



# **Trends, Issues and Perspectives in Contemporary Broadcasting**

Sheba Umbule Tayo-Garbson, Emeka Williams Etumnu

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# Trends, Issues and Perspectives in Contemporary Broadcasting



# Trends, Issues and Perspectives in Contemporary Broadcasting

Edited by

Tayo-Garbson Sheba Umbule  
and Etumnu Emeka Williams

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Edited by Tayo-Garbson Sheba Umbule and Etumnu Emeka Williams

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We cannot fail to appreciate our colleagues and teachers for their contributions to our career growth over the years. This book was born out of the push they gave us.

In a special way, we thank our spouses, Tayo Garbson and Oluchi Williams-Etumnu, for their endless support during the period of this project.

To the authors who contributed their chapters to enriching this book, we cannot thank you enough for all the sacrifices made to put the chapters together.

Finally, we thank all those who contributed their own quota to see that this book project came out well. We, the editors of this book, say thank you.

Tayo-Garbson Sheba Umbule  
Etumnu Emeka Williams



## FOREWORD

It is with great pleasure that I write the foreword for this insightful book, “Trends, Issues and Perspectives in Contemporary Broadcasting.” In today’s rapidly evolving media landscape, broadcasting plays a pivotal role in shaping our society, disseminating information, and connecting individuals across the globe. This book delves into some critical aspects of broadcasting, exploring its dynamic trends, pressing issues, and varied perspectives.

As we traverse the digital age, the broadcasting industry undergoes a permanent transformation. This book serves as a compass, shedding light on the emerging trends that redefine the way we experience news, entertainment, and communication through broadcast mediums. From the Imperative of Digital Broadcasting in Nigeria; Effectiveness of Campus Radio to the Influence of Satellite Television Viewership on the Cultural Values of Youths, the authors delve into the ever-changing landscape of the broadcast industry.

However, it is not just the trends that shape broadcasting; there are numerous issues that warrant attention and thoughtful analysis. This book bravely highlights issues, providing a platform for discourse on topics such as: Broadcasting and the New Media in an Information and Digital Age; Discourse on the Imperative of Digital Broadcasting in Nigeria; Influence of Broadcast Media Programmes in Promoting Decent Dressing among Imo Youths; Broadcast Media as Aesthetic Structure; The State of ICT in Broadcasting in the Broadcast Media in Owerri, etc. Through a balanced exploration of these issues, readers would gain invaluable insights into the complexities of the industry.

What sets this book apart is its commitment to presenting diverse perspectives. Broadcasting is a multidimensional field, encompassing various stakeholders with contrasting viewpoints. By incorporating a range of perspectives, this book creates a tapestry of ideas, elevating the discourse and expanding our understanding of the dynamics within the subject matter.

Whether you are an aspiring broadcaster, a seasoned professional, a scholar with an interest in broadcasting, or an individual curious about the impact of broadcasting on our society, this book offers a wealth of knowledge and thought-provoking content.

I commend the authors for their relentless efforts in compiling this important and timely resource.

In conclusion, “Trends, Issues and Perspectives in Contemporary Broadcasting” provides an assiduous exploration of an industry on the precipice of transformation. It is my sincere hope that this book stimulates critical thinking and constructive dialogue within the broadcasting community and beyond.

**Professor Joe Wilson**

Department of Mass Communication  
University of Maiduguri

## INTRODUCTION

TAYO-GARBSON SHEBA UMBULE  
& ETUMNU EMEKA WILLIAMS

Broadcasting is the distribution of content, either audio or video, to a large, dispersed audience by means of any medium of electronic mass communications. In the words of Owumalam (2008, p. 1), “broadcasting is one of the greatest technological marvels of human society. It involves the generation of electromagnetic signals that are transmitted through space by means of radio frequencies and are received as visual or aural signals by a mass audience.” Unarguably, broadcasting has become such an integral part of our social order that some people feel deprived if cut off from the station of their choice. This is in a bid to get acquainted with the latest happenings around the world (Ujunwa-Okere, 2012). Broadcasting has become even more interesting with the trend towards new media. Modern day feedback is quick, compared to years prior. Even with the application of new media stations, they can now cover more ground, unlike when using the primary traditional broadcasting means.

There is no doubt that broadcasting is one important area in the field of mass communication that has been relied upon to address critical issues in Nigeria. With technological advancement, broadcasting has evolved over the years to keep tabs on trends as far as communication is concerned. As much as broadcasting plays a great role in helping society advance positively in virtually all areas of human endeavour, there are still issues inherent in the field of communication in contemporary times.

Therefore, this book, which has thirteen chapters, captures some aspects that have to do with broadcasting, the issues inherent in broadcasting, trends related to broadcasting, and other emerging perspectives.

In chapter one, Aiyelabegan and Damisa discussed broadcasting and the new media in the information and digital age. They looked at broadcasting and how new media have been applied in the digital age to enhance broadcasting. The authors looked at several new media platforms. In chapter two, Emecheta and Okalla examine how effective campus radio

has been used as a tool for curbing social vices among students in tertiary institutions in Nigeria. They conclude that campus radio can be used to a large extent to address the problem of anti-social behaviour among students in tertiary institutions in Nigeria.

In chapter three, Anyanwu examined the influence of satellite television viewership on the cultural values of the youth. The author critically looked at how foreign content viewed through satellite television has influenced the cultural values of youth. She argued that the adoption of western cultural heritage through the behavioural patterns and lifestyles of the youth is at the detriment of the local or indigenous culture. In chapter four, Megwas and Ngene looked at the imperative of digital broadcasting in Nigeria. They discussed how digital technology has affected broadcasting both positively and negatively.

In chapter five, Oduenyi et al. examined the influence of broadcast media programmes on promoting decent dressing among Imo youths. They found that the media role in curtailing moral decadence amongst youths with regard to indecent dressing was very low. In chapter six, Emecheta looked at broadcast media as an aesthetic structure. In his discourse, it was revealed that aesthetics give the broadcast medium the beauty that makes it appealing to audiences.

In chapter seven, Alaekwe examined the state of ICT in broadcasting in the broadcast media in Owerri. It is argued that ICT has contributed significantly to broadcasting in recent times. It is, however, unfortunate that the requisite state-of-the-art media gadgets or equipment needed for the broadcast media to function effectively is scarcely available to the journalists in Owerri. As a result, despite the admirable advancement that ICTs have made in emancipating the broadcast media and enabling journalism practice, there are still some shortcomings.

In chapter eight, Etumnu and Williams-Etumnu examined the role of broadcasting in promoting peace between herdsmen and farmers in northern Nigeria. They concluded that broadcasting, with its wide reach, influence, and ability to shape public opinion, has the potential to address the challenges faced by herdsmen and farmers in northern Nigeria and foster understanding and dialogue.

In chapter nine, Emecheta and Anyanwu assessed the role of mass media in Nigeria's twenty-two years of unbroken democracy. It is argued that the Nigerian media has always remained at the forefront of the pro-democratic

struggle to ensure an unbroken democracy in Nigeria. In chapter ten, Christian and Emetumah looked at some of the issues in Nigeria's broadcasting industry. Some of the issues they pointed out are government interference, issuance of licences, poor programming, equipment acquisition and maintenance, and some ethical issues, among others. In chapter eleven Odionyenma et al. examined the prospects of broadcast stations in security-challenged territories like Nigeria. They argue that the worsening security situation has positive and negative implications for the broadcast industry. One of the positive implications they highlighted was that it will lead to public participation and dialogue, and the negative implication may result in the risk of sensationalism and propaganda.

In chapter twelve, Edet looked at the recent trend of gender switching in Nigerian comedy skits. In the paper, attention was paid to the practice, challenges, and prospects of gender switching in comedy in Nigeria. In chapter thirteen, Ndukwu et al. examined the principles and practice of contemporary film analysis and criticism. They argue that, whether for information, entertainment, or scholarly purposes, film criticism and analysis are most critical in the effort to reveal the beauty in every creative work on the screen. Despite some resentment in some quarters that film criticism is not necessary, there is no doubt that film analysis helps the public understand the underlying message of every film project properly.

The contributions have successfully touched on important issues in broadcasting as well as in film and media studies. Readers of this text will find it resourceful. We therefore urge readers and scholars alike to take advantage of this scholarly collection.

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## CHAPTER ONE

# BROADCASTING AND THE NEW MEDIA IN INFORMATION AND DIGITAL AGE

CHINWE JAMEELAHAIYELABEGAN  
& ESTHER ABIMBOLADAMISA

### Introduction

Broadcasting is the distribution of audio or video content to a dispersed audience via any electronic mass communication medium, but typically one using the electromagnetic spectrum in a one-to-many model (Owuamalam, 2008). In its most common form, broadcasting is described as the systematic dissemination of entertainment, information, educational programming, and other features for a simultaneous reception by a scattered heterogeneous and anonymous audience with appropriate receiving apparatus (Britannica, 2022). Broadcasting messages may be audio-based only, as in radio, audio-visual-based, or a combination of both, as in television. Sound broadcasting in this sense may be said to have begun in about 1920, while television broadcasting began in the 1930s. With the advent of cable television broadcasting in the early 1950s and the use of satellites for broadcasting, beginning in the early 1960s, television reception improved and the number of receivable programmes increased dramatically. Broadcast media refers to the inclusion of different media that are used for communicating, transmitting, and broadcasting to the masses. It uses a wide range of audio-visual materials as well as electronic or electromagnetic mediums to disseminate news information, messages, entertainment, advertisements, etc. to the target audience or general public. It is also defined as different media channels or means of broadcasting, such as radio, television, internet, audio podcasts, video content, etc. The different examples of broadcast media can be television news, audio production, video and print media production, television and radio programmes, etc. Broadcasting provides the recorded content, whether

digital, written, or live, on radio, television, or any other means through satellite signals.

In a related dimension, new media is a term used to describe contents made available using different forms of electronic communication made possible through the use of computer-mediated technology (Nsude et al., 2023; Techpedia, 2022). Generally speaking, the phrase ‘new media’ describes contents available on demand through the internet. This content can be viewed on any device and provides various ways for people to interact with the content, including comments and easy access to information sharing online and in social context with family, friends, colleagues, customers, and clients. The new media includes websites and blogs, streaming audio and video, chat rooms, emails, online communities, social media and sharing platforms, mobile apps, web advertising, DVD and CD-ROM media, a virtual reality environment, the integration of digital data with the telephone, such as internet telephony, and digital cameras. New media are digital, interactive, hypo-textual, globally networked, virtual, and sometimes based on simulation (Jumbo et al., 2023; Lister, 2018). Basically, the major components of the new media and new media technologies are the Internet and computer technology.

This text is therefore aimed at explicating the concepts of broadcasting and the new media as they impact society in the information and digital age. The chapter is hereby presented under the following subheadings: introduction, conceptual clarifications, summary, conclusion, and references.

## **Conceptual Clarifications**

### ***What is Broadcasting?***

The term broadcasting, according to the Oxford Advanced Learners Dictionary, originally referred to the sowing of seeds by scattering them over a wide field. It was adopted by early radio engineers from the Mid-Western United States to refer to the analogous dissemination of radio signals. Broadcasting forms a large segment of the mass media, and it is a method of transmitting radio, Internet, or television signals (programmes) to a number of large, heterogeneous, and anonymous audience recipients (listeners and viewers) or groups. This group may be the public in general or a relatively large audience within the public in general. Thus, an Internet channel may distribute text or music worldwide. While a public address system in a workplace may broadcast very limited ad hoc sound bites to a small population within its range, they are not broadcasting in

the context of the above definition. Broadcasting is therefore a method of transmitting voice, pictures, and other electric impulses through a channel from one point to the receiver. The broadcast media are the most powerful tools in the world today for affecting the minds, emotions, and even the actions of mankind. No wonder one-time American critic William Rivers, according to Akpede (1994), once described the broadcast media as ‘great mentioners’. This means that they have the power to build and destroy an individual or an institution, as the case may be. Over the years and at varied periods of evolution, several scholars have attempted to define broadcasting according to their perception of the phenomenon. According to Mgbejume (1985), broadcasting is the scattering or spreading of information, news, messages, ideas, or thoughts through the air by means of what we know as radio communication to a large, heterogeneous audience who are located at different points in a wide area for reception through an appropriate set(s) of equipment designed for this purpose, i.e., through the radio and television sets, and such messages can be received either orally, visually, or in both ways. For Oyekanmi (2006), “broadcasting is primarily a medium for prompt delivery of information through carefully designed and selected programmes, covering news, information, music, etc. It is essentially to inform, educate, entertain, project culture, break down barriers, and reduce the world to a global village. The role of the broadcasters is therefore to use their knowledge and expertise to help mould the person and society.”

Also, Babatunde (2003) defines “broadcasting as the planned provision of information, education, and entertainment to a large and heterogeneous audience through the medium of radio and television”. The numerous definitions above contain some fundamental elements, which Ume-Nwagbo (1995) has ably assembled as the five essential items that make up broadcasting. According to him, broadcasting must satisfy all the following conditions:

- a. Broadcasting uses electromagnetic radiation.
- b. Broadcasting uses voice not codes.
- c. Broadcast signals are intended for reception by the general public.
- d. Broadcast programmes are transmitted on some kind of regular schedule.
- e. Broadcast operations are usually licensed or authorized by government.

All broadcast media, including radio and television, must satisfy these five conditions to qualify as broadcast media. However, these are the techno-



authorised viewpoints of broadcasting. There are some human elements that make broadcasting what it is to the contemporary audience of the 'global village of Marshal McLuhan. In the words of McLuhan, changes in technology are bound to bring the world together through improved broadcasting methods and equipment. His postulation made some forty (40) years ago tends to hold sway today. Events in faraway Europe, Asia, the United Arab Emirates, and America are instantly brought live to the Nigerian audience. In fact, nowhere else is the concept of the global village better realised than in the spectrum of broadcast or electronic media. All candidates interested in the use of broadcast media for communication must, however, note that broadcasting as a whole is an art. In view of this artistic nature, broadcasting for the purpose of modern communication must therefore be carried beyond regarding it merely as a technical means of transmission that can add something to or introduce some change in the subject matter transmitted. The contemporary perception of broadcasting has thus reached a revealing level of comprehension where the broadcast medium is associated with four major human characteristics. These are immediacy, spontaneity, topicality, and versatility. Every successful broadcast programme demands that these human characteristics be taken into consideration during production. Only by so doing shall we hope to realise the objectives of broadcasting.

## **Characteristics of Broadcast Communication**

**Immediacy of Broadcast Communication:** Immediacy is one of the human characteristics of broadcasting. It is this quality that tends to shrink the world, thus reducing it to a global village. Broadcast communication is simultaneous. Information can be received at the same instance in various parts of the globe; it is instantaneous. What is more fascinating is that the picture the audience of television programmes is watching is immediate and real. The real and immediate nature of the images is precisely what attracts a larger percentage of the population to the medium. For radio, the sound that the listeners hear is also real and immediate. It is the real and immediate nature of the broadcast sound that stimulates the audience to listen and stay tuned.

**Spontaneity of Broadcast Communication:** The broadcast communication experience is spontaneous. It happens right before the very eyes of the viewers and the imaginative perception of the listeners. This quality endears the audience to broadcast communication. Everything about the communication is spontaneous. The audience sees or hears at the same time

what is taking place. For this reason, broadcast media sort of compels the audience to take part in what is going on. It evokes credence because it is believable and credible in itself. There is an intimate relationship between the audience and the presenter of a broadcast programme in both radio and television media. The conversational tell-a-friend manner in which the programmes are presented endears the presenter to the audience. Each member of the audience feels that the message or the programme is specifically meant for him or her. As a result, he or she reacts to it in his or her own peculiar fashion. In fact, there is a feeling of empathy between the audience of the broadcast media and the presenter of the programme, even between the audience and the broadcast station itself. Because of this phenomenon, each member of the audience tries to be present whenever his or her favourite programme(s) is on air. This conversely explains why the audience often feels disappointed should there be any disruption, interruption, or hindrance to the airing or presentation of their cherished programmes.

**Topicality of Broadcast Communication:** Broadcast communication generally deals with current issues. The issues may relate to current happenings in the environment: economics, politics, human interest, religion, sports, and so on. Topicality itself is an interesting element in listening to the radio or watching a television programme. As a result of the homogeneity of demands, the content of broadcasting is similar the world over. In the words of Elihu Katz and George Wedell (1978), the same mix of news and entertainment can be seen and heard in the most diverse cultural, ideological, and economic settings.

**Versatility of the Broadcast Communication:** Closely related to the element of topicality is the versatility of the electronic or broadcast media, which hinges on the command of language, which in turn makes for audience accreditation or credence. For instance, the use of local language (the vernacular) augments the popularity of the broadcast media and ensures grassroots penetration. Unlike any other medium, radio, for instance, has remarkably varied characteristics that ensure a wider reach, such as portability, that is, the possibility of appearing in a transistor form that can be easily carried about so that programmes can be listened to anytime, anywhere, and everywhere needed. Car radio adds to the popularity of the media. What is still more versatile is that different audiences can be appealed to at different times of the day. For example, the cattle grazer in the fields, the old folks relaxing at the village square, families at breakfast tables, bus drivers going to and from work or on a trip, a housewife working in the kitchen, people in their leisure hours,

especially in the evenings—all kinds of people may listen to and enjoy radio programmes when it is absolutely inconvenient to read newspapers. Altogether, a very large audience is reached by the broadcast media, and the elements of entertainment give the broadcast media superior advantages in modern communication.

## **What is New Media?**

The term ‘new media’ is no doubt a buzzword on account of its widespread usage. In fact, it is socially and academically dignifying to be associated with new media. McQuail (2007) described new media as “disparate forms of communication technologies that share certain features apart from being new, made possible by digitalization, and being widely available for personal use as communication devices.” Essentially, the term ‘new media’ suggests the opportunities of improved communication, and its emergence has no doubt positively affected the quality and rapidity of communication to the eternal delight of mankind. In doing this, there seems to be a convergence of both the old and new media. Such a synergy has improved the way we communicate. The result has been a wonderful expansion of communication possibilities across the world. So much has been written in the trade and popular press—and quite a bit in scholarly publications—about specific new media technologies and their use in business and in other areas of human endeavour (Manyika, 2007).

The so-called ‘new media’ technologies, often referred to as Web 2.0, encompass a wide variety of web-related communication technologies, such as blogs, wikis, online social networking, virtual worlds, and other social media forms. In the past, much was made of the supposed “death” and decline of old media, like newspapers, magazines, television, and radio; after all, the news in newspapers is very old compared to news over the Internet. Some newspapers and magazines have become comatosed for that very reason; they have been replaced by the technology of radio and television. Some even compared old media to the telegraph, which was virtually replaced by the telephone and, of course, more recently, by e-mail. However, we usually see that rather than replacing old media, new media serves to supplement old media, often working side by side to further the organisation’s goals. For example, the Punch Newspaper is available at newsstands as well as on their Internet site. News items at [punchng.com](http://punchng.com) are updated throughout the day, and readers are encouraged to comment in real time. Columnists often have their own blogs on the website as well. People in a specific area will often see only the partial

effects of the new media revolution. For example, a newspaper reporter might note the importance of blogs, while a television producer might be interested in the movement away from network television to online TV (e.g., watching a full episode on nbc.com), and so on. According to Gbileeka (2017), new media comprises the Internet and other social media platforms like Instagram, Twitter, Facebook, YouTube, WhatsApp, etc. The “new” in “new media” implies a somewhat break away from the “old” in “old media,” which Meikle (as cited in Olley, 2009) refers to as top-down technologies. The new media are two-way media; interactive as well as collaborative. Agber (2017) argues that new media possess the following characteristics:

1. Participatory: The new media guarantee instant feedback. For instance, a reader can actively and instantly comment on a journalist’s post on WhatsApp, Twitter, or Facebook. The interactivity of the new media has made it a vital tool for modern journalism.
2. Online Community: The new media encourage people that share similar interests to create platforms where they discuss issues that interest and concern them.
3. Conversational: Social media makes the exchange of ideas easy. People are free to air their opinions, no matter their geographical location.
4. User-Generated-Content (UGC): Everybody is a content generator in the new media. It is open; people can create and disseminate information of their choice. The phenomenon of citizen journalism stems from this attribute.
5. Olley (2009) equally identified another characteristic of the new media technologies for its end-users: High impact with a compelling interactive experience through the use of spoken words, animation, graphics, and video.
6. Freedom of choice through interactivity. Users like to be in control and not be forced down a particular route. We all like to browse and surf the Internet.
7. Usefulness because users are interested in quality information delivered in a properly organised and easily understood fashion.
8. Instant availability from the desktop, laptop, or even Android phones or pocket PCs.
9. New media also provides many advantages for those who commission them.
10. Effectiveness in new media is enhanced by using sight and sound, compared to sight or sound alone, as in the old media (CIT).

11. Appropriateness is the capability to deliver as much or as little information as the user requires in order to be convinced.
12. The ability to sustain long-term relationships with customers without the need to visit.
13. Expandability as needs develop or change. New parts can be added or old areas amended with reasonable care and speed.

## **Characteristics of the New Media**

The new media has six key characteristics that distinguish them from the old media. They are digital, interactive, hypertextual, network-based, virtual, and simulation:

### ***Digital***

With the growth of digital technology in the 1990s, the vast majority of information is now converted, stored, and transmitted as binary code (a series of 1's and 0's.). Qualitative information has today become 'digitalised'. Digitalisation is what allows so much information to be stored on compact hard discs or micro-memory cards, and it is also what allows for the near instantaneous transmission of information via cables and satellites. Digitalisation has also resulted in 'technological convergence', or the convergence of different forms of information (text, audio, and visual) into one 'single system'—most websites today offer a fusion of text and audio-visual information, and our mobile devices allow us to perform a variety of functions—not only reading text and watching or listening to videos, but also searching for information, sending messages, shopping, and using GPS functions. Analogue is the opposite of digital, wherein data is stored in physical form. Examples include print newspapers, records, old films, and TV programmes stored on tapes.

### ***Interactivity***

Old media tended to be very much a 'one-way' affair, with audiences on the receiving end of broadcasts, for the most part able to do little else but passively watch, listen to, or read media content. New media, however, is much more of a two-way affair as it allows content creators, consumers, and users to get more involved. It is much more of a two-way form of communication than old media. Increased interactivity can be seen in simple acts such as liking a Facebook post or commenting on a news piece or blog. However, some users get much more involved and create their

own blogs and videos and actively upload their own content as ‘prosumers’. New media seem to have fostered a more participatory culture, with more people involved and the roles between consumer and producer of media content becoming ever more blurred!

### *Hypertextual*

Hypertext, or links, are a common feature of new media, which allows users more freedom of choice over how they navigate the different sources of information available to them. In more technical terms, links on websites offer non-sequential connections between all kinds of data facilitated by the computer. Optimists tend to see this feature as allowing for more individualised lifestyle choices, giving users the chance to act more independently and to make the most of the opportunities new media markets make available to them.

### *Global Networks*

Digital media has also facilitated cultural globalisation—we now interact much more globally and via virtual networks of people rather than locally. These networks allow for “collective intelligence” to increase—they allow us to pool our resources much more easily and to draw on a wider range of talents and sources of information (depending on our needs) than ever before.

### *Virtual Worlds*

New media presents to us a very different reality from face-to-face to ‘lived reality’. For most of us, this means a very fast-paced flow of information, with numerous products and people screaming for our attention. However, this situation has only existed since the mid-2000s, and it must be remembered that the new media reality is virtual reality. This is especially true when it comes to social media sites, which give users the opportunity to present themselves in any way they see fit, and while most users do not go full catfish, most people choose to present only one aspect of themselves.

### *Simulation*

Simulation goes a step beyond the ‘virtual’ nature of new media as usual. Simulation is most obviously experienced in computer games, which

provide an immersive experience for users into a “virtual life” that is simulated through digital technology. These virtual worlds are synthetic creations that ultimately rely on algorithms, which set the parameters through which events in the gaming environment unfold. Examples today include not only online RPG games but also driving and flight simulations.

## **Examples of the New Media**

According to Robert Logan, in his book *Understanding New Media*, new media is often characterised as highly interactive digital technology. New media is very easily processed, stored, transformed, retrieved, hyperlinked, and perhaps, most radical of all, easily searched for and accessed. Conceptually, new media can be viewed as a cultural process that reflects societal values and societal transformation. These and other considerations help define the new media and explain its significance. New media is now changing the way people across the world communicate, interact, are entertained, and consume information. The following are the most popular examples of new media, which can help illustrate the evolution of new media and new media technology:

### ***1. Blogs***

Although blogs are an early form of new media, they are still relevant and share several characteristics of the most recent new media types. Information in blogs is easily accessed and searched for, and everything is typically organised naturally. For instance, blog posts are often nested under categories, and users can navigate posts by a specific category, tag, or via search. And like other forms of new media where content is posted, such as online newspapers and some social media platforms, entries often contain mixed media such as photos and video to go along with text. Blogs can also be interactive, despite some variance. For instance, the most popular type of news coverage for blogs is overwhelmingly politics and foreign events, according to the Pew Research Center. Yet, despite political bloggers, most journalists are seeking to remain gatekeepers, even in this highly interactive and participatory format. Examples of blogs in Nigeria are: Nairaland, Linda Ikeji Blog, Date360.net, StarGist.com, LiveOfO.com, and GistFactory.com.

## ***2. Wikis***

Wikis are online databases where anyone can contribute information to fill out the databases. The most famous one is, of course, Wikipedia, but it is by no means the only one! These databases are updated regularly and use the “hive mind” of the Internet to build the largest knowledge banks in the world.

## ***3. Social Media***

Social media has been defined as websites that allow profile creation and visibility of relationships between users (Boyd & Gillison, 2008) and web-based applications that provide functionality for sharing relationships, groups, conversations, and profiles (Kielzmann et al., 2011). Social media has been referred to as social media sites (Diga & Kelleher, 2009) or a set of information technologies that facilitate interactions and networking (Kapoor et al., 2017; Oestreicher-Singer & Zalmanson, 2013). Another definition of social media refers to it as “internet-based applications built on Web 2.0, while Web 2.0 refers to a concept as well as a platform for harnessing collective intelligence” (Okoro et al., 2019; Huang & Benyocetf, 2013). Social media sites such as Facebook, Twitter, and LinkedIn provide people with pervasive network connectivity (Asur & Huberman, 2010). Examples of social media platforms are Facebook, WhatsApp, Twitter, Instagram, Snap Chat, TikTok, etc. The future of social media is likely tied to other forms of new media. For instance, Inc. magazine sees technologies such as augmented and virtual reality, live video, and the integration of photos and storytelling as part of social media’s short-term future.

## ***4. Online Newspapers***

Online newspapers are considered new media for many of the same reasons as blogs. Online newspapers blend multiple types of media and are easily accessed and searched. Users can also interact with some online newspapers via a comment feature. Online newspapers, along with social media and other forms of new media, are a major part of why traditional newspapers are shifting to digital form. Only 56 percent of newspaper readership takes place exclusively in print, according to the Pew Research Centre. Examples of online newspaper sites in Nigeria are: BusinessDayOnline.com, VanguardNGR.com, Punchng.com, etc.



### ***5. Video Sharing Platforms***

The largest video-sharing platform is, of course, YouTube. This platform allows people to post their own videos and like, share, and comment on other people's videos. YouTubers can create fan bases, make money, and become online personalities and social media influencers without the need to get a job with a broadcasting company. Also, broadcasting stations, like television stations, can broadcast live on YouTube, e.g., Channels TV, TVC News, Arise News, etc.

### ***6. Online Forums***

Common online forums include Quora and Reddit. These are spaces where people seeking answers can post their questions. Then, once the questions are posted, anyone else on the forum can respond with their thoughts and contributions. With this new media, people are using “hive minds.”

### ***7. E-Mail***

E-mail digitalised information sharing in the late 1990s, allowing written communication between people and businesses to happen faster than ever, unlike yesteryear, when we had to walk to the post office, drop the letter in the box, and wait two weeks or more before getting a reply.

### ***8. Digital Games***

Digital games are a part of everyday media culture and a unique type of new media. Digital games and game worlds open up cultural spaces themselves, and, unlike other new media and virtual environments, these spaces are framed as ‘playful’ from the outset, Johannes Fromme and Alexander Unger write in the book *Computer Games and New Media Cultures*. Digital games are also noteworthy for how they build interaction and community. The industry is producing a steady stream of games that continue to expand their nature and impact; they can be artistic, social, and collaborative, with many allowing massive numbers of people from all over the world to participate simultaneously. The New Media Consortium's 2014 K-12 Horizon Report says that more than half of the most frequent gamers play with others, and around half feel that video games help them connect with friends and spend time with family. According to the Entertainment Software Association, “certain types of games demonstrate the possibilities of new media. Massively multiplayer online role-playing

games immerse gamers in virtual worlds that are built upon social interaction”, and these artificial worlds have their own structure, culture, ethos, economy, and politics, Ting and Bostan write. Another example is how live video game streaming services are rising in popularity. This trend has led to a legitimate new sport called e-sports, or video games as professional spectator sports, The Economist reports.

### ***9. Podcasts***

Podcasts are one of the quintessential new media. Born in 2005, podcasting is radio for the digital age. People record their podcast stories, discussions, and interviews and put them online for people to download and stream at will. Here again, you can see that new media are all about providing people with new ways to produce and distribute knowledge. Central to this media is RSS feed technology, which pushes new podcast episodes to subscribers’ devices at will.

### ***10. Vlogs***

Vlogs are like blogs but with videos. People record their own personal updates on their lives, travels, or thoughts and post them onto online video sharing platforms for people to watch. Vloggers use a range of platforms, like YouTube, SnapChat, Instagram, and Facebook Stories.

### ***11. Webinars***

Webinars allow people to teach online. You can share slides, present information, and invite people to speak and ask questions all via the internet. The newness of this medium is its ability to communicate, produce, and consume seminar-style lessons via digital means.

### ***12. Virtual Reality***

Virtual reality technologies simulate an environment along with the user’s physical presence and sensory experience. Commonly, the user experiences virtual reality through a special headset or on a computer screen. Seemingly, limitless applications for virtual reality exist. In virtual reality, users can cycle through the Himalayas, consider purchasing real estate that has not been built yet, see a 360-degree film, or train as a fighter or sniper. All virtual reality delivers a highly interactive, immersive experience that places the user in a lifelike or fictional environment. Some say that virtual

reality's unrivalled level of immersion qualifies it as the ultimate medium in new media, according to professors Zhan Ting and Barbaros Bostan. Virtual reality may be poised to become the future of new media. Media and entertainment companies are investing in virtual reality and planning for it to become the next entertainment platform, The New York Times says. Virtual reality can change journalism and the way audiences view and engage with news from around the world, TechRepublic describes.

## **The Information Age (1980s – Present)**

The Information Age (also known as the Computer Age, Digital Age, or New Media Age) is a historical period beginning in the 20th century and characterised by the rapid shift from traditional industry that the Industrial Revolution brought through industrialisation to an economy primarily based upon information technology. The onset of the Information Age can be associated with the development of transistor technology, particularly the MOSFET (metal-oxide-semiconductor field-effect transistor), which revolutionised modern technology and became the fundamental building block of digital electronics in the Information Age.

In the past, the older methods of communication and information were both verbal and non-verbal, such as cave paintings, smoke signals, symbols, carrier pigeons, body language, and telegraphs. Native Americans used smoke signals, drumbeats, and torches for the purpose of communication. But now, technology has made progress over thousands of years, and this evolution will continue to grow with the changing world. The latest and most modern means of communication, such as television, cell phones, the Internet, e-mails, social media, and text messaging evolution, though more convenient and efficient means of communication and information, come with their own various flaws. It is pertinent, however, to note that the Information Age has moved society from an industry-based economy to an information-based economy. The Information Age has generated research, work, commerce, and new forms of entertainment and has given most of the world access to a wide range of information. The Internet and its subsequent developments are primary examples of technology that stem from the Information Age. There are many different inventions that came about because of the Information Age, one of which is the computer. With the use of the Internet on our computers, it has created a modern society of fast global communication and networking, which allows for research, work, and technology to grow faster than ever.

## **The Impact of New Media in the Society**

In order to keep up with the advancement of technology, we cannot help but accept and adapt to the concept of new media. New media is a catch-all term used for various kinds of electronic communications that are conceivable due to innovation in computer technology. In contrast to “old” media, which includes newspapers, magazines, books, television, and other non-interactive media, new media consists of websites, online video and audio streams, e-mail, online social media platforms, online communities, online forums, blogs, Internet telephony, Web advertisements, online education, and much more. The rise of new media has transformed and increased the means and channels of communication among people all over the world through the Internet. It has allowed people to express themselves through blogs, websites, videos, pictures, and other user-generated media. New media are forms of media that are computational and rely on computers for redistribution. Some examples of new media are computer animations, computer games, human-computer interfaces, interactive computer installations, websites, and virtual worlds. New media are often contrasted to old media such as television, radio, and print media, although scholars in communication and media studies have criticised the inflexible distinctions based on oldness and novelty. New media, however, does not include analogue broadcast television programmes, feature films, magazines, or books unless they contain technologies that enable digital generative or interactive processes. As people pass through generations, in every era, some things are dying out. Manners, styles of art and politics, and assumptions about the aim of life or the nature of man and the universe change as inevitably as fashions in dress. If specific faiths and forms are considered good by a generation that grew up to value them, that generation will experience, at their passing, a legitimate feeling of loss. After all, the very notion of change implies the notion of loss. The media is one of many factors that contribute to these cyclical changes. For a long time, traditional media has significantly contributed to the transformation of cultural norms, traditions, and values in a society. These days, in the age of globalisation, the new media has lent considerable support to that same outcome. The impact of this new media on society is varied in both positive and negative outlooks. The Internet makes everyone a publisher and everyone a librarian, in that anyone can both produce and retrieve an unprecedented amount of information.

The gate-keeping and agenda-setting functions of traditional media establishments are bypassed in favour of search engines and directories. Ideally, this means that any person with Internet access (still a fairly small

number, confined primarily to the developed world) can gain information about any issue, event, or place without the restrictions of time, expense, geography, and politics that used to limit such information gathering. By chatting with strangers in chat rooms and reading international newspapers online, we believe that we are learning about foreign cultures and perspectives directly from the sources. What is new in this type of communication is that young people today, and not only they, are happy to decide for themselves what is credible or worthwhile and what is not. The old media model was: There is one source of truth. The new media model is that there are multiple sources of truth, and we will sort them out. The mass media audience is no longer captive; today's media consumer is unique, demanding, and engaged. This has profound implications for traditional business models in the media industry, which are based on aggregating large passive audiences and holding them captive during advertising interruptions. In the new-media era, audiences will occasionally be large, but often small, and usually tiny. In fact, the Internet does provide ample opportunity to gain knowledge about faraway places and offers a means of interacting across geographical expanses. In this sense, it is an ideal medium for establishing the sort of "cyber-peace" that is so earnestly desired. By personalising news portals, web search guides, etc., the user is able to completely isolate himself or herself from issues that require knowledge and experience outside his or her own. There is a loss of personal one-on-one interaction, with real-time voice calls being replaced by multimedia messages. However, real-time video calls are empowering people to not only talk to each other while on the move but also see what each other means through their facial expressions and mannerisms (Ana-Maria, 2008). Camera phones and recorders permit users to abuse the technology by taking away privacy rights. However, they also allow the moral user to capture special moments. Furthering this, mobile phone convergence enables greater freedom for the user, as they can access their e-mails and videoconferences without being chained to the office. Nevertheless, it makes them answerable in the workplace, as they can always be reached through any communication.

Broadcasting, such as radio and television, plays an indispensable role in the development of any given society. Its unique role in information dissemination is likened to being the bedrock of meaningful development in any human society. According to Egbon (1995) in Onabayo (p. 3), the broadcast media report and can interpret information about the society unit, highlighting its successes and failures as well as its norms and values. It also provides cultural guidelines that help teach the citizens how to live, how to behave, and what is expected of them through various programme

contents. Traditional broadcasting began with radio and television (which are classified as electronic media) and extended to a broader spectrum of direct satellite broadcasting and webcasting (Internet-facilitated broadcasting), whereby broadcast messages can be sent to an even more heterogeneous international audience. In Umeh (2010), the broadcasting media can be a bridge between transitions from traditional society to a modern society. The broadcasting media should be able to decide on exactly what information or rubric can be delivered because the media can influence public mindsets and raise people's aspirations (Iheanacho et al., 2021). The broadcasting media, as a supporter of several changes, conserves itself as a channel for dissemination of information, messages, and other useful contents for sustainable and meaningful development in society.

## **Summary and Conclusion**

Broadcasting has been described as the systematic dissemination of entertainment, information, educational programmes, and other contents and messages for simultaneous reception by a large, heterogeneous, anonymous, and scattered audience with appropriate receiving apparatus. The term broadcasting evolved from its use as the agricultural method of sowing seeds by scattering them across fields. It was later adopted for describing the widespread distribution of information by printed materials or by telegraph. Broadcasting in its earliest forms was used for different purposes, including private recreation, non-commercial exchanging of messages, experimentation, self-training, and emergency communication such as amateur radio and amateur television broadcasting, in addition to commercial purposes like popular radio or TV stations with advertisements. On the other hand, the new media is considered to be the multimedia and digital form of communication happening via desktop and laptop computers, as well as phones, tablets, and other devices. New media is also any media that is delivered digitally, including newspaper articles, blogs, music, and podcasts. Also known as multimedia or digital media, the new media relies on digital means to communicate as opposed to traditional print media (newspapers and magazines), radio, and television. It is therefore no exaggeration that the digital age has transformed how businesses and content creators connect with their audience. While print and broadcast media can facilitate this connection, new media technologies present new opportunities. Social media, for instance, allows users to form more personal connections with businesses and brands than the one-way nature that precludes print and broadcast media channels of mass

communication. In conclusion, the advent of new media and new media technologies has helped in the innovative development of the concept of broadcasting. According to Nwaura (2011), with the increased role of the Internet in delivering news and information, media organisations tend to now focus more on the convergence of publishing, broadcasting, and digital communication. The Internet was created to provide easy access to much-needed information, education, and entertainment online. It provides a less expensive option than these sources because people can easily download an entire musical album from a website and use it for a much lower fee. Also, the introduction of this new technology has not only enhanced mass communication but also challenged the traditional concept of mass communication. Furthermore, broadcast organisations now have enhanced performance with the use of information technology. They are able to gather more useful information through their website and other channels of new media technology.

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