

## Broadcast Funding and Programming Consequences in Nigeria Deregulated Broadcast Industry

COMFORT ENE OBAJE, FAITH OFURE EBUNUWELE

University of Benin, Nigeria

**Abstract.** This paper undertook a discourse on broadcast funding and programming consequences in Nigeria deregulated broadcast industry. The purpose of the study is to examine the issues in broadcast deregulation; to explore the sources of broadcast funding in a deregulated era and the implications for broadcast programming. This study is theoretically anchored on the political economy of the media. The theory states that the political and the economic structure of a nation always have a multiplier effect on the media. The paper is based on the secondary method of research. This paper argues that the need to source for adequate fund and profit maximization have propelled the broadcast industry to venture into commercialisation, and this development has affected broadcast media programming. The resultant effect is the creation of programmes that attract advertisers to the detriment of public service broadcasting. This study recommends that the media should source for fund in other areas such as production expert services to reduce over dependence on commercialization, and advertisers as funding sources and the broadcast industry should remember their social and ethical responsibility and accountability to the people.

**Key words:** Media Funding, Deregulation, Commercialization, Commodification and Programming.

### 1. Introduction

The deregulation of the Nigerian broadcast industry in 1992 opened the flood gate of the

proliferation of private broadcasting stations. It has also given birth to the emergence of diverse programmes and commercialisation, in other words, commodifying news and other programmes. Nyekwere (2020) contends that the commodification of news and programmes have become serious issues in the broadcast industry today. News programmes have become a product, packaged and sold to those with economic power, designed to satisfy the needs of the advertisers first, and audience second. The stiff competition among operators adds to make the broadcast organizations adopt strategies which may disfigure the relationship between editorial contents and advertising. This trend tilts towards promoting stories and programmes that have monetary gains to boost the revenue of the stations.

It would seem that some investors into the broadcast media do not understand the funding requirement for broadcasting. This is based on the complaints of poor salaries, salaries arrears running into months, provision of equipment and logistics for smooth operations and the rate of staff turnover.

Funding has always been a vital requirement for the successful management and operations of broadcast stations. Before the deregulation of the broadcast industry, the government was solely responsible for the funding of the broadcast media. The government financed the system and censored programme materials (Sambe, 2005). The government paid adequate attention to the broadcast sector as they made sure that broadcast stations were well funded (Olugbiji, 2016). The deregulation of broadcast

media broke the monopoly of government ownership and funding of the media as it gave rise to privatization and commercialisation of broadcast industries.

Furthermore, before deregulation, broadcast programming was rigid and structured in accordance with the interest of the government. Broadcast entities served mainly as information, enlightenment and entertainment channels of public service (Olugbiji, 2016).

Against the background, this paper employed literature search research technique to examine the perspectives on media funding in Nigeria deregulated broadcast industry and its implication on programming.

### 1.1 Statement of the problem

Although Deregulation has transitioned the broadcast industry from a government owned and controlled venture to a more decentralised commercial control and privately owned venture. The development seems to have lessened the economic role of government in the broadcast industry as both the private and public owned stations are obligated to fund their broadcast stations. The need to secure adequate funding for broadcast industry in a deregulated era is still a topical issue today. It appears that the bid for broadcast media to secure an adequate and sustainable funding have led to a high level of commercialisation and commodification in the broadcast media. This seems to have affected the programme design of broadcast stations as it probably explains why a lot of broadcast programme contents appear to have been produced and packaged for commercial purposes by broadcast stations.

Hanretty (2012) notes that the profit-oriented approach of the commercial media as a result of deregulation has significantly reduced the content range of communication. In a well-funded industry, the programming options make accommodation for wide range of programmes that serve the society better. However, when the media is less funded, the quest for survival will propel it into hyper-commercialism and commercial media designed programmes that favour the pay masters. This paper therefore

seeks to examine broadcast funding and programming consequences in Nigeria deregulated broadcast industry.

### 1.2 Objectives of the Study

The paper seeks to:

- Examine the issues in broadcast deregulation
- Explore the sources of broadcast funding in a deregulated era.
- Discuss the consequences of commercialisation on broadcast programming.

### 1.3 Theoretical Foundation

This paper is founded on the political economy of the media; political economy is a socio-critical approach that focuses primarily on the relation between the economic structure and the dynamics of media industries and the ideological content of the media (McQuail 2010). Political economy of the media focuses on certain aspect of media ownership, organisational structure, business operations, media content, media audiences, the interrelationship between these phenomena and how all these practice are shaped by government laws and regulations (Weiss, 2017). Broadcast media outfit are established for various reasons but ideally, the media should be established with the sole aim of performing social functions, of reflecting the society and setting agenda for national discourse. This, however, has been observed to be shrinking as the media outfits are now showing more interest in profit (Okunna, 2005). This paper uses this theory to explain how deregulation and commercialisation have affected broadcast media programme contents. The political and the economic structure of a nation always have a multiplier effect on the media. The political decision to deregulate the broadcast industry opened the doors for the private entrepreneurs to venture into the broadcast industry and reduce the burden of sole funding of the government broadcast media. This created an economic structure where the broadcast media entrepreneurs need to generate fund to operate the broadcast stations. The political economy of the media of

communication set out to show different methods of financing and communicative needs, this includes the ownership consequences that form this range of discourse and representations of audience to assessment of them (Mosco, 2008). In other words, the political structure of a society can determine the latitude of a station's operations. Similarly, the economic structure of a society can influence the funding options of a media organisation. A robust economy makes it possible for a media organisation to access a wide range of funding options without challenges. However, a challenged economy subjects the media to the vagaries of economic forces which can sometimes push the media to the precipice.

## 2. Issues in Broadcast Deregulation

Before deregulation, the broadcast industry in Nigeria was operated by the government both at the federal and state level as state service. In pro-deregulation, government owned broadcast industry and it was under the control of the ministry of information, the finances for the industry came from the government and so profit making was not a dividing force in this era.

Deregulation, opened up the private sectors into the world of broadcasting, as a lot of private entrepreneurs saw the industry as a viable venture for investment, and for every investment, profit was the expected return. Njoku (2018) notes that the deregulation of broadcasting opened up a new site for capital accumulation for the rich, particularly advertisers and media owners. Furthermore, deregulation broke the sole monopoly of government funding in the broadcast industry, and ushered in an era of capitalism and commercialization in the broadcast industry. Okunna (2005) asserts that the media, like virtually everything in capitalism is profit oriented because media contents are considered more or less as commodities for sale, just like any other commodity in the capitalist environment.

Commercialization has to do with the transformation of a non-trading or non-profit making industry into a profit driven enterprise

(Oketunmbi, 2006 &2007). Commercialisation in the broadcast industry operates on two dimensions. The first dimension of operation is the full commercialisation; broadcast media that operate under this dimension are mainly the private broadcast stations. Private broadcast stations are solely responsible for generating funds for the administration and operations of their station and for maximization of profit. Profit making is a vital driving force under this operation, as broadcast stations under this dimension ventured in the world of broadcasting as a business venture and an investment opportunity that is expected to yield returns. The second dimension of operation is the partial commercialization; broadcast stations that operate under this dimension are the government owned stations. These stations are expected or required to generate income that will take care of its everyday administrative need, nevertheless, the government still pays salaries and may consider them for capital grants to fund capital project and in some cases the government stations remit the income generated to the government. Although commercialisation has been subject to criticism especially news commercialisation, it still serves as an avenue to generate funds for broadcast station. Ajala and Okpoko (2014) opined that the proponents of news commercialisation are arguing that it helps to generate income for media house and also help individual journalists, who otherwise might slump under the weight of the harsh economic realities, to generate income. The drawback of commercialisation is that the integrity of broadcast station is questioned by the society (Asemah, 2011).

Deregulation has also given rise to issues of commodification in the broadcast industry; commodification as it relates to the media simply means the production and packaging of broadcast content as commodities to be sold (Njoku, 2018). This has created a scenario where broadcast media contents are valued and sold on the basis of their value in the media market place. Asemah (2011) supports this claim when he opined that the content of the Nigerian Mass media reveals a profit driven industry that sacrifices or compromises conscience for "naira and kobo".

Njoku (2018) posits that commodification can also happen with the audience of the media. He asserts that this form of commodification reduces broadcast audience into statistically configured and demographically segmented buying entity. Audience commodification seeks to capture the people's attention to sell them as a product; the goal is to deliver audience as commodities to advertisers (Smythe 1977).

Liberalization as an issue in deregulation, is the argument that liberalisation has led to proliferation of broadcast industries. Oketunmbi, (2006 & 2007) sees liberalization as the process of converting an enterprise that was hitherto exclusive, restrictive, and limited into one that is inclusive, open and accommodating, it best describes the contemporary situation in the broadcast industry in Nigeria. Although liberalization has led to a rapid increase in the number of broadcast industries, giving audience wide choice of stations and programmes to views. Audience now have the luxury of getting to choose station and programme at will, as stations compete with one another for audience attention, making popular the phrase, "audience is king" very much a reality. The argument here is the proliferation of broadcast stations in the urban areas due to the business and profit opportunities in the urban areas and quite a few number of broadcast satiations especially private stations in the rural areas. This has led to issues of broadcast signal overlap and signal jamming in the urban areas.

Njoku (2018) in his study establishes that the deregulation and commercialization has given greater access and participation to radio broadcasting, but notes that most of the radio broadcast media are situated in the business district and economic centres of the country. The study inferred that deregulation and commercialisation of media have led to commodification in radio media content for profit. Despite the logic of profit-making and the politics of the owners of private radio stations, they are still offering platforms for alternative views and in the long run engendering democracy.

Deregulation has widened the avenue for cultural imperialism (Oketunmbi, 2006 & 2007). Cultural imperialism is the invasion of an indigenous people's culture by powerful foreign nations through the mass media (Baran, 2006). Before the era of deregulation, government monopolised the broadcast industry, and profit motive was not a major factor in programming as stations mainly aired local content. But in this era of deregulation, driven by the profit motive, private broadcast stations invest more in foreign programmes as it seems to be more in demand. Asemah (2011) citing Chigbo (2003) notes that the media are large business corporations that are employed to guarantee cultural dominance and economic dependency.

### **3. Funding Sources in a Deregulated Broadcast Industry**

Deregulation has created a funding need for broadcast stations. Private broadcast stations bear the total capital, operational and monetary cost of their broadcast stations and also make profit in the long and short run. The reality is that the cost of operating a broadcast media outlet is extremely high and media stations, as a matter of utmost importance need to generate fund and maximise profit. Apart from the operational cost of running a broadcast station, finance is still very much needed to procure quality equipment and payment of workers' salaries. The making of profit by broadcast media is not ethically wrong, but that the media now consider their contents as commodities and failing to uphold the public interest is ethically wrong (Ajala and Okpoko 2014). The government owned stations are not left out as deregulation has somewhat reduced the total operational burden of its stations. While government takes care of salaries and probably other major capital projects, the stations are required to foot the day-to-day administrative cost of the station. Despite government's input, the government owned stations still appear underfunded. The quest for fund and profit maximization is a crucial one.

Olugboji, (2016) in his study titled *Cash and Carry Broadcasting: Commercialisation is depressing the Broadcasting Standard in*

*Nigeria*, inferred that sponsors and advertisers somehow determine broadcast content, he also inferred that broadcast station managers are at the mercy of advertisers and sponsors that wield independently produced and packaged programmes, and that broadcast stations tend to tailor or produce in-house programmes to satisfy sponsors and advertisers rather than meeting the taste and requirements of the audience. The researcher conducted a survey to ascertain audience perception of commercialization in broadcasting in Nigeria. Out of a 100 respondent, 89 of the respondents agreed that commercialisation affected the quality of broadcasting, while 11 of the respondents said it has not, in addition, 31 of the respondents said that they enjoy commercial programmes while 69 of the respondents said they do not enjoy commercial programmes.

The following are sources of funding for broadcast media industry:

**Advertising:** one of the major sources of funding in Nigeria deregulated industry is advertising. Nwanze (2003) asserts that it is advertising that sustains the commercial broadcast media. Advertising is a paid form of non-personal sales presentation and promotions usually directed to a large number of potential customers by an identified sponsor (Ezirmi and Okorie, 2008). There are two identifiable forms of advertising that is visible in the Nigerian deregulated broadcast sector; one is product advertising and event advertising. Hassan (2013) identifies product advertising as the most common form of advertising; it is the presentation of product and services to the public through the media. Event advertising has to do with airing of messages or publicising an event, it could be social event like wedding and obituary, a cultural event like a coronation, religious event in form of a crusade, a political meeting and even a business meeting.

**Sponsorship:** sponsorship entails supporting an event or activity where a company or an organisation bears the cost of production, cost of airtime, or acquiring the right to air an already produced programme. Nwanze (2003) identifies two types of sponsorship; sole sponsorship and joint sponsorship. Sole sponsorship entails a single organisation or brand sponsoring an event

while Joint sponsorship involves two or more different organisations or brands sponsoring a particular event.

**Event Coverage:** Event coverage involves broadcast station covering celebrations and ceremonies such as wedding, birthdays, burial, naming ceremony and graduations.

**Personality Profile:** this is a form of paid media recognition of the rich and affluent in the society, especially at events. Nwanze (2003) notes that there is a tendency of the affluent and rich in the society to display their wealth and social stand and recommends that broadcast stations could create special personalities programmes to satisfy such desire and generate revenue in the process.

**Commercialisation of media content:** Although this trend has faced several criticisms, especially with news commercialisation, the reality is that it is still a medium of generating funds in the broadcast industry. Commercialisation of broadcast content is simply the packaging of media content as a commodity, which can be bought by those who have the money so that their voice is heard (Asemah, 2011). But there must be a balance and sense of responsibility to the people and the media profession. Not every content in the broadcast media has to be commercialised. A good example is news.

**Production services:** Broadcast industry also generate revenue via production services, it entails broadcast station rendering services to the audience, which could be in form of production of video programmes, editing, and hiring out production equipment.

#### 4. Consequence of commercialised funding on programming

The broadcast industry designs, produces, packages and distributes media contents, which is otherwise referred to as programmes. Programming refers to the overall decision-making process which involves the development of ideas which entails the planning, research, scriptwriting, budgeting, producing, editing and transmission of information in form of messages that are packaged in a form called programme (Asemah, 2011). Eastman & Ferguson (2013) put it as “the act of choosing and scheduling

programmes on a broadcast ....” There are different types of programmes which include but not limited to; news and current affairs, entertainment, documentaries, educational, children, discussion, talk shows and vox-pop.

As previously established, prior to the deregulation of the broadcast media, the funding of broadcast solely rested in the hands of the government, and as such programmes were package by the broadcast station to communicate and disseminate information about the activities of the government especially in a favourable disposition. However, the commercialisation of broadcasting as a funding option results into what Onabajo (2001) refers to as the indiscriminate airing of religious programmes because of their commercial benefits to the stations.

Ugande (2005) summarizes the benefits of commercialization to include the following; commercialization of news generates revenue for stations to enable them manage their stations; serves to check unnecessary demand by individuals or even organizations to publish or air what is not public service; it gives the station some form of autonomy since they are less reliant on the government and it provides income to journalists who earn percentages of any money they attract to the station. In spite of the functional benefits of commercialization, he adds that news commercialization employs deceit in the practice of journalism in the broadcast media in Nigeria. The mixed feeling associated with the concept suggests that commercialization is a double-edged sword. There is therefore the need to strike a balance between economic logic and social responsibility of the media.

Commercialization constitutes a barrier to effective programming that promotes the people’s rights and freedom (Nyekwere, 2020). Errikson, Camauer and Lakew (2017) observe that competition from commercial broadcasters seems to be affecting public service television. Popoola (2004) contends that the commercialization of news, as part of the sources of revenue generated by the broadcast media is a violation of the fundamental rights of the people to express their opinion and receive

information without interference. This is because programmes that have no economic value do not get sponsors.

Nyekwere (2020) examined the influence of commercialization on programme quality in a deregulated broadcast industry with a focus on Television stations in Port Harcourt. The purpose of the study was to ascertain the motive behind the creation of programmes on television in the era of deregulation among select television stations in Port Harcourt between 2015 and 2017; determine the frequency of resting and sustaining programmes among the select television stations in Port Harcourt; find out the genre of programmes that attract more commercials to television stations in Port Harcourt; investigate the extent to which programme commercialization has impacted on the social responsibility of the select television stations; ascertain the level of audience satisfaction with television stations in Port Harcourt programme quality. The results showed that economic and social motives were the driving forces behind broadcast programming in the television stations surveyed. The stations rely more on syndicated programmes. Rested programmes as shown in the analysis indicate that there is a problem with programme viability. Drawing from the preponderance of sponsored programmes, it is evident that the rested programmes are a consequence of market forces. The frequency of resting programmes is more common with Africa Independent Television (AIT), than Nigerian Television Authority (NTA) and River State Television (RSTV). The commercialization has had an impact on programming hence; some respondents have noted a shift in values of broadcasting with the presence of sensuous content in broadcasting, a dearth in public service broadcasting, and the attraction of more commercials on television. For media house owners, commercialization has led to the attraction of more commercials on air. Broadcasters and media managers agreed that commercialization has an effect on programming. Most respondents indicated that they are satisfied with programme quality among the television stations in Port Harcourt City. The study concludes that broadcasting in

Port Harcourt is largely commercial driven because of the vagaries of economic and political forces that shape broadcasting. The study recommends the need for government to sponsor public service broadcasting by providing subventions to government stations in order to raise the cash necessary for production. Radio and TV license collected by the states should be paid and shared by broadcast stations on the basis of frequency of reach and level of followership.

Olugboji, (2016) observes that deregulation, which birthed commercialisation in the broadcast industry has also affected broadcasting programming in Nigeria as advertisers and sponsors somehow determine the broadcast content.

Oketunmbi, (2006&2007) sees deregulation as the liberalisation of broadcast industry, which has brought about the expansion of the audience/viewers' opinions in terms of choice of stations and programme. Audience feedback has become a yardstick by which a lot of broadcast stations evaluate the acceptance, success and popularity of its programming. Good programming is the major factor that determines audience preference among competing broadcast stations (Nwanze, 2003). Disguised advertising otherwise known as news commercialization has negatively affected editorial issues since its emergence. Speaking on this extreme incursion of disguised advertising into editorial content, Mustapha Mass Moudi of Tunisia stated at a Non-Aligned meeting in New Delhi in 1984 that "we are witnesses to ruthless commercialization combined with permanent cultural aggression which comprises our economics, undermines our social traditions and alienates our children. "The powerful are always right, it is time the voices of the weak were heard." cited in (Hester, Anderson, Scott and Wiklinson 1986). This succinctly captures the Nigerian situation in respect to media commercialization. Commercialization has taken a centre stage. Our cultures have become abused and our economy brutalized. The social system has been monopolized. The younger generations as well as posterity are not left out. They have been shut out of recognition, out of relevance and their

access to information denied. The type of programmes created to suit this next generation are actually created and sponsored by the multinationals. The implication is that programmes aired do not necessarily accommodate the local cultures of the Nigeria society. The high influx of Mexican soaps with love themes on television with their massive advertisements reiterates this position. Where the content that dominates a nation airway is alien, it will be very easy for such a society to lose its values.

The commercialization of broadcasting has brought about a recent trend in programming, which is infotainment, this programme format aims to capture and sustain the interest of audience in a fast paced postmodern era. Infotainment is the mixture of information and entertainment in broadcast content. Programmes with this type of blend attract more sponsors. Thus, media houses often sell their airtime to independent producers who produce programmes of this nature. Narasimhamurthy (2014) asserts that infotainment is a type of media content or programme that mostly disseminate information retarding issues of current importance saturated with deep entertainment with the paramount purpose of gaining popularity among audience and attracting and keeping audience attention all through programme presentation.

One of the consequences of deregulation is the creation of a competitive environment in the broadcast industry, as stations now find themselves in an endless competition to capture, sustain and retain audience attention and viewership. Broadcast stations enjoy a wider audience preference when programme schedule and quality of production are designed to meet the taste and expectations of audiences within its radius of coverage (Nwanze, 2003).

Akeem, Oyeyinka, Qasim, Lateef, Omolayo and Onyinyechi (2013) on their part, assert that "though programming has been expanded, it is however to the detriment of local programme contents" (p.8). This suggests a movement from the core functions of the media to a more commercial sense. Akeem et al stress that television broadcasting, has greatly assisted,

particularly in the erosion of the Nigerian culture through unguarded beaming of foreign cultures and tradition into the nation's different homes, a situation that is worsen by the cable networks in the name of DSTV, HITV etc. Most presenters now find it difficult to pronounce names of their native as the nation's languages especially Igbo and Yoruba are dwindling at an alarming rate. Commercialisation has also resulted in the influx of foreign contents in programming, which is commonly referred to as cultural imperialism in media content. Oketunmbi, (2006&2007) asserts that during the era of government monopolization of the broadcast industry, profit motive was not a major factor in programming; but in this era, reverse is the case as broadcast industry is powered by the profit motive. Private broadcast stations invest more in programmes that people want rather than what they need, and notably there seem to be high demand for foreign content.

Reinard and Otiz (2005) observe that the growing consolidation of media industry and other cable companies in a bid to dominate the distribution of programming and content across the entire world, as well as the concentration of media ownership, threatens diversity in news and other programming. Curran (2000) argues that public service programmes are potentially crucial for democracy and development within a given society. He reasoned that public sphere is a space where all interest groups interact with one another to discuss issues concerning society as a whole. It is a public space for interaction among citizens in the political process.

McQuail (2005) reinforces this notion when he theorized that the public sphere is a rational space which provides a more or less autonomous and open arena or forum for public debate and where "access to the space is free, freedom of assembly, association and expression are guaranteed" (p.181).

## 5. Discussions

At independence, Nigeria adopted the seemingly British-colonial master's model of broadcasting, which characterised by a public monopoly of broadcast corporations. Before the era of

deregulation in Nigeria there was a government monopoly of broadcast media outlets. The promulgation of decree 38 in 1992 deregulates government monopoly of the broadcast industry, which pave way for the private sector to venture into the broadcast industry. Deregulation is an economic reform which involves both monetary and fiscal policy measures whereby the laws which hinder market entry and exit are minimized or removed totally in order to enhance the competitiveness of the activities of any sector of the economy including the broadcast media sector (Daniel & Iyowuna, 2016). In fact, this is the thrust of the political economy theory, where the political and economic forces that shape society determine media content. Watson and Hill (2006) assets that deregulation is the process whereby channels of communication, specifically radio and television are opened up beyond the existing franchise holders. The deregulation of the broadcast industry opened the door for private sector participation in broadcast, with it came the commercialisation of the broadcast media, which characterises the American model of broadcasting. The United State Commercial Broadcast Media Model is hinged on the American way of life, their orientation to business and a nation whose independence was founded on the demand for freedom of trade, free and private enterprise and a rational competitive spirit (Ibrahim, Yar'dua & Maikaba 2019). The deregulation in Nigeria resulted in a seemingly combination of the British and the American model, which Ibrahim, Yar'dua & Maikaba (2019) call "the hybrid model" which suits both economics and geopolitical imperatives, combined government media, ownership with commercial broadcasting which is a departure from the tax supported British model.

Deregulation is often associated with commercialization, commodification and liberalization of the broadcast media. Njoku (2018) opines that the broadcast communication technologies have a great potential to support development and peace building but in a fully deregulated and commercialised environment, this potential could be diminished due to an

increased focus on private commercial (profit making) by broadcast stations.

Ordinarily, we would have argued that commercialisation as a funding model will create the right balance in programming. However, studies such as that of Nyekwere (2020). Olugboji (2016) amongst others revealed that commercialised funding tilt programming towards entertainment. The implication is that developing nation such as Nigeria, needs a programming philosophy that is development or public service oriented. Where this is lacking, it is very difficult to harness the critical voices needed for societal transformation. The need for a balancing is critical to society. There is need for media advocacy that will favour the remittance of radio and television tax to the media houses. In this way, through audience measurement, tax revenues can be shared by the media houses.

## 6. Conclusion

In essence this paper has attempted a discourse on broadcast funding in a deregulated era, and the consequences on programming. Deregulation paved the way for the private sector to dive into the media business and it reduced sole funding of the government towards her broadcast stations. This paper concludes that commercialization, commodification, liberalisation and cultural imperialism have become fallout of the deregulated broadcast industry and as means of revenue generation. It has been observed that economic factor goes a long way in shaping programming. As it seems, advertisers and programme sponsors have become major stakeholders in the media that shape the content of media programmes.

## 7. Recommendations

Irrespective of the issues that are associated with deregulation, it does not change the reality that it has opened up and broadens the horizons of broadcasting in Nigeria, and also facilitated better assess and participation of the audience and the private enterprise in the broadcast industry. To ensure the full maximization of the

benefits deregulation has to offer, this paper makes the following recommendations:

- That the Broadcast industry looks out for other sources of generating fund apart from advertising and sponsorship, this they can do by investing in order ventures that generate income.
- That the broadcast media carry out more in-depth programme research to ascertain what type of programme is best suited for her audience as individuals and citizens of a country instead of the emphasis on infortainment or educatainment.
- In the quest to secure adequate funding and maximise profit the broadcast media should strive for a balance and remember their social responsibility to the society.
- Media organisations should engage in intense lobby for the remittance of radio tax to broadcast stations.

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