022) sees programming as the art and science of planning and executing the daily, weekly, monthly, quarterly, and seasonally recurring broadcasts of mass media such as radio and television. According to him, by regularly changing the schedule of their shows, today’s broadcasters may establish an audience for a new show, hold onto that audience, and compete with their broadcasters. The goal of programming no doubt is to attract new audience while retaining the old one. It is a common fact that the ability of a station to reach its desired audience will determine its success, its programming notion and strategy. These elements are critical to a station’s viability. To this end, programming is seen as the most visible and most vital component of broadcasting.

Broadcast audience measurement helps broadcasters to know their audience in terms of their demographic variables. This it is believed will enable them conceive programmes that are needed and relevant while increasing the chances of meeting overall goals. Broadcast audience measurement can be used interchangeably with the concept of audience research. In the light of this, it therefore becomes pertinent to note that audience research seeks to answer questions about the size and nature of the

audience of broadcast stations/programmes. This it is believed would enable media houses make meaningful and strategic decisions.

Webster (2020) sees broadcast audience research as a term that connotes efforts to describe and analyze patterns of media consumption, often for some commercial or administrative purposes. The intricate interlink is with the business of advertising and marketing. Webster (2020) explains that contemporary audience research uses a wide range of theories and methods, which can be organized using the familiar labels. This means audience research can either be theoretical or applied, quantitative or qualitative, syndicated or conventionally systematic and procedural.

Timothy (2022) sees audience measurement as the estimation of a media audience's size. The imputation is that the more a brand knows its audience, the better equipped it becomes to create content that resonates with its target market. This also creates a feedback loop that allows the measuring of the effectiveness of commercials by analyzing information about viewing/listening patterns with a view to identifying gaps in programming. Since audience measurement is expected to be systematic, scholars (Webster 2020, Timothy 2022) have streamlined conventional metrics that can be designed to provide: Audience size, Audience age, Audience gender, Impression/viewers/listeners and Focus time.

The above are indicators that can enable a broadcast station to deliver more relevant services to the audience. Obot (2018) carried out a study titled - Audience Research and Programming by Broadcast Stations in Uyo, Akwa Ibom State. The study was anchored on the notion that research is the only way of knowing about one's audience as well as meeting and satisfying their needs. The author holds the view that the knowledge of a well-researched audience arms broadcast producers with the tool to engage in intelligence-based programming.

Survey was the research method adopted for the study, along with participant observation skills employed by the researcher. The questionnaire was the major research instrument used. Population of the study comprised all the producers in the seven broadcast stations operating in Uyo, Akwa Ibom State. Findings revealed that information from audience research helps producers/broadcast stations determine what programmes to put on air, when to air, and in the improvement/enrichment of programme content, determining rates and general decisions on presenters and on-air personnel.

The author observed that the Siamese-twins relationship between broadcast audiences and the electronic media, places emphasis on the fact that audience is king whether the station in view is public or commercial. So, all effort must be made towards putting together research-based and worthwhile programmes that meet needs satisfy desires and sustain audience interest.

Both studies are audience research and programming based and that holds as their area of convergence while their area of divergence remains the fact that while Obot's study is based on broadcast stations in Uyo, Akwa Ibom State, this research work stretches it to audience preference for broadcast stations based on programming.

THEORETICAL FRAMEWORK

This study is anchored on the Uses and Gratifications Theory of communication. The propulsion to view media users as active rather than passive beings necessitated the uses and gratifications theory. As propounded by Katz, Blumler and Gurevitch (1974) the theory is anchored on pentagonal pillars as outlined below:

1. Media use is goal oriented – people are motivated to consume media
2. Media is selected based on the expectation that it will satisfy specific needs and desires.
3. Media influence on behaviour is filtered through social and psychological factors
4. The media are in competition with other forms of communication for an individual's attention
5. People are usually in control of the media and may not be particularly influenced by them.

Vinney (2019) notes that the theory asserts that people (audience) use media to gratify specific wants and needs. The underlying notion of this theory seems to be in contrast with the magic bullet theory bearing in mind the fact that the audiences freely choose media content. Vinney (2019) in her summation contextualizes the theory in the under listed suppositions;

- i) The theory characterizes people as active and motivated in selecting the media they choose to consume
- ii) Media users are active in their selection of the media they consume and they are aware of their reasons for selecting different media options.
- iii) Value judgment of media content can only be assessed by the audience

Noteworthy is the fact that the central notion of this theory is the need to understand audience motivations for choosing media and the gratification they get out of media. The illumination therefore is to discover what people do with the media use.

In relation to this study, it is expected that the theory would provide insight into why listeners/viewers may prefer a given broadcast station out of a plethora of broadcast stations. The succinctness of the theory is epitomized in the ideology of needs identification as complemented by gratifications and satisfaction. Audience retention in this regard is anchored on needs

gratification and satisfaction. How this is achieved, with respect to the subject matter is a question to which this study seeks to provide answers to.

METHODOLOGY

This study by its peculiarities requires eliciting data on opinions, likes and reasons for broadcast viewership and listenership. The survey method is therefore considered most appropriate for the study. Survey according to McCombes (2019) entails gathering data from a group of people on their opinion, attitudes and dispositions on issues of great concern.

As it relates to this study, survey is the method used to elicit data from residents of the city under survey with respect to their listening/viewing habits, programme likes and preferences. More so, data on audience retention is also elicited using survey.

The study has two streams of population. First, the totality of staff of the broadcast stations under study. The stations are shown on the Table below:

Table 1- Distribution of Population across Stations

State	Location	Station	Frequency	No. of Staff
AkwaiBom	Uyo	NTA	Channel 12 VHF	93
AkwaiBom	Uyo	AKBC TV	Channel 45 UHF	78
AkwaiBom	Uyo	Planet	101.1 FM	27
AkwaiBom	Uyo	Comfort	95.1 FM	30

Figures from the National Population Commission (NPC), using a 5.06% growth rate, show the projected population of Uyo to stand at 1,329,000. For reasons that border on exactness, the Taro Yamane (1967) sample size determining technique was used to determine the sample size. The formula is:

$$n = \frac{N}{1 + N(e)^2}$$

Where n = Sample size

N = Population

E = Level of significance (0.05)

By application, the sample size of the second stream of the population as determined stands at 400. For the first stream of the population – staff of the broadcast stations under study – purposive sampling was used to select interviewees based on their positions and responsibilities. To this end, for the stations under study, three persons were selected based on their offices. They are:

THE STATION MANAGER

The Head of the Programmes Department

The Head of News/Current Affairs Department

For the residents, the study adopted the multi-stage sampling technique with the questionnaire and interview guide as key instruments. For the closed-ended items that elicited yes or no responses, analysis was done using simple percentage. For items that are structured using the 4 point Likert scale, data analysis entailed weighted mean score (WMS) with the formula as shown below:

$$WMS = \frac{\sum fx}{\sum f}$$

Where: \sum = summation

Fx = frequency x score

In analyzing data from the 4-point Likert Scale questions in the instrument, responses to the items were weighted as follows:

Strong Agree (SA) = 4 points

Agree (A) = 3 points

Disagree (D) = 2 points

Strongly Agree (SA) = 1 point

The score of 2.5 was used as the criterion for decision on the response to each item. Any mean response that is equal to or more than 2.5 is positive while any mean response that is less than 2.5 is negative.

Data from the in-depth interview were analyzed using Yin’s Explanation Building Technique. This technique strives to match patterns with the goal of the research by building an explanation about the case under review.

Data Presentation and Analysis

Out of the 400 copies of the questionnaire administered, 368 copies were duly completed and returned. This represents a 92% return rate and it is considerably high.

Table 2 : TV Viewing Frequency by Respondents

Options	Frequency	%
Daily	202	55
Weekly	129	35
Irregular intervals	37	10
Total	368	100

The data above show that a fairly good number of the respondents watch TV on a regular basis (daily) with the least watching at irregular intervals which primarily is borne out of availability. The need to find out

how often respondents listen to programmes on radio played a natural sequence. Table 3 has the details.

Table 3: Radio Listening Frequency by Respondents

Options	Frequency	%
Daily	258	70
Weekly	110	30
Irregular intervals	0	0
Total	368	100

Table 3 shows that radio as a medium enjoys frequent listenership by respondents. The frequency shows a preponderance of daily listening over weekly listening. Respondents were however asked to list the stations they frequently tune to.

For TV, the respondents listed, by city, the following stations: NTA Uyo and AKBC Uyo. It appears from the listing that NTA station is still a constant among respondents. The need for the radio variant elicited the data on Table 3.

Table 4: Respondents' Preference for Radio Stations

City	Stations	Frequency	%
Uyo	Comfort Radio (95.1FM)	221	60
	Planet (101.1FM)	147	40
	Total	368	100

For Uyo, preference as shown was for *Comfort FM* with a frequency count of 60%. The reasons for respondent's preferences elicited the data on table 5.

Table 5: Reasons for Station Preference

Stations	Options	Frequency	%
Comfort Radio (95.1FM)	Proximity	0	0
	News programme	136	37
	Music /entertainment	107	29
	Discussion programme	62	17
	All of the above	63	17
	Total	368	100
Planet FM (101.1FM)	Proximity	0	0
	News programme	92	25
	Music /entertainment	140	38
	Discussion programme	92	25
	All of the above	44	12
	Total	368	100

Data on Table 5 show that *Comfort FM* holds attraction for respondents on reasons that revolve around news, music, discussion programmes and lots more. Specifically, respondents' reason seem to border

more on its news programme with a frequency count of 37 with music/entertainment following.

For *Planet FM*, on the other hand, a similar pattern played out with a distribution between news, music, and discussion programmes. The percentage count for music/entertainment as a reason for preference stands at 38.

Table 6: Respondents’ Gratification from Stations’ Entertainment Programmes

Items	Stations	Nature of response					WMS	Decision
		SA 4	A 3	D 2	SD 1	Total		
Item 1 –I find their entertainment (music) programme quite relaxing	Comfort Radio (95.1FM)	100 400	60 180	10 20	30 30	200 630	3.1	Accept
	Planet FM (101.1FM)	90 360	53 159	15 30	10 10	168 559		

Table 6 shows the tilt of respondents with respect to the entertainment (music) programmes of the stations under review. The weighted mean scores for Comfort Radio and Planet FM are 3.1 and 3.3 respectively. The imputation is that the music programmes of both stations are favourably rated.

Table 7: Respondents’ Opinion on whether the Discussion Programmes of the Stations are truly engaging

Items	Stations	Nature of response					WMS	Decision
		SA 4	A 3	D 2	SD 1	Total		
Item 1 – I find their discussion programmes truly engaging	Comfort FM	90 360	65 195	25 50	20 20	200 625	3.1	Accept
	Planet FM	100 400	40 120	10 20	18 18	168 558		
	NTA	80 320	40 120	10 20	10 10	140 470	3.3	Accept
	AKBC	128 512	80 240	8 16	12 12	228 780	3.4	Accept

Table 7 - shows respondents’ opinion with respect to discussion programmes of the stations. Data show a favourable disposition by respondents bearing in mind the fact that the weighted mean scores range from 3.1 to 3.4 across the stations. This shows that the respondents find the discussion programmes of the stations truly engaging.

QUALITATIVE DATA PRESENTATION

The Station Manager of *Comfort 95.1FM Uyo* boldly and carefully listed these as the programmes of the station, covering news and programmes departments: *Talk Music, Jazz Convention, Lunch is Ready, Issues in the News, Health is Wealth, Nyinnyinidom (Na we we), Esambre (drama), Sports Motion, Enjoyment Time, Bedtime with JAI (music), CBF (comfort breakfast fiesta), News at noon, News at 4pm, News Update, Headline News, Music of our Lord, Kiddies Domain and Sanitation Watch.*

The Head of the Programmes Unit, *AKBC TV Channel 45 Uyo* gave insight on the station's programmes outlay: *Station Identification, Morning Devotion, From our Kitty, Good Morning Akwalbom, State news/Commentary, Business Dawn, Halleluyah Dawn, AKBC TV News @ Dawn, AKBC TV News @ Noon, AKBC TV National News, AKBC TV National Network News, Audacity of Truth, Tech Panorama, HillTop Safari, NtiantiaAsakka, etc.*

Based on the foregoing, the Planet 101.1 FM Uyo, described the station's general schedule or programming pattern as a fixed schedule. What this means is that programmes are scheduled to run on definite days of the week. For instance, People's Parliament is scheduled for week day from 8:30AM – 10AM. Community views, is fixed for Saturdays from 9AM – 10AM. *Kukeremkpo* is scheduled for week days and it airs from 1:30PM – 3PM.

Comfort 95.1 FM Uyo has slightly different programmes for each day's schedule. Opening formalities come up at 05:00, CBF Intro at 05:05, Motivational Talk at 05:10, Commercials/Music at 05:15, Pastor Chris' Teachings at 05:45, Commercials/Music at 06:00, Open Heavens at 06:15, Commercial/Music at 06:25, CFM News at 06:30, Today's Weather at 06:45, Music Interlude at 06:48, CBF Sports at 07:00, Issues in the News at 07:30, News Update at 08:00, Issues in the News at 08:05, Light Chat/Music at 09:00, The Watchful Eagle at 09:30, News Headlines at 10:00, Mid-Morning Sports at 10:05, *DakkadaAkwalbom* at 11:00, CFM News at 12:00, Ibibio News at 12:15, Lunch is Ready at 12:30, News Tori at 14:00, Sports Yarn at 14:10, Enjoyment Time at 14:30, CFM News at 16:00, *NyinNyinIdom* at 16:15, Sports Track at 17:00, , *NyinNyinIdom* at 17:30, Righteous Invasion of... at 18:00, CMF News at 20:00, Commercials/Music at 20:15, Living Hope at 20:30, 951 X-Press? At 20:45, Bed Time Music at 22:00 and Closing Formalities at 00:00.

The Uyo NTA Channel 12 station engages in self rating through feedback from viewers and regular checks from NBC which enables them know when they are in line or out of line with NBC regulations. The *RSTV Channel 22 Port Harcourt* does its rating through sampling public opinion.

This is said to be done once or twice a year depending on availability of funds. The *AKBC TV* in Uyo carries out its rating via its social media handles. The same is applicable to *Comfort 95.1 FMUyo* which gathers audience reactions by engaging call-ins, in the course of a programme and messages through their social media platforms.

DISCUSSION OF FINDINGS

In line with the research questions, the inference from the data is that the programmes of the broadcast stations under review assume the shape and colour of conventional practices. This is in line with Olomorin, Aderoju and Onojah (2018) who opine that educational programmes on radio and television are very important. They further note that those programmes usually provide learners the opportunity of listening or viewing relevant educational programmes which indirectly enhance their understanding and stimulate their interest towards learning.

Programmes in broadcasting are conveyor belts through which a station gravitates towards a goal. The classification of broadcast programmes as inferred from the analysis lends credence to Alshami (2016) who avers that broadcast programmes have the window to appeal, attract and retain a sizeable chunk of their prospective audience while delivering same audience to advertisers in a composition that will most likely benefit their advertising and yield revenue to the broadcast stations.

Research Question 2 borders on programming patterns. Many stations as revealed by the interviewees try to target an audience demographic that is different from those being targeted by their competition. This is in alignment with Tekmann (2021) who posits that media companies face the challenge to target fragmented audiences by distributing content across different channels. These decisions, he further notes are influenced by factors such as consumer demand, the competitive environment, and lots more.

In line with Research Question 3, table 6 reveals that respondents' preferences for specific broadcast stations were to a high extent linked to their programming patterns. This inference is drawn from the fact that respondents affirm that they find the scheduling of programmes on these stations quite suitable. The ranges for *comfort FM* and *AKBC* stand at 3.1 and 3.3 respectively. The implication therefore is that the preferences of respondents to these stations are significantly tied to their programming. Interestingly, programming in broadcasting is the staying power of broadcast stations. This is obviously the currency of broadcasting. This result corroborates earlier study by Okon (2012) that programming is the pulse of every broadcast station. It is through programming that a station attracts listeners/viewers to a station while holding appeal for advertisers with assurances of increased revenue to a station.

CONCLUSION

Programmes and programming are integral components of every broadcast station. They are often designed on the grounds of audience needs and preferences. They truly are the conveyor belts that bring about audience gratifications. The truism is that audience members are active and not passive and may become easily irritable when the wrong dish is served. This demonstrates the essence of these elements. By way of functionality, these elements can be described as content. Content in broadcasting is everything especially in a deregulated media environment. Only the best get it. With rich content comes good audience and with good audience comes huge revenue.

A station is nothing without good programming and a station is everything by the instrumentality of programming. In the praxis of broadcasting, programming therefore is the catalyst that drives broadcast operations with underlying propulsions for audience attraction, audience retention, and audience preference. The foregoing sums up the place of programming in the broadcast value chain.

RECOMMENDATIONS

1. Broadcast stations by way of programming should go beyond conventional practices to conceive and design programmes that are innovative in content and gratifying in delivery. This has become most necessary in the fact of intense competition in the broadcast media environment. Daring to be different with assurances of quality content will always accord a station “a competitive edge” in a deregulated broadcast environment.
2. The competitive approaches to programming by the stations studied should be sustained. This should be further complemented by a continuous audience research so as to square programming with the changing needs of the audience. This inevitably will create an atmosphere for precision broadcasting.
3. Broadcast stations in South-South Nigeria should strive towards broadening audience preferences rather than narrowcasting them.

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