

ASSESSMENT OF WOMEN'S CONTRIBUTION TO TELEVISION BROADCAST DEVELOPMENT IN NIGERIA

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ABSTRACT

This article examined the contribution of women to the development of the television broadcast industry in Nigeria. The article sought to examine the role of women in the development of television broadcasting in the past decades in Nigeria, to find out the challenges encountered by the women in the participation in television broadcasting and to ascertain the placement of women today in the television broadcast industry. The attribution theories as well as the social judgment theory were adopted in this study to establish a workable theoretical parlance. The article adopted an empirical review approach and a finding from a reviewed sourced indicated that despite the hurdles of gender discrimination and male preferences, the women through devotions to education and training have been able to wade through this into the hall of fame in the television broadcast industry. Meanwhile, to increase the women's impact and contribution to the speed/pace of television broadcast development in Nigeria, the article recommended that emphasis should be placed on training for all positions, so as to bridge the seniority gap and provide for the effective succession of more women into management.

KEYWORDS: *Women's Contribution, Television Broadcast, Broadcast Development*

INTRODUCTION

Nigeria is a country with diverse population, numerous languages, and abundant natural resources. Based on the national bureau of statistics (2013), the country's population is close to 210 million people. An estimated 51% of the population is female (Adamu, 2000).

Progress has been made in almost every field of endeavor since 1960. A number of anti-poverty and anti-illiteracy initiatives have been launched. Anti-colonial sentiment has been transformed into a potent force for social change in many parts of the world. The situation for women in the workplace, at home, and in positions of public or political influence has changed dramatically since Nigeria became a sovereign State (Federal Republic of Nigeria, 2010). Small businesses and farming have been the primary sources of employment for women, particularly women in rural areas. Increase in female students has been caused by the introduction of primary education compulsory for all under the age of 12. More women are attending college and university today than ever before and parents are no longer restricting their daughters' educations, Afolabi (2019, p. 30). Many more women are achieving executive and managerial positions as a result of their formal education. For the same amount of work, men and women are paid equally.

Modernization in Nigerian society is seen as an opportunity for women to contribute to national development. Since their integration and further development are part of the modernization process (FGN, 2010). Since then, despite the fact that there have only been a handful of female social and political leaders before, women have risen to greater

prominence Altogether, this seems to paint a positive picture of the contemporary Nigerian woman. In spite of these, women still face a number of disadvantages, both professionally and socially, contemporary society. Considering the fact that even if two professionals have the exact same credentials, they may not have the same chances of advancement, Afolabi (2019) Most families have a male primary breadwinner and leader, and so the male member will almost always ascend to leadership position. The women are assumed to be well-cared-for and well-protected because the men have more responsibilities than they do. The idea that women are not capable of taking on a significant portion of the household's financial burden has changed over the years as more women are increasingly rising, becoming bread winners. To avoid losing valuable resources, the majority of the population needs to be integrated and fully utilised (Adegbola, 1995). Thus, in the light of this integration, this study examines the role of the women and their contributions to the development in the television broadcast industry.

Conceptual Overview

The development of television in Nigeria has been fueled by politics and education, Adegbokun (1983, p. 115). The two are inextricably linked because education is always a vote-getter. In most countries, education is viewed as a public good. There is a strong correlation between television's educational value and public support for its introduction or expansion. However, the extent to which politicians were influenced by the idea that television could be used to spread blatant political propaganda is unknown.

By the middle of the twentieth century, women's role in development was a hotly debated topic, especially in developing countries like India and China. In other words, there is no empirical evidence to support the human development theory that development is a process that improves the well-being of people living in developing countries (Asigo and Ndubuisi, 2010). Women's "traditional duties" have not been alleviated in developing countries. The main working status of women in Nigeria as of 2020 accounting to Davis Dokua Sash Female labour participation rate in Nigeria On-line (2022) includes "Housewife, Homemaker, Trader, Vendor, Farmer, Fishing, Artisan or skilled worker, mid-level professional; teacher, nurse, mid-level government officer; Clerical/Secretariat, Security services; police, army etc"

Development of broadcast television industry was a major national issue in the United States during the twentieth century, Edgerton (2007). Due to its prominence in economic and political discourse, television's growth and development in the 1960s were inextricably linked to the struggles and agitations for post-independence transformation. When it came to the development of television broadcast industry in the country of Nigeria, though men and women were involved, but we as equals

A Study Umame Pate on the Status of Women in Nigeria Broadcasting Media: A case for Representatives and upward mobility (on-line) – revealed that though there has been growth in female employment in such areas as programming, the status of women in this industry reflects their subordinate status/position in the larger society. The industry still remain largely male dominated especially in journalism (news/current affairs) where they are neglected to lower positions to cover women and social issues rather war, technology, security, space etc.

Though representation of women broadcast in the industry has been low, cumulatively, since the last five decades there has been gradual improvement with women increasingly having equal opportunities access to education and technical and professional training, visibility, decision-making position as long as they overcome handicaps such as funding, cultural and social restrictions arising from socially assigned roles and responsibilities. The progress has however been rather

painfully slow. Women, nevertheless have made some positive contribution to the growth of the broadcast industry in Nigeria.

It is difficult to ascertain (due to non-availability of empirical data) the number of women who have held and currently holding relevant, decision making positions in the broadcast industry of Nigeria.

There is a pressing need for more women to be involved in television broadcasting as the number of media organizations grows. This is due to the fact that achieving gender parity has become a major global priority in the last decades. Political, cultural, and social aspects of society are all affected by gender inequities. When television first began, there were not nearly enough female directors, screenwriters, camera operators/sound recordists, and other technical staff members to fill these positions. The lack of women on the boards of broadcast companies also seemed to be an issue, Craig and Hallaq (2019).

As Kavanagh (2010) points out, over the past few years, a growing number of women have left the major broadcasting companies in the United Kingdom to form independent companies. There are a growing number of small businesses run by women, but they are still reliant on the larger broadcasting companies. Women in Nigeria are still hesitant to start their own private broadcast media stations. Women's voices and expressions about their own experiences are either unavailable or insufficient, according to this evidence, Asigo&Ndubuisi (2010).

The importance of TV in society cannot be over-emphasized. In every society, television broadcasting is obligated to inform, educate, or entertain the public in order to expose or correct society's excesses. Despite media expectations, it has been tainted and shaped by a variety of negative emotions and forces Gattol, Ditye, Carbon and Hutzler (2007). Many of the media's viewpoints are influenced by these other influences. In this study, newscasters' perspective will be taken into account when analysing the television broadcast. The primary focus is on the contribution of women to development. No matter how many eyes are on it, television remains the primary means by which women are made visible to the rest of the world (Mburia and Nyambala, 2016, p. 45). The patriarchal nature of our society has not stopped women in the media from making a name for themselves, despite the many challenges they face. Although women are now actively involved in television broadcasting, this research paper focuses on the nymph stage, where women's contribution can no longer be ignored.

IMPORTANCE AND OBJECTIVES OF RESEARCH

The importance of this research is that it targets to answer the set of questions related mainly to the role of women in the development of television broadcasting by reading the reality of that role and the challenges faced by the women and how to contribute to improving and encouraging equal gender participation in modern television broadcasting development. The social and economic reality of women in Africa makes us look at the problems and challenges that stand in the way of empowering them. Specifically, the objectives of this research include;

- To examine the role of women in the development of television broadcasting in the past decades in Nigeria.
- To find out the challenges encountered by the women in the participation in television broadcasting
- To ascertain the placement of women today in the television broadcast industry.

Research Objective

This study is an attempt to address the theme: "Assessment of Women's Contribution to Television Broadcast Development in Nigeria" by addressing the following points;

- Concepts and concepts of: Broadcast media, Television Broadcasting, Development
- The historical background of the Development of television broadcasting in Nigeria
- The contribution of the women to the development of television broadcasting
- Addressing gender issues in the Broadcast industry and the women today.

LITERATURE DISCOURSE

Concept of Broadcast Media

There are many ways in which public broadcasting media communicates and transmits to its audience (Marshall, 2014). Electronic and electromagnetic media are used to deliver news, information, entertainment, and advertisements to specific or general audiences in a variety of formats using audio-visual and electronic media. An example of a broadcast medium is television, the internet, podcasts, and other forms of video and audio content (Peters, 2006).

Broadcast media's primary objective is to provide the general public with information. It serves both as a source of information and entertainment for the general public. In other words, one can get all of your news, entertainment, and educational needs met in one place.

Broadcast media is a powerful tool for marketing, public relations, and advertising campaigns because of its wide reach. When promoting a new product, it is not unusual for marketers to choose one form of media over another. Advertising for a variety of goods and services is carried out through the use of broadcasting networks (Douglas, 1987). Advertisements, news, and other forms of media covering a wide range of topics are constantly bombarding the general public. For transmitting signals and distributing content to various media outlets, there is a wide range of activities. For brands and products alike, it has grown to be the world's largest advertising platform. A common misconception among business owners is that broadcast media advertising is prohibitively expensive; this is not the case.

Courtesy of the digital media, broadcasting has become even more widely available. Apart from providing real-time updates and answering user questions, social media sites like Twitter, Facebook, Instagram, and YouTube allow businesses to engage with their customers and the general public on a variety of topics (Thomas, 2015, p. 46). Broadcast and digital media are increasingly being used in concert to reach new audiences. For the entertainment industry in particular, this means that it has fared well. A wide variety of documentaries can be found on the internet, podcasts, TV shows, and series, as well as on the radio and television. Netflix and Hulu will purchase them. Broadcast media are the primary means of direct communication (Peters, 1999). Prior to delivery, each item is described in great detail to the recipients. The information is thoroughly vetted before it is released to the general population. A brief mention of everything that occurs in the world will be made in the news media. Health, education, the economy, and politics are just some of the topics that the general public has access to information on.

Concept of Television Broadcasting

While the electromagnetic spectrum (radio waves) is often used to describe broadcasting, it is more accurately described as the one-to-many distribution of audio and video content to a wide audience through any electronic mass communication medium (Marshall, 2014, p. 14). When vacuum tube radio transmitters and receivers came into widespread use in the 1920s, Amplified Modulation (AM) radio was introduced. Aside from telegraphs and early radio, the only electronic communication that was one-to-one was telegrams and early radio. Television shows are typically broadcast over the air, but cable companies have recently begun distributing content via the internet as an alternative (cable television). There is no limit to how many people can pick up the signal, regardless of whether they are members of the general public or an extremely small group.

Many people in the late nineteenth and early twentieth century's worked on the idea of television, with its roots going back as far as the 18th century (Glintsky, 2000) Motion picture images were first transmitted using mechanical rotating perforated discs that could be reconstructed at the receiver as an approximation of the original picture (Johnson, 2018, p. 44). The Second World War had a significant impact on television's development. Scanning and displaying images using only electronic methods became the norm following World War II. For the purpose of including colour information in transmitted images, multiple standards were created due to incompatibility between existing signal formats. Post-war television broadcasting was an important mass-market medium for advertising, propaganda and entertainment (Stephens, 2015).

VHF and UHF radio signals from terrestrial transmitting stations, microwave signals from Earth-orbiting satellites, and cable TV can all be used to distribute television broadcasts over the air. VHF and UHF radio transmissions are the most common (Glintsky, 2000). Many countries have shifted away from the original analogue radio transmission methods in favour of digital television standards that offer more operational features while conserving radio spectrum bandwidth for more profitable uses. Broadcast television shows can also be watched online.

The television broadcasting industry continues to grow as new technologies emerge, such as long-haul microwave networks that enable the distribution of programming across a large geographic area. Video recording methods can be used to re-edit and replay programming (Douglas, 1987). Three-dimensional television has yet to be widely accepted by the general public due to the limitations of current display techniques.

Forms of Television Broadcasting

Terrestrial television was the primary transmission method in the early days of television broadcasting. A television station's terrestrial transmitter sends out radio waves, which are then picked up by a TV receiver equipped with an antenna to produce a television signal (Bruce, 2008). Satellite television (also known as DBS television or direct broadcast satellite), cable television (also known as Internet Protocol television), and Internet Protocol television (also known as IPTV or Internet Protocol streaming), which transmit their signals via overhead satellites, cables, and the Internet Protocol, are referred to as "terrestrial" in this context. Signals from 64–97 kilometers away can be received with better conditions and troposphere ducting in some cases in these bands, but reception is limited by the visual horizon(Bruce, 2008)..

Video surveillance, also known as closed-circuit television, is a method of transmitting video feeds to a limited number of monitors via closed-circuit television (Kumar, 2015, p. 89). It is not openly transmitted, unlike broadcast television, but may use wired or wireless mesh, point-to-point, or point-to-multipoint connections. In spite of the fact that virtually all cameras meet this definition, the term is most often used to describe those placed in high-risk environments that need to be constantly monitored (Demsey, 2008).

Outside broadcasting is a type of electronic field production that utilises a mobile remote broadcast television studio for television news and sports coverage (Davies, 2015). Production trucks process, record, and possibly transmit professional camera and microphone signals.

Cable television broadcasting is a service that delivers TV shows to people's homes by beaming them down from a satellite in orbit around the Earth (Minoli, 2009). The signals are picked up by an outdoor parabolic antenna, better known as a satellite dish, and a low-noise block down converter. A satellite receiver decodes the desired television show and displays it on a television set. Set-top boxes or TVs with built-in tuners can be used as receivers. Satellite television offers a wide variety of channels and features. In remote areas where cable or terrestrial television is not available, satellite television is often their only option. 37,000 kilometres (23,000 miles) above the Earth's equator is the typical geostationary orbit for broadcasting television (Dood, 2002, p. 16). This orbit has the advantage of a fixed orbital period, making it visible from anywhere on the horizon of the Earth. Because the dish antenna does not need to track a moving satellite, it can always be pointed at the satellite's exact location. Once a transmitting antenna has been installed at an uplink facility, satellite television can be transmitted. It is necessary to point the uplink dish at a specific satellite and transmit signals in a specific frequency range in order to receive signals from that satellite (Bruce, 2008). Back on Earth, the transponder retransmits the signals at a different frequency (a process known as translation). When a signal is transmitted from a satellite to an Earth station, it is known as a downlink.

On the whole, Nigerians are big fans of television (Adelaide, 2016). Most homes in Adelaide have at least one television, which is turned on for an average of seven hours a day. Having a favourite television show or even a favourite channel is common. When it comes to television programming, most people do not give it much consideration. Broadcast television remains Nigeria's most popular form of television, however.

The Ideology of Development

The term "development" encompasses a wide range of endeavours, including social, cultural, economic, and political. Human development serves as the foundation for the first three concepts. By Burkey's(1993) definition, social and economic development must be linked.

The broad concept of development has been extensively studied in order to achieve growth in the economy as well as growth in society. As a result, attention shifted from technological and economic progress to social transformation. While economic growth may increase the wealth of some, the primary goal of development is to raise the standard of living for everyone (Burkey 1993). Development theories based on "holistic" participation and empowerments at the local level have been phased out, Mohan & Stokke (2000). Human beings are ultimately in charge of all aspects of this phenomenon.

Economic and political stability strategies that do not significantly improve the quality of life for the majority of people are problematic, according to Styrdom (2005). It is clear that economic growth without development is a high growth performance without the participation of the people. The widespread adoption of development concepts and policies has earned the last few decades the title of "development era." It is possible that television broadcasting was introduced to Nigeria in the middle of the twentieth century in an effort to spur economic growth, resulting in the era in which we currently live.

THE DEVELOPMENT OF TELEVISION BROADCASTING IN NIGERIA

The colonial era in Nigeria saw the introduction of broadcasting in 1933. (Irukwu, 2007, p. 118). Radio Distribution Service (RDS) was first a wired service. There were specific times of the day when RDS broadcast BBC programmes to its listeners. In 1957, a new name for the Nigerian Broadcasting Service (NBS) was given to the Nigerian Broadcasting Corporation (NBC) three years before the country gained its independence in 1960. (NBC). They were tasked with serving the people of all nineteen federal states as a public service in the interest of Federation by providing independent and impartial broadcast services and by adequately representing the diversity of culture, characteristics, issues, and viewpoints within each of the nineteen federal states (Malu, 2016).

WNTV was the country's first locally owned television station. These four letters are an acronym for the Western Nigerian Government Broadcasting Corporation. Founded in Ibadan, Nigeria, this radio station was the first of its kind. Even though Western Nigerian TV was founded to promote public education and global awareness, the station had instead become a platform for those in the opposition to air their grievances and criticisms (Esan, 2009).

The popularity of WNTV quickly grew. In the 1960s, regional television stations were also established in order to disseminate their message throughout the nation. Since its independence in 1960, Nigeria had been home to two broadcasting giants: RKTU (Radio Kaduna Television) and NBC (the Nigerian Broadcasting Corporation). Benue-Plateau Television Corporation (also known as BPTV) and Mid-West television were established a decade later. Political and government agencies alike frequently relied on these local media outlets for information and marketing. With the 1973 state division, each of Nigeria's 36 states was able to launch a television station on their own. 1962 saw the launch of NTV –National Television (Esan, 2009, p. 69).

Before now, owning a television was a luxury enjoyed only by the well-to-do. Imported televisions were still out of reach for many people due to their high price. Each and every one of these small communities were yet to be wired up. Most of the benefits of television programming went to people who can afford it and live in densely populated urban areas. According to Irukwu (2007) reports, there are an estimated 5 million television sets in the country as at the end of the 70s, with a total audience of 20 million people—approximately 20% of the population.

End of 1978 saw a restructuring of Nigerian broadcasting. National Broadcasting Corporation was abolished on December 31, 1990. (NBC). The NBC has been replaced by the government-appointed Federal Radio Corporation of Nigeria (FRCN). Each of the FRCN's radio stations were run by a state-appointed board (Malu, 2016). When the Nigerian Television Authority was established in 1977, it took on the responsibility of managing all aspects of the country's television broadcasting infrastructure. All 50 states are represented by the National Television Authority (NTA), which is owned by the federal government. Despite this, a number of states own their own television stations. As of 2022, the federal, state, and private sectors collectively own and operate over 96 television stations in Nigeria (Oluwatayo, 2022, p.

11). Unlike federal operated stations (FRCN and NTA), state-run stations are legally limited to broadcasting only in their respective states, this is a significant difference. Government broadcasts are therefore more regionally oriented and broadcast in the native tongue.

WOMEN AND THEIR CONTRIBUTION TO TV BROADCASTING IN NIGERIA

Women are important in society and there can be no meaningful program in any facet of national life without them and their contributions. All of the women hired in the early stages of the programme had at least a Cambridge School Certificate or a Higher School Certificate from high school or college. The first group of employees in the Engineering Division were all junior technical officers. It was not long before a second female announcer was added to the team (Yankah, 2009).

Nigeria women have indeed come a long way since the independence of the country to contemporary times. There are so many stories of the significant contribution women have made in all fields of human endeavor which may have not received sufficient attention, acknowledgement and documentation. Contributions of women towards the development of the TV broadcast industry are no exception.

In post-colonial era, women in Nigeria began to take up role in national development. Women moved from subsistence agriculture which is said to account for 47% of food requirement of Nigeria. Nefi A, Wole Abu On-line (2020) to other fields. However, Nefi also notes that the situation in public service remains unsatisfactory even though there is improvement from the colonial era. Five years after independence, only 6.9% of women were in salaried work force and by 1970, 8.7% total number of staff in the Federal civil service were women. Nefi, further informs that ten years later, in 1980, there was an increase to 12.6%. This trend however, is not what was reflective in the States civil services. The contributions of women to the other sectors of the national economy such as the legal profession, medical, even media was very abysmal/insignificant

In this 21st Century, the quality of life of women, their status etc have improved significantly. This however does not imply that the gender disparity is not existent in all facets of the national life including the broadcast industry.

One area, Nigerian women have received visibility though, is in the movie industry- Nollywood. ThisNollywood has grown in leaps and bounds and has contributed to the Nigerian economy. However, women's portrayals in these movies re-in force gender-stereo-type. Women in media have had to face and experience gender inequality and under-representation. Quite often, producers have openly been accused of not adequately representing women in production. This situation is even more glaring in the News and Current Affairs Department where males outnumber their female counterparts. According to Okunna (2002) this is largely due to gender discrimination and further notes that "after years of attempting to improve the status of women in the media, media is still male-dominated as Nigerian female journalists are absent at top management positions"

Nevertheless, in spite of the above, Pate, U. On-line (2020) reminds that Nigeria Television Authority (NTA), (Government-owned and partly commercial broadcast TV station in Nigeria). NTA runs the largest network in Nigeria with several stations across the country and according to Wikipedia (on-line) "it is widely viewed as the authentic voice" of the government.

Pate, U informs of a league of women from early sixties like Julie Coker, through the 1980's to mid 1990's, and beyond ladies like Julie Coker, Sienna All-well Bran, Bimbo Oloyede, Ruth Benemesia, Ronke Ayuba, Lola Alakija, Onyeka Onwenu, Tokunbo Ajayi, Fitma Abbas Hassan, Abike Dabiri, Eugenia Abu, Hamina Baba Ahamed, Fumi Wakama, Jemila Atiku, Abubakar, and more recently Morayo Afolabi Brown of TVC. These women and many others made broadcasting glamorous. They were a combination of good looks, high intellectual/intelligence, became pacesetters and TV station spokespersons who ably and professionally represented the TV industry before the public.

Male viewership is reported to have increased as most Nigerian men tuned to NTA station not just to listen to news at 9pm but also were attracted by their beauty and personality. (Pate...) The increase in viewership also meant the station became attractive to advertisers seeking for such large audience(s) to sell, promote their wares. This in turn translated to increase in revenue generation by the station.

Furthermore, these women with the high sense of fashion see the pace for fashion for women and young girls in Nigeria. Women also tuned in to watch/listen to NTA news at 9pm not only to be informed about their immediate and distant environment but also to get ideas about the latest trend in fashion.

Many young ladies were inspired by their visibility beauty, intelligence and glamour. They set the pace for women's fashion. Again they became role models and made it glamorous. Many young girls in Nigeria took to the study of Mass Communication and its related disciplines in universities with the view of getting into the TV broadcasting industry simply for its glamour. They were inspired younger generation of women.

Unfortunately, documentation of women's histories the role they played, their contributions are lost and can remain nonexistent if not consciously and purposefully preserved, document in forms of books, films, documentaries etc. Apart from scholarly works in form of literature, dramatic plays etc there seems to be an absence, non-availability of films, that capture the great contributions, legacies women have left behind for positivity ()

There are few Nigerian women outside the shores of Nigeria who have contributed significantly to the development of TV broadcast industry. One of such women is Pealena Igbokwe, a Nigerian lady in Diaspora who is the chairman of Universal Studio Group. Universal Studio Group is a division of NBC universal and is responsible for 109 current series across 24 platforms throughout the globe. On-line (2022) [jojonaija.com]

Igbokwe is the first America-America woman to lead a major TV studio in the USA according to the report... She oversees NBC Universal's three powerful studios, contemporary: United Television, Universal Control Production (UCP), and NBC Universal International Studio in all aspects of creative affair and production.

This report further informs that: "Igbokwe spent well over 20 years as a creative Executive, at structure, she helped developed the pilot and over-saw the first five seasons of Dexter, the network's most successful show. She over-saw the award-winning shows such as Nurse Jackie and the Big C. she played key roles in many successful showtime drama/programme which ranked in awards and recognition". Those in turn translated into huge financial gain to TV. Her leadership has been recognized and properly and officially documented by many publications such as Hollywood Report, Ebony Magazine, and Essence etc.

In Nigeria presently (in this 21st century) very little or no-attempt has been made to document women's contribution to the development of the media (TV broadcasting). However, Eugena Abu, Funmi Wakama were listed

among 100 outstanding women leader in Nigeria in the 2022 edition of Nigeria Women Annual: 100 leading women. They were recognized for their outstanding contribution to development in the fields of endeavor and nation at large.

Documentation of women's roles played by women is lost if not properly presented in the form of film, documentaries and texts. Apart from scholarly works that document some of these narratives about women, it appears there are no films that capture the great contribution legacies have left behind. One wonders is the exclusion from available documentation deliberate?

In the 1960s and 1970s, as radio and television broadcasting expanded and more training institutions and polytechnics were built, many women took advantage of the opportunity to study Mass Communication. The Arts, Broadcasting, and Mass Communication industries had previously been dominated by men (Sibani, 2017). An old myth persisted: female artists and media personalities were deemed unsuitable housewives because of their perceived self-assured and outspoken personas. Consequently, many African parents discourage their daughters from pursuing careers in the media. Due to the scarcity number of female broadcasters in the early days, it is possible that this contributed to the slow rise of female executives. However, these beliefs have changed over time. Overtime, society's perception has gradually changed enabling the pioneers pave way for more women to take interest, train and join the industry leading to the increase in the number of trained women.

WOMEN'S PLACEMENT IN THE TELEVISION BROADCASTING INDUSTRY

As early as the early 1950s, local radio stations began hiring women as announcers and entry-level technical staff. Some female broadcasting officers were not hired until later. In 1957, the External Service began producing and announcing, and later produced and translated (Sibani, 2017). Nigerian women took charge of a women's and children's programme for the first time in 1960. A total of three half-hour specials geared toward women were broadcast in Nigeria's three major languages, Ibo, Hausa, and Yoruba, in addition to the English versions. Children were given weekly 15-minute programmes in English and the three major languages. While this arrangement may not still in place, broadcasts have increased by more than twofold since it was first put in place.

The radio and television are now providing educational programming to schools and teacher-training colleges across the country. Since its inception, the vast majority of its officers have been women (Irukwu, 2007, p. 88). As a result, it may be because teaching has historically been considered the domain of women. Custom-made curricula are developed by qualified and experienced educators in the educational system. This industry employs 55% of its workforce to be female.

(Today) women are increasingly occupying leadership roles. At television stations today, there are more women in senior positions, with women in charge of a number of key roles. As Heads of Programmes and Heads of Talks, women were already at the helm of affairs in the late 20th century, and according to Irukwu (2007), a woman was first appointed Controller of National Programs, in charge of the Lagos national station in 1971, hence the trail gathered its momentum. As the station manager, you are responsible for overseeing the station's administrative, technical, and programming functions, as well as coordinating national interest programmes with other stations. Irukwu further adds that female directors of training and human resources development were not appointed for the first time until 1976/77. Arising from these historic breakthroughs, women's participation in broadcast management and presentation continues today, albeit with minor truncations due to gender power conflicts.

Theoretical Discourse

This study is theoretically discussed based on the attribution theory and the democratic participant theory.

Attribution Theory

Based on Heider's psychological theory of attribution, Weinberger and others developed a major research paradigm in the field of social psychology Manusov and Spitzberg, (2008). When it comes to explaining the behaviour of others, female television journalists are like amateur scientists, piecing together information to come up with a logical explanation.

If one wants to understand the attribution theory, one needs to know how people think and act in relation to what they perceive. Therefore, it is hypothesised in the context of attribution theory that human beings are constantly trying to understand the motivations of others. When trying to understand another person's actions, it is possible to point to the women's involvement in television broadcasting and their past and current involvements. In the feminist perspective, a large part of the rise of television broadcasting can be attributed to women's internal and external emotional motivations. The motivational differences between the men and the women can be associated with attribution theory. Because they are confident in their own abilities and efforts "high achievers do not shy away from tasks related to their success, according to the attribution theory" Manusov and Spitzberg (2008).

Women's perseverance in the media industry despite severe gender discrimination and monopoly can be linked to this. Due to their inability to overcome gender bias and discrimination, low achievers avoid tasks that require them to demonstrate their abilities. This can also be linked to the class of women who were willing but were unable to break through due to gender bias and discrimination.

Democratic Participant Theory

Democratic participant theory is the kind of goal that, in the minds of idealists, can be accomplished through the media. Any democracy that is serious about achieving gender parity should make it a top priority (Folarin, 2005). Instead of relying on pre-existing theories, this theory suggests a proactive approach to the development of new forms of media. The democratic participant theory resists the bureaucracy and gender resistance of public media institutions as a defence against masculinization and monopolisation. The model incorporates the rights of women to relevant information, to be heard, to be shown, and to have their quota of contribution to development recognised.

Gender bias and political control should not affect media messages, content, and presentation, right Watson(2003). Instead of focusing on a media outlet as own self-serving and egocentric goals, it is necessary to look at the impact it has on those who are directly affected. This theory favours smaller, non-institutional media outlets with a local focus because of their ability to foster connections among employees and foster horizontal interaction.

SUMMARY AND CONCLUSIONS

In the last few years, the role of women in Nigerian television broadcasting has received a lot of attention. Stereotypical depictions of women in media have been criticized by researchers because they portray women as inferior and over-emphasis their sexuality. For example, it has been argued that portraying women as multifaceted individuals who make positive contributions to society and also emphasizing some of the issues that women of all social classes face have all helped shape media content (Irukwu, 2007).

Nigerian women have come a long way. They have over the years, irrespective of very repressive cultural factors, contributed to the growth of the Nigerian state in general and also the TV industry. Women are increasingly breaking through the glass ceiling in their chosen fields. It may not be as fast as would have been desired there is however, hope rising, the status quo is changing, the remains bright. The media clearly must be involved in changing the cultural narrative around women.

The coverage, portrayals, recruitment of women and promotion of women to decision making positions in the TV industry in Nigeria must be given the attention it deserves, so as to make allowance for the enormous contribution to development.

Women in Nigeria are increasingly participating in labour market such a high proportion are economically active and their efforts and contributions must be tapped for development.

The improved access women continue to have to education and employment opportunities should facilitate women's participation in all spheres of national life thereby empowering them to make meaningful and substantial contribution to the diverse field of endeavors specifically and the nation at large.

Women in Nigeria need to as a matter of urgency liberate their minds from prevailing restrictive, and repressive cultural and social conditions to play more active, determined and progressive role to contribute their quota in their respective field of endeavors. Why should more Nigerian women not own radio/TV stations? Radio/TV station owned by women for women! Radio/TV station that focus on issues that affects women, create contents that empower women socially, economically, politically. Contents that include women at grass-roots, ensuring they are heard and given a voice. Contents about income generation for women for the improvement of the status and quality of life of women which in turn will results in the maximum contribution to development not just in the TV industry but social as whole Empowering women translates to national development.

When it comes to gender equality in the television broadcast industry, the situation of women in executive or decision-making positions was nearly identical to that of men until recently. Women were treated as second-class citizens when it came to early television broadcasting's structure and content. Men dominated nearly every aspect of the mass media, including newspapers, magazines, radio, television, and ad agencies (Afolabi, 2019). Their position in organizational hierarchies is important, but it is also because their assigned activities have been given a high degree of importance in terms of society's value.

For those who have been able to break through existing barriers and discrimination to get into Nigeria's broadcasting industry, this had only paved a way for an increase in female employees. A record number of Nigerian and international women were working toward advanced degrees at prestigious universities, giving them a leg up in the television broadcasting industry and other forms of mass communication. There were fewer women in television broadcasting fifteen or twenty years ago, at the very least (Afolabi, 2019). On-the-job training has grown in popularity and is now a viable option for those who do not want to go to college.

More emphasis on training for all positions is needed to close the gender pay gap and ensure that women in Nigeria's television broadcasting industry have a clear path to leadership positions. General management training lacks the professional perspective that broadcast management training provides. Females must be educated in broadcast technology

in order to break the male monopoly and allow them to contribute more to its development.

The future looks more promising than it has in a long time. Because of improved educational opportunities, on-the-job training, and increased self-improvement, there will be a significant increase in the number of women working in broadcasting. As radio and television have become more widely available and accepted by a broader range of people, attitudes toward media careers have changed. A welcome development at this stage in Nigeria's growth. According to the cultural heritage, women have always played an important role in economic, social, and community activities. Because of their advanced training and education, it is reasonable to assume that media women of today can devise programmes to benefit a wide range of people

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