A REVIEW OF TELEVISION BROADCAST AESTHETICS: A DESCRIPTIVE STUDY

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DOI: https://doi.org/10.64633/wissj.v9i4.23

KEYWORDS
Aesthetics, Audience, Broadcast, Perception, Television, Television Aesthetics

ABSTRACT

In the context of a media landscape that is changing quickly, audience engagement, perception, and loyalty are all significantly influenced by the aesthetic quality of television production. However, there is increasing concern in Nigeria about the uneven use of important aesthetic components across television stations, including lighting, sound design, camera work, visual arrangement, and technical coordination. Using a descriptive review of the state of television broadcast aesthetics in Nigeria, this study identifies common flaws and the causes of them, such as a lack of training, restricted access to contemporary production equipment, and a lack of creative direction. Drawing from existing literature and supported by case studies such as Pepple & Onah, 2022 study on television programme production and aesthetics: a study of rivers state television and Nigeria television authority, Port Harcourt, programme content, Amali et al (2022) study on digitization and aesthetics in television Production: An Analysis of Channels Television programmes on YouTube and VidMate Platforms. This study reveals a significant gap in empirical research and standardization concerning broadcast aesthetics in the Nigerian media landscape. Findings indicate that despite the fact that digital broadcasting technologies have increased the possibility of better aesthetics, particularly in privately owned stations, many public stations continue to perform below expectations because of professional and infrastructure constraints. For better viewer experience and competitiveness in local and international media markets, the study emphasizes the significance of implementing thorough aesthetic guidelines, frequent training for production

personnel, and policy-driven oversight. In order to improve aesthetic practices and production quality in Nigerian television broadcasting, recommendations are made for additional research and industry reforms.

Introduction

The development of new media technology has greatly benefited society at every step. The broadcasting sector has seen several transformations, which may have been caused by these growth stages (Chimezie, 2022).

According to Nwulu et al (2010) Television continues to be one of the most significant global platforms for entertainment and information dissemination. Over time, it has emerged as one of the greatest gifts that electronics engineering has given to humanity. The broadcasting industry has undergone a change thanks to digitization. The new and powerful ways that information is stored and conveyed in today's television production are a manifestation of this transformation (Amali et al, 2022). The pace and influence of the development of other technologies, including as electricity, telegraphy, photography, radio, and motion pictures, had a significant role in the evolution and advancement of television. Developments in both visual and auditory communication technologies occurred at the same time (C-Scott, 2019).

A number of technological, political, economic, and cultural factors have caused the once-relatively stable television industry to undergo significant changes in recent years. The industry has changed significantly as a result of the disaggregation of television content from television distribution platforms, the growth of multiplatform distribution networks, and the effects on content creators, legacy television organizations, and regulators navigating a more complex and fluid digital environment (Boyle, 2019).

The relationship between television's production and aesthetics is its most notable aspect of digitization. This convergence of digitalization and aesthetics has, to a great degree, produced new features that enhance program content. These qualities enable the provision of new TV channels, enhanced image quality, and interactive services, which may allow new artists to enter the television market (Amali, et, 2022). Aesthetics has become a vital tool for media producers due to the competitive nature of journalism practice and the strong necessity to attract and keep audience patronage. As a result, broadcast producers are now paying close attention to the essential aesthetic components of motion, sound, and light as well as other essential components like time, color, pace, and contrast (Targema et al, 2022).

All media arts, including music, performing arts, video, and film, are infused with aesthetics. The main components of a television program are these contents. It needs to be artistically arranged in order to seem attractive if the content that will be displayed on the television screen is to be loved, liked, and appreciated as well as presented in a way that enhances and clarifies the audience's viewing experience. Beautiful things make people happy, and happiness leads to contentment. Thus, it is suggested that those who create television material should train to be aestheticians in order to create visually appealing television shows that enhance the viewing experience by combining artistic and production elements. (Bassey-Duke et al, 2017).

Pepple and Onah (2022) research on television Programme Production and Aesthetics: A Study of Rivers State Television and Nigeria Television Authority, Port Harcourt, result supports this. They concluded that low aesthetics of television (poor lighting, poor sound, poor camera work, poor presentation) contribute to audience indifference in Nigeria. The audience enjoy programs well-done and Solid with good graphics, sound and presentation, this study pontificates that film producers and directors must deploy certain aesthetic elements to hold its audience spell bound. Ultimately, the aesthetic quality serves a and stimulating color, are important in - stimulation and arousal regulation of condition to thus enhance emotional states.

Statement of the Problem

There is a conspicuous lack of consistent application and scholarly attention on broadcast aesthetics, especially as it relates to visual quality, sound design, camera work, lighting, and overall production coordination, despite the growing expansion and diversification of television programs in Nigeria. Numerous television shows still have poor aesthetic execution, which lowers their competitive worth in the domestic and global media landscapes, lowers audience engagement, and reduces the appeal of their content.

According to research by Pepple and Onah (2022), badly done visual components—like incorrect camera angles, inconsistent lighting, subpar sound mixing, and a shoddy set design—frequently result in viewership loss and audience disinterest. However, there is still a dearth of empirical research that offers a comprehensive, descriptive analysis of artistic practices in television production in Nigeria. The visual and sensory elements that influence viewer perception and satisfaction receive little attention in the majority of the literature.

Furthermore, Nigerian television needs to satisfy greater production standards due to the quick development of digital broadcast technology and growing competition from online and international content outlets. Broadcasters, producers, and legislators all face difficulties when there are no well-defined aesthetic standards or a systematic framework for assessing the aesthetic quality of television programming.

Therefore, a thorough analysis of Nigerian television broadcast aesthetics is crucial. It will shed light on existing procedures, highlight shortcomings, and guide suggestions that can raise industry standards for professionalism, audience involvement, and production value.

Research Objectives

The main objective of this study is to:

i. list and explain the essential components of television broadcast aesthetics that are pertinent to Nigeria.

Specifically, the study seeks also to:

i. to determine the prevalent aesthetic shortcomings in Nigerian television shows, encompassing issues with training, equipment, and creative direction

ii. to research how the quality of broadcast aesthetics effects audience perception, engagement, and viewership loyalty in the Nigerian television market. based on academic research,

iii. To synthesize existing research on the application and evolution of these aesthetic elements in Nigerian television.

iv. to give a detailed summary of the current status of television broadcast aesthetics in Nigeria.

Research Questions

i. What are the essential components of television broadcast aesthetics that are pertinent to the Nigerian television industry?

ii. What are the prevalent aesthetic shortcomings in Nigerian television productions, particularly in relation to training, equipment, and creative direction?

iii. How does the quality of broadcast aesthetics affect audience perception, engagement, and viewership loyalty in the Nigerian television market?

iv. How have these aesthetic elements been applied and discussed in the context of Nigerian television broadcasting by other researchers?

v. What is the current status of television broadcast aesthetics in Nigeria, and how consistently are aesthetic standards applied across stations?

Significance of the Study

This research is significant as it will:

i. Establish a foundational guide: It will enumerate and elucidate the essential components of effective television broadcast aesthetics, tailored to the Nigerian environment.

ii. Determine the main weaknesses: Based on the findings of other academics, it will draw attention to frequent aesthetic shortcomings in Nigerian TV, such as issues with training, equipment, and creative choices.

iii. Inform industry improvement: By identifying these shortcomings, politicians, regulators, and broadcasters will be better able to determine where to make investments in improved production standards, training, and equipment.

iv. Describe the impact on the audience: It will demonstrate how broadcast aesthetics, as investigated in scholarly studies, affect whether Nigerian viewers choose to watch, appreciate, and remain devoted to TV shows.

v. Benefit content creators: With this knowledge, marketers and producers would be able to build more engaging content that appeals to Nigerian audiences.

vi. Direct future research: It will point out areas that require further investigation, giving other scholars who are interested in Nigerian media a good place to start.

vii. Boost scholarly comprehension: It contributes to the corpus of information on media studies and offers a useful Nigerian viewpoint on broadcast aesthetics.

A Review of Concepts

Aesthetics

When the word "aesthetics" is used, the first thing that immediately springs to mind is the evaluation, assessment, and appraisal of an event, experience, or item as pleasing to the human eye and other senses. It is also easy to make judgments about anything being an eyesore—that is, having an unpleasant aspect, a dull appearance, or a lack of luster—when it is described as having little aesthetic value. In light of this, the term "aesthetics" conjures up a mental image of grandeur, splendor, beauty, and brilliance (Bassey-duke et al, 2017). Aesthetics encompasses both natural and artificial sources of aesthetic experience and judgment, and it takes into account what goes through our minds when we interact with beautiful things or settings, such as when we view visual art, listen to music, read poetry, see a play, explore the outdoors, etc (Amali et al, 2022).

According to Zettl (1990) aesthetics is the study of specific sense experiences and how a medium, like television, might best clarify, intensify, and interpret those perceptions for particular audiences. The word aesthetic, which comes from the Greek word aesthetic, meaning "perception," can be defined as the aspect or factors that appeal to the senses and help people make decisions. Because of this, people's perceptions influence how they perceive and interpret situations. (Pepple & Onah, 2022).

Aesthetics, also known as esthetics, is a branch of philosophy that focuses on the nature of taste and beauty as well as the philosophy of art, which is a subfield of philosophy that emerges from aesthetics. It studies subjective and sensory-emotional values, also known as judgments of sentiment and taste (Zangwill, 2007).

Television

Television is an audio-visual media that combines sound and visuals to create a communication experience that is displayed on the screen. Sound is used to explain the visuals that are displayed on the screen (Omoera & Mari, 2021).

Even with the development of the internet, which allows for webcasting, podcasting, and multicasting, television has remained the primary medium for visual broadcasting. Analog transmission, which employs full waves to convey sound and images, was first what allowed television to be broadcast globally. But as technology advanced throughout time, the transmission process became much better from one stage to the next. With the advancement of television broadcast technology, color

transmission replaced monochrome (black and white) transmission, and more recently, digital format transmission has started (Ogah, 2022).

Literature Review

Television and Aesthetics:

In order to appeal to, clarify, intensify, and interpret human experiences conveyed through television, television production, as a type of visual art, must be artistically structured, arranged, and produced. Because television viewers place such a high value on the audio-visual components portrayed on the medium, it is imperative that these components be presented in a beautiful and understandable manner in order for the source's intended message to be understood. For this to occur, the understanding of aesthetics must be applied creatively in broadcast projects, including news presentation. Applying understanding of aesthetics would result in television productions that appeal to viewers' most sensuous senses (Bassey-Duke et al, 2017)

According to Akpan (1987), aesthetics is the component of communication presentation that evokes emotions in the audience. When the topic of television production is brought up, the first thing that springs to mind is how to convey messages in a way that maximizes their potential.

Television aesthetics, according to Amali et al (2022) the study of compositional principles relevant to the television medium in which fundamental aspects of the television image, including light, color, framing, space, time, motion, editing, sound, etc., are analyzed in relation to the final television program. Production of television demands more than just technical and methodical expertise. Additionally, it is a creative process that necessitates original thought as well as the capacity for sound aesthetic judgment.

In practically every television production, manipulating aesthetics is crucial to producing a quality and successful show. These have forced television show creators to carry out a number of clearly defined tasks in the public's best interest. The majority of television networks believe they have successfully completed their production tasks in accordance with aesthetic standards and principles and to the pleasure of their viewers. However, there is scant or no evidence about the level of emotion they evoke in their audience (Pepple & Onah, 2022).

Aesthetics plays a critical role in broadcasting, particularly television broadcasting, since it facilitates the presenting of content effectively, audience comprehension, and attention retention. However, a broadcast station must have the ability to draw in viewers through the effective use of aesthetic components in television news production. Imagine a television news presentation with poor color quality, ridiculous or atypical camera angles or shots of the main subject (the news presenter), an unbalanced synergy between voiceovers and lip syncing, static that superimposes or competes with screen images, erratic timing, motion, and unmatching sound or sequence while listening to the news. (Bassey-Duke et al, 2017).

Essential Components of Television Aesthetics:

According to Bassey-Duke et al (2017) Before a television show or presentation can be considered beautifully ordered, certain criteria must be met. Even the most critical viewers may take notice of the superb broadcast end product that is produced when these components are combined. They are as follows:

i. Music: In television music plays a vital role in ensuring that viewers can hear and comprehend the visual depictions on the screen. The two main sources of music on television are interpretive and motive, according to Egbucha and Oduh (2014). Motivated music offers the listener a sense of nature since the music appears to be a part of the scene itself, suggesting music that is pertinent to the act. Conversely, the listener is given a hint about the action being shown by interpretive music.

ii. Time: This refers to the length of time that a television show or presentation is shown on the screen. It basically indicates how long a television show is produced or presented. Presentations or television shows are planned to air during a designated time slot. In light

of this, some news bulletins are only three minutes long, while others are fifteen minutes long. It is evident that the entire program will be halted if the time restriction is exceeded beyond what is customary, scheduled, or allocated. Naturally, this will create noise.

iii. Voice Over: In TV production, voice over helps with announcements and narration. Ineffective use of it causes more problems for the production than it does beauty.

iv. Sound Effect: Sound effect on its part constitutes in no small degree to the beautification of television production. Music enhances or establishes visual effects on screens; sound effects give a scene more vitality and imagination while also projecting the ideal mood.

v. Sound: Television is today's most effective communication medium because it combines sound and audio. An otherwise superbly rendered image will be silent and less visually significant without sound.

vi. Light: Lighting is a crucial component of television production. Lighting in television is meant to provide the television camera with adequate illumination for a technically acceptable picture, it is an important element in television production because it illuminates the scene and control shadows.

vii. Motion: Television is a visual medium that cannot survive without motion pictures, which are moving in time and sequence with an accompanying sound.

viii. Space: Space is viewed as an aesthetic element on television since light must bounce off of or register what it has seen in order to form an image. This aesthetic value in space is diminished when this ratio is not upheld or followed.

Challenges on the Application Of Aesthetics in Nigerian Television

The scope of aesthetics and the discourse it supports, however, goes beyond the question of beauty in the media industry. It covers a wide range of topics, including how media messages are created and presented, the decisions made during these processes, and the meaning or impression that these decisions leave on the audience (Targema et al, 2022).

The Nigerian television industry face a lot of difficulties in the application of aesthetic components in their productions. The majority of indigenous television shows appear to have numerous flaws in their production and presentation, leaving great room for improvement in terms of television program quality. The many television programs that are created lack coordination and connectivity, and the aesthetic aspects are not adequately handled (Pepple & Onah, 2022).

According to Pepple & Onah (2022) The thrust of the topic is that the thing that can lead to aesthetic problem in television production are lack of qualified workers or lack of production equipment. It is important to remember that a production does not consist of only a producer; rather, it consists of a director, producer, camera operator, studio mixer, and others. A production won't have any aesthetic issues if it is run by a competent director who understands the production's potential and constraints and a competent producer who puts everything together. However, if any or all of these are absent, the television production will be based on half measures, and half measures don't produce excellence.

It is important to remember that a producer by themselves does not create a production; rather, a production team is composed of a producer, director, studio mixer, camera operator, and others. If a production is staffed by a good producer who assembles all that is needed and has a good director who is knowledgeable about the capabilities and limitations of the production, the production will not run into any aesthetic problems. However, if any one or all of these are lacking, the television production will be based on half measures, and half measures do not yield excellence (Pepple & Onah, 2022).

According to Ogah (2020) Nigeria faces numerous problems that range from infrastructure to manpower, as well as budgetary implications and sensitization issues. Therefore, the digitization trend has remained a significant challenge for both public and private broadcasting stations, especially when considering the global market perspective of the industry (in Africa, a continent that includes Nigeria), since it became mandatory for the country's broadcast media to transition from analogue to digital systems and the subsequent broadcast migration to digital in 2015.

According to Chimezie (2022) Cost is a huge challenge in the adoption of new media technology, cost is the primary obstacle to convergence technology. Adoption and cost is very high and a lot of broadcast station can't afford this.

Influence of Aesthetics on Audience Engagement and Perception

Aesthetics is a universal experience because although a person's surroundings and overall living space may affect their level of awareness, everyone has the innate capacity to appreciate beauty (Pepple & Onah, 2022). The art of perception, or the impression we form of things based on our perceptions, is what aesthetics is all about (Targema et al, 2022).

According to Pepple & Onah (2022) people enjoy viewing shows with attractive elements and well-presented and delivered anchors. Excellent background music, after effects, and graphics increase audience engagement and flair. the television artist examines events, looks for their key characteristics, chooses and highlights their most significant components, and then gives them a fresh framework that will enable the viewer to understand their depth and significance. In doing so, is essentially highlighting the participatory aspect of television communication. Bad television aesthetics can make viewers disinterested because aesthetic components are all-encompassing and include things like lighting, sound design, costumes, and camera effects.

Current Status of Television Broadcast Aesthetics in Nigeria

According to Amali et al (2022) the use of digital technology has significantly changed television transmission in Nigeria, especially in private broadcasting stations- Channels Television. The transition from analog to digital transmission has increased television content's technical quality as well as its artistic and visual presentation. There have been aesthetic changes. Programming has become more flexible because to digitization. Traditional boundaries of time and location have been broken by these digital platforms and the incorporation of social media, which have increased information accessibility and engagement. Overall, the study comes to the conclusion that Nigerian television production has changed its perspective due to the mix of digitization and aesthetics. In order to raise audience contentment and content quality, it advises other broadcasting stations across the nation to follow suit.

According to Chimezie (2022), Nigerian broadcasters are aggressively utilizing convergence technology, as demonstrated by TVC news. This suggests that the industry is currently pushing for the integration of digital tools and several media platforms to improve the visual and informative delivery of news material. There is a desire to adjust to changing media consumption habits and maybe improve the visual appeal of newscasts by utilizing emerging technical possibilities.

According to Pepple & Onah (2022) there is a lack of application of essential aesthetic components such appropriate lighting, sound and picture synchronization, camera movement, efficient use of space, and production time management, even though aesthetics are crucial for drawing in and keeping viewers. This flaw leads to shows that don't successfully interest viewers.

Acoording to Bassey- Duke et al (2017) aesthetic awareness is present in Nigerian television broadcasting, but it is not always used consistently. There is much need for development, particularly in technical execution. The overall visual and communicative quality of Nigerian television news will be substantially improved by strengthening these areas.

Discussions

Technological development, especially moving from analog to digital broadcasting, has changed television aesthetics in Nigeria by improving visual and audio quality, interaction, and production value. However, public stations struggle to use these technologies fully, showing poor aesthetic quality in lighting and picture resolution, indicating a gap between potential and practice.

Privately owned stations, such as Channels TV and TVC News, adapt better to digital tools, meeting modern aesthetic standards and audience expectations. Government-funded stations often have issues with equipment, training, and resources, hindering the ability to achieve high-quality aesthetics. Current technology and trained staff lead to more effective and creative aesthetic choices.

To enhance aesthetic quality and engage audiences, it is recommended that broadcasters invest in staff training regarding media aesthetics, upgrade to modern production tools, create collaborative teams to improve programming quality, adopt standardized aesthetic guidelines, and embrace convergence technology by integrating multiple platforms.

Several research gaps exist in Nigerian television aesthetics, including a lack of studies on audience reception, limited exploration of rural broadcasting aesthetics, neglect of new aesthetic trends like Augmented Reality, little analysis of the digital divide on aesthetic access, and scarce research on policy implications for aesthetic standards in broadcast regulation.

Conclusion

The literature on Nigerian television broadcast aesthetics shows a growing awareness of how aesthetics can enhance audience engagement, but this is not consistently applied. Lighting, sound design, picture quality, motion, and spatial arrangement are important in production, yet their use varies among stations. Digitization has improved capabilities and offers new creative opportunities, especially in private stations like Channels TV, but public broadcasters still face challenges like outdated equipment, funding and lack of training. While some stations innovate, others struggle with basic quality, affecting viewer satisfaction. Audience members respond well to well-made content, but poor technical quality affects viewer loyalty. A lack of standardized evaluation frameworks also limits quality improvement in the industry. Improvement requires combined efforts in policy, reform, investment, and research to meet global standards and local need.

Recommendation

i. Do audience-based research, future investigations ought to look into how viewers react to various artistic components used in TV production.

ii. More studies should be conducted to examine the aesthetic value of programming from underserved, frequently disregarded regions.

iii. More studies ought to look into the ways that digital tools such as augmented reality and virtual sets impact broadcast aesthetics.

iv. Broadcasters should regularly provide staff with training on visual storytelling and media aesthetics.

v. In order to enhance visual quality, public stations in particular require contemporary cameras, lighting, and editing software, that is they should update their equipment.

vi. Establish aesthetic standards, TV stations should establish explicit internal policies to ensure a constant level of production quality.

vii. Incorporate aesthetics into regulation, in their licensing and oversight procedures, regulatory organizations ought to evaluate and promote aesthetic quality.

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