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**TELEVISION PROGRAMME PRODUCTION AND  
AESTHETICS: A STUDY OF RIVERS STATE TELEVISION AND  
NIGERIA TELEVISION AUTHORITY, PORT HARCOURT,  
PROGRAMME CONTENT**

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**Abstract**

This paper discussed television programmes productions and the aesthetics germane to them. The paper noted that a good number of television stations are snubbed by viewers due to lack of interest conducted by poor aesthetics quality.

The complete enumeration method was adopted together with in-depth interviews (IDI) of Directors of Nigeria Television Authority, Port Harcourt (NTA) and Rivers State Television (RSTV) Port Harcourt as well programme producers of the aforementioned stations and purposefully selected viewers resident in Port Harcourt metropolise. In addition, documentary research method was used to supplement the IDI. Finding indicate that aesthetics of programme in review were poorly done and caused viewers apathy. Panning and movements of camera to indicate changes in scenes, moods and transition of shot where shoddily manipulated by the Directors and videographers. Again, improper positioning/placement of properties (props), lighting, costume and microphone placement did not add phillip to the overall aesthetics. It was concluded that the responsibility of achieving aesthetics, rests on the television programme producer. The paper recommends that the right

production elements should be deployed to enable a good programme production as well as training and retraining of personnel involved in the totality of programme production.

### **Introduction**

The ability to perceive beauty is inherent in mankind, though the environment in which he dwells and his general life space could influence his or her level of perception, thus, aesthetics is a universal experience. Zettl (1990) illustrates the universality of this experience as he notes that activities such as having to decide where to go, what to wear or cleaning ones room so that things are kept properly where they should be or having to choose what table cloth to use in the dining table or the colour of window and door blinds to use etc, are basic perceptual and aesthetic activities. The television viewer who criticize a programme or gets bored while viewing, such that he decides to tune off to another station is indirectly or directly making an aesthetic statement.

Marshall McLuhan (1992) posits that television requires involvement and participation to fill in the vague and blurry images. The video display presents a series of spaced dots which the viewers must connect on their internal mental screens, (Griffin, 2000). Akpan (1990) submits that, the television artist looks at events, searches for their essential qualities, select and emphasizes their most important elements and gives them a new structure that will help the audience perceive its significance and feel its depth, thus, he is actually stressing the participatory nature of television communication as postulated by McLuhan. Programme producer which Zettl (2003) says must be able to translate any idea into a script or actual event with all the aesthetic values of an event and effective television pictures. If the producer is perceived to be incompetent, then the quality of his production will be poor and unappealing.

Aesthetic is a Greek word, aesthetic, meaning ‘perception, can be described as the factor as well as elements that appeals to the senses which guides human beings or individuals in judging issues. That is why people see and give interpretation to situations differently based on their perception. Most television news programme and dramas series lack aesthetics, as there is either poor audio quality or picture.

Aesthetics has much to do with television production, as poor grammar, artificial voice quality and wrong pronunciation reduces the

beauty of any production. Thus, Nigeria Television Authority, NTA, Port-Harcourt and Rivers State Television, Port-Harcourt in South-South, Nigeria's programme contents were x-rayed in course of his study. NTA, P.H is owned and operated by the Federal Government of Nigeria under the Federal Ministry of Information, and (RSTV) The Rivers State Television is owned and operated by the Rivers State Government of Nigeria, to manage its information needs as a means of bridging the information gap between the Government at the state level and the people, which is domiciled under the State Ministry of Information and Communication.

### **Television and Aesthetics**

Aina (2004) opines that, television remains an art which involves an assemblage and presentation of organized visual and aural messages through which reality can be transmitted. This platform which is generally referred to as the video space means the measure by which viewers judge what exists on television as programmes, all the spatial relationships, the sound clues, the appearance of the presenters or performers and the total environment which the programme takes place are part of it.

In almost every television production, it is very essential to manipulate aesthetic for good and effective programme production. These have made television programme producers faced with a set of well-defined activities to perform in the best interest of the viewing public. Most of the television stations assume they have effectively fulfilled their production functions to the satisfaction of their viewers and according to the aesthetic principles and standards. Yet, there is little or no proof as to the degree of feelings they generate in their viewers.

Aesthetics simply means feeling the opposite of not feeling that which is expressed in the way programmes are produced for television. Zettl (1990) defines aesthetic as the study of certain sense perceptions and how those perceptions can be most effectively clarified, intensified and interpreted through a medium such as television for specific recipients. Akpan (1987) sees aesthetics as that aspect of communication presentation that generates feelings in the respondent. Whenever television production is mentioned, what comes to the mind is how to present messages in such a way that they achieve what they are capable to achieve. Udokah, (2000) explains that one of the reasons why some

media messages do not hold our attention is that there is very little in them to attend to and in case of television programme, what people hear and see and the way these are presented are already familiar with little or no innovations as well as poor usage of aesthetic elements which makes such programmes boring. This could be as a result of the forms they presented which has no attention holding effect or power of their own and as such no aesthetic value. Television production therefore, has a lot to do with aesthetic which involves production and presentation of television communication in such an orderly manner that will generate empathy on the viewer as well as the producer.

### **Statement of the Problem**

The essence of aesthetics is to create beauty, which is one of the desires in life. Television programme production aesthetics is in the producer who is supposed to engineer and perceive beauty in his production, hence, the absence of this touch, creates dissatisfaction and audience apathy. Presumably, many programmes lack touch and beauty which is the hallmark of its aesthetic value. If a communication production lacks feelings from respondents, then, there is a problem. It is common knowledge that some news contents of (RSTV) & NTA are very appalling as picture and audio quality do not synchronize during viewership .

The question, therefore, is do television programme productions bring about apathy to the viewers or generate the desired beauty and finesse which encourages viewership?

### **Objectives:**

- 1) To find out if poor television programmes aesthetic production brings about viewers apathy.
- 2) To find out also if television programme generates the desired beauty and finesse which encourages better viewership.

### **Research Questions**

- 1) Does television programme production bring about viewers apathy?
- 2) Does television programme generate the desired beauty and finesse which encourages better viewership?

### **Conceptual Review**

Zettl (2003) is of the view that the Television Programme Produce must be at his best, he must see himself as a psychologist, technical adviser or a coordinator. As a psychologist, the producer deals with a variety of people who approach television production from different perspectives and sometimes may have to deal with a director who worries about budget, and technicians who are primarily concerned with the technical quality, sound and pictures, temperamental talents, a designer who has strong ideas about the set and a whole lot of people with diverse psychological make-up.

He has to bring out this technical skill in him to bear on the programme he produces with a display of all the aesthetic values he knows to make each programme he produces very unique to the viewer's admiration. This also involves his ability to issue out instructions that the technical crew need for optimal production. Any perceived incompetence on the part of the television programme producer, the end result would be a loss of aesthetic value and taste.

### **The Programme Producer and Aesthetics in Television**

Some perceptual processes are so forceful such that people turn to respond to certain aesthetic stimuli in predictable ways even when they know that they are being manipulated. For instance, where the camera or microphone is put, what is field of view or camera angle one selects can make viewers share his point of view. Viewers can be prodded from different perspective and made to feel the way the producer designs. Identifying and examining the fundamental elements of television such as light and colour, two dimensional spaces, three dimensional space, two motions as well as sound are fundamental. One of these image elements are known, the producer can then mobilize his crew members to combine them knowledgeably into patterns that would clarify, intensify and effectively communicate significant experience, Mboho (2002). A thorough grasp of the principles of television aesthetic and their prudent use is a sine-qua-non for the responsible producer as he needs to acquire knowledge and skill to select and apply those aesthetic elements that would translate significant ideas into significant message or form swiftly, effectively and predictably.

It is necessary to enumerate or highlight the areas that a television producer needs to focus greater attention in order to enlighten

the viewer's feelings. Nkanga (1996) observes that television aesthetics has some flair which includes poor application of the aesthetics elements.

### **Lighting in Television Production**

Light is the first aesthetic element of television because without light, there would be no television. Television is a pure light show and cannot be operated without light; therefore, light is regarded as the material of television. It is paramount to television production. There are two types of light that is important in television operations. The internal and external light. When any programme is to be produced for television, it is the external light that is captured by the lens, it could be the studio light or sun light in outdoor scenes. This is obtained by the manipulation of lighting instrument to give the desired aesthetic form. The internal light in the other hand is the energy used in making the images captured by the lens visible. In film, it is produced by the projection board while in television it is electronic beam.

### **Purpose of Lighting in Television Programme Production**

Light clarifies and intensifies experience, it is very important in television production for example when power holding takes light, people remain in complete darkness and visibility becomes impossible, but with light it is easy to capture images clearly such that it provides a context for viewers experience. A television production can only be said to be effective if the producer properly manipulates the light to his advantage. Light and shadow are very important in television production and should be judiciously used by television programme producer.

### **There are two types of shadows:**

- (a) The cast shadows which shows away from the object and the attached shadows which shows the dimension of the object, it reveals that the object is all about what it really is, as it shows shape and form as well as reveal texture. It could be used to inflict age difference of young and old people. It could be used to locate time, object quality, colour, create mood, reality and non-reality.
- (b) Shadows can mar programmes when not adequately manipulated. They can also be useful if they are purposeful. Most programme producers allow shadow to creep into their programme, thus,

distorting the substantial pictures that would have established presence in a particular production. Thus, the two types of shadows should always be harnessed to intensify the experience of viewers, because, if allowed to steal into the programme, the aesthetic reality of light will become an irony, Nkanga (1996).

### **Picture and Sound Combination**

Picture and sound remain the most important factors in television. The pictures must always be made to make meaning as it accompanies sound were necessary and where the pictures should talk for themselves, the situation should be made obvious.

When pictures and sound alienate themselves, where they are supposed to be combined, it results in total failure of the programme. When they are well combined, the result is sure to deepen, heighten and broaden the sensibility of the viewers and is sure to make for a perfect production.

### **Camera Movement**

Most television programme fail because of poor camera movement and the attitude of the camera men. It is obvious that whatever the camera picks is shown on television screen, though, the process of sharpening and leveling could be followed to change some aspects if detected by the programme producer. But if the camera is not properly moved by panning, zooming or drolling etc and the camera men indulge in ‘sweeping’, which results in blurred pictures, the production is bound to be bad and of course what makes television are the pictures as good sound with bad pictures make a poor transmission.

### **Producers and Inadequate Orientation**

Nkanga (1996) is of the opinion that the orientation given to the television practitioners have been far from the ancient and outdated systems and that some of their practices are out of tune with modern aesthetics requirements. Most camera men do not take instructions from their superiors who are well versed with the knowledge of aesthetics production. They shoot what they feel is good but not what is really good for the programme. Apart from this, they held on to outdated knowledge which does not contribute to com temporary broadcast equipment.

### **Space Element in Programme Production**

Television space refers to the screen area within which things must happen. It represents defined space. Space therefore is a major aesthetic element which ought to be manipulated for television communication. The television programme producer must be able to manipulate space adequately to communicate his intent in the programme. He must make adequate use of the different shots where appropriate. These shots should be able to take care of full shot, long shot, medium shots, close-up shot and others which would make production aesthetically successful and effective. In fact, proper use of space in television programme production include creating symmetry in the screen area meaning that there must be balance in the screen area to avoid the forces of magnetism of the screen and attractions of mass. According to Jarvis (1998), the television screen provides its viewers with a new, concentrated living space, a new field for aesthetic expression within the contexts of screen space.

### **Time Element in Production**

The programme producers on television must consider the fact that time is a very essential factor in production and should count it worthwhile to have a basic knowledge of it. There are two types of time which are: objective time- that is the clock time, the subjective or psychological time. How effective or otherwise time is used in a programme will make for the beauty of such programme, as television programmes are always supposed to run with time. Some news bulletin run for thirty minutes, others fifteen while some are tit bits that go for just three minutes. When this time limit is surpassed, it is obvious that the entire programming will be interrupted.

The use of time implies the manipulation of viewers experience by the television artiste to suit his message. It can be the objective time which is any time dealt with or used by artiste, and the subjective time which entails the general handling of speed by artistes as earlier mentioned but Zettle (2005) avers that ‘we quite readily associate typical sounds with morning, noon, evening, night, summer or winter’.

On television however, aesthetic can be greatly reduced if what is meant to be shown to express a given period and in fast motion is presented in snail slow motion. Some scenes are also meant to be shown briefly but if they are, however, shown longer than desired then beauty

is scarified. Television on its own is supposed to be world economic medium since the sound is complemented by pictures. When too much time is wasted on talking than necessary, then it is likely to constitute aesthetic problem. If the producer does not adhere to time duration for a programme for example, some producers allow their programme to encroach into time scheduled for other programmes as expressed earlier, this also finds mention here. As a matter of fact, when time is not adhered to, the vacuum requires adlibbing.

A word of caution therefore is that producers should make effective use of studio clock to guide them on their rate of production, not to be too slow to encroach into other programmes or finish minutes ahead of schedule and create a vacuum always to be filled by interlude.

Mboho (2011) attest to the fact that a good or perfect producer could for aesthetic appeal speed up action or increase the intensity or relative excitement of a scene. This could be done by introducing conflict, raising the voice of people arguing or having one care lose control while being pursued by another.

Nkanga (1996) is of the view that these can be harnessed during programmes production on television for intensified aesthetic experience. He further states that television demands the experienced articulation and manipulation of time for aesthetic pleasure where strict time order is observed for objective time aesthetic and deeper viewer involvement is enhanced for positive psychological time.

Apart from the already explained aesthetics elements which cannot be done without in television programme production, the television producer must be armed with artistic vision which is sure to give his viewers thrilling aesthetic experience by mastering which motion to apply, when to apply, how and for what purpose these motions can be used to create meaning. The television programme producer can also do well if he pays attention to such important aesthetic elements as: Grammar, relationship with his viewers, research studio set design etc.

### **Grammar Element in Production**

A television programme producer should always be careful with the language he uses in his script so that he does not end up confusing his viewers. There are standard terms used for describing pictures, shots and cues. Proper use of production language which should strictly be

adhered to convey a straight forward psychological message to the viewers.

Zetl (2003) is of the view that efficient error-free communication between the producer and his viewers is facilitated by a well understood technology and mismanaged terminology is likely to cause a number of serious mistakes that can mar production. The television programme producer should be able to relate well with the presenter for effective production. He should make sure that any valuable scripts get to the presenter early enough for instance if the presenter is to link “in” and “out” of video insert, he deserves a chance to see this in advance.

The producer must not take his eyes completely away from his quest artist as doing so could have implications on the aesthetics of the programme. Facts should be found out about programmes ahead of the production and proposed location visited. The producer should watch out for demonstrations during rehearsals as well as study the scripts in order to know how to prepare the actions for the camera. He should also study the script to know the audio and video composition and have an insight into the complexity of the production.

### **Music Element in Programme Production**

Music form a sizeable time on television as musical qualities are regarded as being capable of making people happy as they do produce feelings and sensations. This is why it is used extensively as station call signals or as a station identification.

Signature tunes for programmes, news, belts, as part of commercials and programme on its own. Shaibu (2006) reinstates that an effective signature tune is part of the creative use of music in programming. It is used to herald a programme or to sign off same.

He then cautions that “effective signature tune must be snappy and attention catching”. Most often the music which could have added beauty to production is turned into nuisance. For a start, there are moods which a good producer can use to play music to rhyme with but when the moods are not taken into considerations, problem is bound to arise. For example, when obituary announcement is being made on television and the accompanying music is a hip hop or rock and roll joyous music instead of a slow sentimental or moody music, the beauty is lost. Another aesthetic problem with music is the continuous featuring of a

particular member which breeds monotony. An instance is when a certain news release is played may be three or four times within an hour in one programme. In such an instance, the viewers feel like moving in a small circle over and over. There is supposed to be appropriateness of music with the programme, for example when children's programme is to be run and the signature tune and interlude reflects nothing childish it constitutes an aesthetic problem. Ackel (1999) observes that music should be selected to catch the viewer's attention as well as stimulate curiosity and set the mood for the show.

### **Human Voice and Music Element in TV Programme Production**

This is another element of aesthetic on television. The greatest problem that arises here is lack of training. Most people that are employed today to speak on television either as presenters, newscasters or announcers are untrained personnel.

Untrained as they are, they often massacre some professionally prepared script at the altar of poor grammar; wrong pronunciation, inappropriate intonation and artificial articulation.

Even some announcers who work hard and possess outstanding skills nevertheless pollute the air with wrong grammar on television interview show, some try to mimic intonations of the white people inefficiently.

### **Sound Effects and Music Element in TV Programme Production**

Sound effect in no small measure constitute the beautification of television production. The light voice in the background, what Nwanwene (2004) refers to as actualities, the light music in the background, the slight opening of door to indicate entry or exit all add to aesthetic believability of the spoken action. Sound effect in a programme should be a replica of what pictures are in magazines.

Consequently, Ganiyu (2004) emphasizes that irrespective of the category, manual or recorded effect must be easily recognizable in any programme and that even with radio where it is impossible for the listener to see the event, sounds from the event can be appropriately used for them to hear. However, when overdone, the beauty or aesthetic value is lost.

Sound effects can constitute a problem when the voices which are supposed to indicate a market place in a dream for example, end up

drawing what an actress is expected to say to the hearing of the audience or when music at the background is too loud thereby, blurring the original discussion or intended message.

### **Problem of Television and Aesthetic Production**

Much needs to be desired as far as quality of television programme is concerned as there seems to be much lapses in the presentation and production of most indigenous television programmes. The aesthetic elements are not properly manipulated and there is lack of co-ordination and linkage in the various television programme produced.

Aesthetics has become a major factor in television production because of its companion concept, applied media aesthetics provides criteria for examining the media elements such as light, space, colour, time motion and sound interactions and how people perceive and react to these interactions. Moreover, these criteria allow one to evaluate the relative communication effectiveness of aesthetics production factors step-by-step while the television production is still in progress. When discussing aesthetics and television, the underlying principle therefore is not just the neutral channel through which the all-important programmes are distributed but also as a medium that shapes the messages to bring about a particular response or reaction from its viewers.

Baren, (2002) says, the essence of aesthetics in television programme production is to be able to clarify, intensify and interpret events for a large audience in order to help them see the world through good productions of programmes with the application of all the aesthetic elements necessary and being able to combine them knowledgeably into patterns that truly clarify, intensify and effectively communicate significant experience.

### **Theoretical Framework:**

The uses and gratification theory has been chosen for this work since the bottom line of this theory is that media do not do things to people rather people do things with media. Specifically, the objective or purpose for this theory according to Burgeon, Hunsaker and Dawson (1994) are to explain how individuals use mass communication to gratify their needs as they stay up late at night to watch the local news or read a newspaper. In their own view Baran and Davis (2001) conclude that audience members actively seek out the mass media to satisfy individual needs,

these include learning, passing time, killing tension, relaxation and for mere excitement they also make active use of whatever the media have to offer. Most viewers use programmes as entertainment as well as a tool for social interaction with others; this conditions them to be part of the viewer's routine.

McQuail (2005) adds that the media serves the various needs of the society such as cultural continuity, cohesion, social control as well as large circulation of public information of all kinds. This pre-supposes that aesthetics is concerned with beauty and creativity, professionalism must come to bear in any programme produced on television. Problem arises when certain elements are not carefully handled by the television producer.

Members of the audience are not passive, they influence the effect process by selectively sieving the plethora of messages and retaining the ones that meets their individual needs, thus, the quality of programme determines whether or not audiences would watch or tune off.

### **Methodology**

The census method also called a complete enumeration survey method was adopted wherein each and every item in the universe is selected for the data collection or whenever the entire population is studied to collect the detailed data about every unit. The explanation building method as suggested by Yin (2003) was used for the interviews.

For the purpose of this study, interviews were conducted with television programme directors in Rivers State Television and Nigeria Television Authority, all in Port Harcourt, Rivers State, South-South, Nigeria, which formed the population for the study. The two (2) Directors and some select staff of the Programme Department were used as samples for the survey since only three Television Stations are in Port Harcourt, the Rivers State capital, where the study was carried out as well as some select individuals who are television viewers. Three questions were fielded which formed the basis for the interview, they are:

- (1) Is aesthetics a product of the Director's creativity in Television production?
- (2) Do feedbacks from viewers help for better aesthetic production?
- (3) Can aesthetics be manipulated in television production?

For viewers of Television Programmes, two questions were posed to them based on the research questions, they are:

- (1) Does poor television programme aesthetic production bring about viewers apathy?
- (2) Does a well packaged television programme generate the desired beauty and finesse for viewership?

### **Data from Survey (Personal Interview)**

Interview with the Directors of Rivers State Television and Nigeria Television Authority Port Harcourt Service Centre.

The Director of Programmes, Rivers State Television, (RSTV) when asked, (1) if aesthetic is a product of the director's creativity in Television Production, (2) if feedbacks from viewers can help better aesthetic production (3) if aesthetics can be manipulated in television production?

Mrs. Miesia Temeye Bobmanuel said, yes, that the director's creative ability brings out the aesthetics of any production but it doesn't stop there, the video editor, if very creative can complement the director's input for better quality production.

She added that feedbacks from viewers greatly help to improve one's production. Thirdly, aesthetics can be manipulated depending on what you intend to achieve.

Dr. Ogedi Nyekwere of Nigeria Television Authority (NTA) attested to the views of Miesia Temeye Bobmanuel, that the director's creativity can improve or bring about very good aesthetic qualities in Television Programme production.

She also attested to the fact that aesthetics is within the manipulative powers of the director and the video editor who fine tunes and adds quality to its aesthetics. She adds also that feedbacks from viewers can also help improve the aesthetic qualities of a programme.

Interview from some staff of the production department of both stations with the following questions:

- 1) Does poor television programme aesthetic production bring about viewers apathy?
- 2) Does a well packaged television programme generate the desired beauty and finesse for better viewership?

It was said, that poor television aesthetic production brings about viewers apathy because aesthetic production is all encompassing as it has to do with arrangement of the set, ranging from lighting, sound production, costume and the type of camera effect and even presentation, delivery by the anchors etc, all these put together are part of aesthetic production. When these features are missing, the viewer develop apathy towards the TV programme of such station.

According to the views, in this era where there are proliferation of TV stations with intense competition and changing trend with the advent of social media which has redefined the way and manner productions are done. No viewer will tune to a station whose programmes are not satisfying. Secondly, viewers look forward to watching programmes with good aesthetic features, good presentation and delivery by the anchor and brings about the desired beauty and finesse that attracts the viewer to the programme.

For Doris Asibi Tams, of the Programmes Department Rivers State Television, Port Harcourt “Yes, it is because if the video resolution is poor, the colors won’t come out well aside from less details being revealed viewers have multiple choices these days, so they will just switch over to another station”.

Secondly, with good graphics and after effects and great background audio, producers can capture attention with beautiful pictures and content.

Some viewers interviewed are of the opinion that poor aesthetic programme production brings about viewer apathy, while a well packaged programme generates the desired beauty and finesse for better viewing.

## **Discussions**

**Research Questions 1:** Does television programme production bring about viewers apathy?

Information obtained from staff of the production department, and viewers, indicate that poor television aesthetics can bring about viewers apathy as aesthetic elements are all encompassing, ranging from lighting, sound production, costume, camera effects etc.

As McLuhan (1992) posits that television requires involvement and participation to fill in the vague and blurry images.

Akpan (1987) sees aesthetics as that aspect of communication presentation that generates feelings in the respondent. Aesthetics is beauty in its totality, which creates the desired fulfilments in the respondent giving him or her a feeling of satisfaction. The absence of which creates apathy and disillusionment in the individual.

**Research Question 2:** Does a well package television programme generate the desired beauty and finesse for better viewership?

Respondents are of the view that viewers look forward to watching programmes with good aesthetic features with good presentation and delivery on the part of the anchor. Good graphics and after effects, great background audio makes for better viewership and finesse.

This agrees with Akpan (1990) that the television artist looks at events, searches for their essential qualities, selects and emphasizes their most important elements and gives them a new structure that will help the audience perceive its significance and feel its depth, thus, he is actually stressing the participatory nature of television communication.

Further engagement and research revealed that some news programmes on Rivers State Television, (RSTV) and Nigeria Television Authority (NTA) are devoid of the aesthetics expected of them both in dramas, documentary and some interview programmes. The aesthetics production in its moved aired at different occasions buttressed those facts, example, programme with poor aesthetics qualities are; news line, a diary event news programme of the NTA, with poor sound quality, poor picture quality and dramas such as, best mistakes (family dramas), my two wives, June etc.

The news programme of River State Television (RSTV) also presents poor audio quality and poor picture quality programme, other news programme such as Globe in 60 minutes etc.

The producer and Director of programmes need to do much more to improve the programme quality of their production, as a very poor programme, generates apathy on the part of the viewers.

### **Conclusion**

It is obvious that the responsibility of achieving aesthetics in television production rests on the television programme producer, in spite of the fact that the blame is not solely his when anything go wrong in television production.

To achieve success in television production, the producer must know what the viewers wants and how to clarify and intensify the experiences of viewers through whatever is sent out. He has to learn everything so that he would be able to translate the message into the various medium requirements. The application of all the aesthetic elements necessary for a smooth and successful production will enhance the aesthetic pleasure of the viewers, which will make for normal and much related aesthetic approach to television production in Nigeria.

The thrust of the matter is that the thing that can lead to aesthetic problem in television production are lack of qualified personnel or lack of production equipment. It is exigent to note that a producer alone does not make a production, the production team is divided into producer, director, studio mixer, camera operator etc. If a production is manned 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, then the production will not run into any aesthetic problem but when any one or all of these are lacking the television production will be based on half measures and half measures do not yield excellence.

### **Recommendations**

To build a capability ground (Okam, 2019) for good production, the right programme production elements need to be deployed.

A director that is knowledgeable in television programme production should be engaged in the production of local television programmes.

Qualified personnel should also be used to get the desired aesthetic qualities in any programme production.

Training and retraining of On Air personnel and other staffers behind the scene should be done at regular intervals to avoid poor aesthetic Features on television programme production.

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