

## BROADCASTING AUDIENCE: “JUJU” (MASQUERADE) DANCING FACING THE AUDIENCE IN WHICH IT HAS HONOUR

S.A. SHAIBU, (PhD)  
Senior Lecturer, Mass Communication Department,  
Bingham University, Karu  
[drsashaibu@gmail.com](mailto:drsashaibu@gmail.com)

### Abstract:

*Broadcasting Audience in Nigeria: “Juju” (Masquerade) Dancing Facing the Audience It has Honour, is a focus on the importance of the ever changing face and significant place of the audience in the broadcast industry in Nigeria.*

**Definitions:** Within the scope of our discussion Shaibu (2016) defines audience as the captive listener and viewer of radio and television programs and News or the consumer of radio/TV news and programme product.

Juju, here is the popular African/ Nigerian Dancing Masquerade in front of an audience. There can never be broadcasting without an audience. If broadcasting is seen as a performing “Juju” or masquerade, is in line with an Igala proverb that says

“Juju” (Masquerade must dance always  
*face the audience in which it has honour*)

The audience of broadcasting can be seen as:

- Broadcasting Stakeholders.
- Broadcasting diverse publics.
- Broadcasting listeners (Radio).
- Broadcasting viewers News (TV).
- Broadcasting listeners and viewers (Social media).
- Broadcasting barometer/compass for measuring the success of news and programmes on radio, television and social media.
- Broadcasting eye of News and programmes in line with Shakespeare’s definition that *“the eye cannot see itself except by reflection”*. The audience is the eye of every News and Programmes
- Broadcasting Reflectors of all Programmes and news on radio, television and social media.

All messages of broadcasting are audience specific messages. They must be targeted at specific target audience in order to be meaningful. For a few examples, all programmes and news must have their target audience (listeners and /or viewers).

Patric Collins (2009) states:

*Ignoring audience demographics can be especially embarrassing.*

Take a cursory look at these random diverse programmes based on various monitoring with their target audience (Listeners & Viewers).

- NTA News Network News - Target Audience Educated Elites
- FRCN Network News - Target Audience (Educated Elites)
- FRCN Agriscope - Farmers
- SABC News - Elites News
- FRCN Commentaries - Educated Elites
- NTA News Nationwide - Educated Elites
- CNN's Amanpour - Elites leaders Interview
- CNN's Straight Talk Interview - Elite leaders
- FRCN's Medical Diary - Elite leaders Interview
- FRCN's Ability in Disability - Challenged Listeners
- Radio Niger Dramascope - Elites Drama
- NTA's The Rich Also Cry - Elite leaders Drama
- NTA's Cockcrow At Dawn - Elite leaders Interview
- FRCN's Pillowscope - Elite Musicals
- FRCN's Mr. President Explains - Political Elites
- AIT News - Elites - News
- AIT Sound Bite of the Day - Elites
- CNN's Quest Means Business - Elite Business
- BBC's Hard Talk - Elite Leaders Interview
- CBN's We Where There - Elite Humanitarians
- SilverBird's Beauty Peagent - Fashion
- NTA's Weekend File - Elite Current Affairs
- Channels News - Elite News
- Galaxy Reaching For the Stars - Elite Talents
- Naija Trace - Elite Musicals
- Faith Gospels - Elite Religious
- TBN Gospels - Elite Religious
- Daystar Gospels - Elite Religious
- Kingdom on Africa Gospels - Elite Religious
- Dove Gospels - Elite Religious
- Emmanuel TV Gospels - Gospel

Broadcasting without an audience in mind, which we call the target audience is like :

- Serving tea without sugar.
- Boxing in a boxing arena blindfolded.
- Clapping with one hand.
- Dancing without music.

- Cause without effect.
- Shooting without aiming.

Worthy of note is the need to consider the age bracket, profession, economic/ political status, gender, core values, emotional or cultural independence, qualification, emotions, idiosyncrasies, do or don'ts, likes or dislikes of your audience to be sure of living up to their expectation in broadcasting.

Patrick Collins (2009) presented a cheques list that is relevant to this discourse:

**Audience Profile Checklist/Survey**

- What is the gender of your audience ?  
Males \_\_\_\_\_ Female\_\_\_\_\_ Both\_\_\_\_\_
- What is their approximate average age?\_\_\_\_\_
- What is their approximate age range?\_\_\_\_\_
- What is the marital status of your audience?\_\_\_\_\_
- Are there any unique cultural ethnic audience characteristics?
- What is the religious affiliation of your audience?\_\_\_\_\_
- What is the professional occupation of your audience?\_\_\_\_\_
- What is the Political Perspective of your audience?\_\_\_\_\_
- What is the salary range?
  - \$10,000 - \$ 20,000
  - \$20,000 - \$ 40,000
  - \$40,000 - \$ 70,000
  - \$70,000 - \$ 100,000
  - \$10,000 +
- Etc

Audience Measurement /Survey has moved from the rudimentary days of radio, television listeners clubs, audience letters feed backs, requests, phones. Etc to the present sophisticated empirical scientific methods that are diverse. The result is the multiplicity of various audience measurement groups, companies, consortiums and instructions.

The Parameters or scale of measurement in the audience survey research methodology is to look out (asper) BINGHAM'S (2016) Bibliography and Methods for the following elements:

1. Research Topic
2. Research Design
3. Population of the Study
4. Sample SBC
5. Sampling Technique
6. Instrument for data collection
7. Administration of Instrument
8. Validity and Reliability
9. Method of Data Analysis
10. Etc

Shaibu 2005 suggested the need for program planning to move from the old method of top – down patronizing approach to the bottom - up approach.

In the era of top – down patronizing approach, the programme planner in their programme planning meetings and conference arrogate unto themselves the sole knowledge of the knowing what the audience (the listeners and viewers) want and decide on the type of programmes and best programmes they consider for the audience. Here the views of the audience were not sought after, and the impact of such programmes were not properly analysed. This sporadic top - down needle approach worked to some extent in the pres-deregulation era in 1992 where there were few competitions and the audience had no alternatives, but with deregulation after 1992 in Nigeria, there was an explosion of radio and television stations with alternative station competition in the new saturated broadcasting market. For a programme to be afloat, it had to be backed by the audience assessment of what the audience want rather than what the broadcaster want for the audience. This was followed by different interventions of audience assessments, impacts, feed backs, in pre and post production exercises. The result were better programmes and News that were grounded in different researches, surveys and measurements. For the broadcast stations to stay afloat, their different programs must have target audience, must impact and must be capable of attracting commercial patronage. Just as it has been said that the customer is king in business, the audience is king in broadcasting. All aspiration of the broadcast professional is ultimately geared towards the satisfaction of the audience – listeners and viewers.

During the Redifussion broadcasting era in Nigeria, the redifussion broadcasting audience then were the subscribers connected to the wired or ‘cabled’ broadcasting through the broadcasting wired connectivity.

During the Nigerian Broadcasting Service era, the audience became those within the reception range of the Medium Wave (MW) and Short Wave (SW) terrestrial broadcasting. In Present Federal Radio Corporation (FRCN) era, the audience are those within the captive range of the Medium Wave (MW), Short Wave (SW) and Frequency Modulated (FM) terrestrial broadcasting limit.

Also with digitization and satellite broadcasting, the audience of broadcasting keep changing as broadcasting is now being unshackled by limitations of earlier broadcasting regulations as audio and video streaming are now possible without geographical or terrestrial limitations or boundaries.

Again according to Shaibu (2016):

*Broadcasting waves are as free as the air with little  
or no restrictions to the point that regulations  
rules on boundaries of broadcasting are  
becoming either moribund or anachronistic.*

It is along this line of diversifying of audience that Durham (2006) reasoning is relevant:

*There are many forms of broadcasting  
but they all aim to distribute signals  
that will reach the target audience.*

These signals distributions from source to destination or from sender to receiver can be seen to be the ultimate business of radio and television broadcasting. Note that radio and television broadcasting, and lately the new media (social media) come severally through diverse communication technologies that are ultimately received through telephones, handsets, radio receivers, television receivers, phones, lap – tops etc via different terrestrial

and satellite technologies to the divers audience – listeners and viewers all over planet earth.

Modern Broadcast Technology has further and is further compressing the world, into the predicted McLuhan's global village via what Shaibu (2016) calls:

*Immediacy of communication message  
that cut across radio, television and  
social media today.*

We shall continue to change our change, as more discoveries and revelations are unleashed on our broadcast technological world.

Head Stearling (1990) comment that:

*people buy and maintain receivers,  
advertisers buy time, donour help  
support non- commercial broadcasting -  
– all in expectation of getting something  
of value in return...*

is relevant to our discourse on the significance, dividends, derivables, benefits, to the broadcast audience. Here, what is in it for the audience? What benefits? What values, etc are some of the vital question that must attract positive answers for the audience to “say tuned” to any form of broadcasting.

For News and Programmes to have greater impact on its target audience, the professionals broadcast programmer must know:

- The audience size
  - Audience composition
  - Audience habits
  - Etc
- The trend in audience measurement hitherto include:

- In house research /survey units.
- Independent units that conduct researches and surveys.

On a daily basis, different area of broadcasting that call for audience researches and surveys include among others:

- Peak Period of broadcasting ratings.
- Prime – Time Ratings.
- Local Market Share – Ratings.
- Network Ratings.
- Local Program Content Ratings.
- Syndicated Programme Ratings.
- Programmes/News Diversity - of - Listeners Ratings.
- Phone in Programmes Ratings.
- Interview Programmes Ratings.
- Discussion Programme Ratings.
- Documentaries Programme Ratings.
- Drama Programme Ratings.
- Feature Programmes Ratings
- Political/Programme Ratings.
- News and Programmes.

- Message - Effects – Ratings.
- News and Programmes Impact Analysis.
- Agenda – Setting Programs and News Ratings.
- Programmes and News on Election Campaigns Ratings.
- Etc.

Researchers, surveys, Data are collected through different or various sampling methods for analysis, hypothesis and thesis that will yield better programmes and News content deliveries.

As broadcasting segment from the colonial redifussion era in 1933, and later commissioning in 1935, to the post colonial Nigerian Broadcasting Service Era in 1951, down to the transformation of NBS to NBC in 1956, up to FRCN era in 1978, the Audience equally and at different times continued to segment with the broadcasting segmentation in Nigeria. It is no wonder then that the NBS/NBC audience got transformed and segmented into (FRCN) Audience, Nigerian Television Authority (NTA) Audience and Voice of Nigeria (VON) Audience. The segmentations and audience diversifications continued unabated with the growth of broadcasting in Nigeria. New development go with new challenges and new audience. Hence today, we have the following divers audience in the Nigerian broadcasting horizon:

State Radio and Television	– State audience
Federal Radio Corporation of Nigeria (FRCN)	– State /Federal Audience
Nigeria Television Authority	– State/Federal Audience
New Media	– State /Federal and Community Audience
Community Radio and Television	– Community State Federal Audience
Community Radio Television Station Federal –	– Community - State - Audience

By implication, the above is yielding the following audience:

- Hausa Audience.
- Igbo Audience.
- Yoruba Audience.
- Over 250 other ethnic Nationalities audiences.

**These can be broken down to:**

- Local Indigenous Audience.
- International Audience.
- Or
- English Speaking Listeners and Viewers audience.

- Non- English (Local Or Indigenous Language Speakers) audience.  
Even within these bulks audience can be seen further audience segmentation as the different programmes and News in the daily transmission schedule of 24 hours, seven days in a week are loaded with their diverse audience – listeners and viewers because of the variety of programmes contents and deliverable for the different target audience in Nigeria.

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