

AESTHETIC ANALYSIS OF NTA – UYO 7:00PM NEWSCASTS

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ABSTRACT: *This work analysed the aesthetics of NTA – Uyo 7:00pm newscast. The study adopted the content analysis research method with coding sheet as instrument for data collection. The population of the study comprised all the editions of NTA-Uyo 7:00pm news presentations from February 1 to 28, 2017 which amounted to twenty-eight (28) editions. The study adopted the census sampling approach to sample all the editions of NTA-Uyo 7:00pm news bulletins for the month of February, 2017. The major objectives of the study were to find out the aesthetic elements deployed in NTA-Uyo 7:00pm news presentation and to find out the aesthetic lapses that persist in NTA-Uyo 7:00pm presentation. It was found that the aesthetic elements deployed in NTA-Uyo 7:00pm news presentation were music, time, sound, motion, colour and space. Also, it was found that the aesthetic lapses that persist in NTA-Uyo 7:00pm news presentation were poor/ bad lighting manipulation and low/poor picture quality. Based on the findings of the study, the researcher recommends that the producer(s) of the 7:00pm news on NTA-Uyo should enroll in Applied Media Aesthetic courses so as to be equipped with the knowledge of Aesthetics and be capable to produce aesthetically ordered and arranged news programmes.*

KEYWORDS: Aesthetics, Applied Media Aesthetics, Newscast, News Presentation, NTA-Uyo, Aesthetic Value, Aesthetic Elements, Pleasure Theory.

INTRODUCTION

When the concept ‘aesthetics’ is being mentioned, what readily comes to mind is an evaluation, assessment and appraisal of an object, event, or experience as being pleasant to the eyes and other human senses of perception. Thus, when a description is made of something as having no aesthetics, conclusions are easily drawn on such thing as being an eyesore, that is, having an irritating look, ugly appearance or lack lustre. With this in mind the concept ‘aesthetics’, thus invokes an imagery of beauty, brilliance, splendor and grandeur in people’s mindset.

If humans must appreciate objects, experiences or situations around them on the parameter of assessing or attempting to assess the beautifulness of such objects, experiences, or situations, a good sense of aesthetics value judgment is heavily relied upon. There is no gainsaying the fact that aesthetics is very crucial to human existence. This is because before humans could even expose themselves to an ordered event, eat pleasant food, wear appealing clothes, live an orderly life or watch an artistically-pleasing TV contents, call to mind the application and deployment of aesthetics in their daily living. Most times, the ‘beautiful’ experience or orderly way of life is unknown to those who lived it as aesthetics. But misapplication or absence of it draws an informative line and makes conclusions on the rationality or sanity of the person in question.

Of consequence, erratic and mad men are distinguished from the sane ones simply by how pleasant and orderly the sane ones look or appear in contrast to the disorderliness and ‘tatteredness’ of the insane ones. In trying to differentiate the two, aesthetics value judgment play out very well here.

To this end, man becomes an aesthetic consumer and an embodiment of aesthetics. Sometimes, man is unaware that his whole life is woven around aesthetics. Man only knows the difference when aesthetics is lacking. Capturing this viewpoint, Idang and Ette (2015, p.1) observe that “although the aesthetics motive to evaluate beauty is natural to man, it was only recently that aesthetics as a subject and area of study gained prominence in philosophy.” This means that even in antiquity, when there were no aesthetic theories with which one can evaluate beauty, man has always appraised work of art, nature and even fellow men as being “beautiful” or “ugly” even though this might have been done unconsciously or in a rudimentary manner.

Aesthetics pervades all forms of media arts, music, performing arts, video and film. These contents are the major ingredients of a television presentation. If what is to be shown on the screen of the television is to be adored, admired and appreciated and presented in a manner that intensify and clarify the audience’s viewing experience, then it must be artistically ordered in order for it to come out beautifully. That which is ‘beautiful’ engenders pleasure and pleasure begets satisfaction. This therefore suggests that television content producers should become aestheticians so as to wrought the interplay of artistic and television production elements to birth an aesthetically pleasing television production that engineers viewing pleasure.

In broadcasting, television broadcasting to be quite specific, aesthetics is crucial in aiding effective content presentation, comprehension and sustenance of the audience’s attention. However, good application of aesthetic elements in television news production makes it necessary for a broadcast station to capture the attention of its audience. To understand the centrality of applied media aesthetics in this regard, is to imagine a news presentation on television with poor colour quality, absurd or irregular camera shots/angles of object of focus (i.e. the news presenter), un-proportionate synergy between lip syncing on screen and voice-overs, super-imposing/competing nature of static with screen images, irregular timing; motion and un-complementing sound or sequence while one is listening to news. One mishap is enough to betray the audience’s understanding and appreciation of the news presentation.

In essence, all elements that are needed for the news production should be deployed synergistically. When one element superimposes the other, noise is sacrificed on the altar of aesthetics. Such production would not be pleasant to behold with the eyes and ‘be-heard’ with the ears, or perceived through any other senses of perception. For such production to be orderly, artistically and synergistically arranged into a form that can be tastefully consumed by the sense, underscores the centrality of aesthetics.

Concretising the context painted above, Etuk (2009, p.8) posits that aesthetics used toward such ends “is not concerned with individual beautiful things as such; but rather asks general questions and seeks to formulate theories about that which is common to all beautiful things. Precisely, it seeks to answer the question: what characteristics in things make beautiful things beautiful?” In order words, what television production elements make NTA 7:00PM news presentation aesthetically pleasing to the audience’s sense(s) of perception?

Overview of the Concept “Aesthetics”

The term ‘aesthetics’ has to do with the appraisal, evaluation, assessment or scrutiny of an object, experience, or situation based on its pleasantness, beautifulness and brilliance to human senses of perception. In essence, aesthetics concerns the study of beauty. To say the least, it is a study that strives to accentuate how beautiful a ‘beautiful’ thing looks or how pleasant a ‘pleasant’ object appears as perceived by sensory receptors inherent in humans. Aesthetics, in the viewpoints of Egbucha and Oduh (2014, p.127) is a “personal or an artistic expression on the stage or screen”. To them, the term has to do with “an evaluation of performance based on its entertainment”. This definition stresses the fact that aesthetics is a study of certain sense perceptions which deals with the artistic elements that arouse pleasure. Implicit upon the foregoing is that, aesthetics concerns the field of endeavour that is concerned with the study and appraisal of sensual perceptions in human toward artistic elements that provoke, arouse and intensify pleasure. The artistic elements can be found in broadcast contents such as news presentation.

Looking at the concept of aesthetics from the prism of its applicability to the position of this paper, the viewpoints of Herbzehi (1993) should suffice. Herbzehi (1993) cited in Egbucha and Oduh (2014, p. 126) states that aesthetics as “a study of certain perception, that can be most effectively clarified, intensified and interpreted through a medium such as television and film for specific recipients”.

Television production being a form of visual art needs to be aesthetically ordered, arranged and produced if they must appeal to, clarify, intensify and interpret human experiences purveyed through the medium of television. That audience of television broadcasting place high premium on the audio-visual elements depicted on the medium of television, demands that such elements should be presented beautifully and clearly for the message to be well-received as intended by the source. For this to happen, creative application of the knowledge of aesthetics in broadcast productions such as news presentation needs to be brought to bear. Application of aesthetics knowledge would wrought television production that purveys the highest sensual appeal on the audience.

Thus, to make an aesthetically appealing television news production is for the producer to have the capacity to critically and sensitively recognize the psychological, emotional, physical and visual needs of the audience and also trying to satisfy those needs through an aesthetically pleasing television news programme. In doing this successfully, calls to mind the concept of applied media aesthetics, which has to do with examining a number of media elements, such as lighting and picture composition, how they interact as well as audiences’ perceptual reactions to them (Zettl, 2002). The perception elements that could engender this feeling are: light, sound, time, motion and space. These elements must be artistically manipulated by a television producer in order to deliver effectively. Integrating the various opinions/viewpoints of scholars on the concept of aesthetics and synthesing them to reflect the position of this paper, the bottom line is that aesthetics constitutes and organized body of knowledge on a well-defined subject-matter known as “beauty” and attempts to evaluate, appreciate, examine, analyse or to scrutinise the subject of ‘beauty’ as perceived by the senses as ‘beautiful’.

Aesthetic Value

Aesthetic Value is simply the attribution of worth of beauty, pleasantness, splendor and brilliance on an object, experience or event. Thus, something can only be said to be beautiful

based on the worth accorded, given or attributed to it by the on-looker. Beauty, they say, is in the eye of the beholder. Beauty, in this context, is not resident in an object itself but rather, in who looks at the object. To this end, one may say that beauty is placed on or associated with an object by an on-looker rather than in the object itself. Nothing is beautiful unless it is perceived or interpreted as such. So, an object is only beautiful if the on-lookers say it is. The aforementioned discourse is thus the burden of aesthetic value judgment known as aesthetic subjectivism.

Aesthetic value judgment is not an easy thing to come by. The reason being that it is complex. This is borne out of complexity that persists in human psychological perceptions and interpretations. As no one person can think, perceive and react to experiences much the same way as others may, thus, placing a value on an object as having aesthetics also suffers the same fate. It follows from here that, what is beautiful to one person may not be beautiful to the other. The import here is that the assessment, analysis or evaluation of an object as being beautiful is not universal. Beauty means different thing to different people from different culture. What is beautiful in one culture may become an eyesore in other culture vice-versa. To this end, aesthetic value judgment becomes difficult to be given a universally acceptable definition.

Etuk (2008, p. 8) agreeing to the discourse accentuated above, maintains that “value is a very difficult notion to define or explain. Valuing something goes much beyond merely liking it.” Putting beauty in the framework of universal value, Etuk (2009, p. 8-9) maintains thus:

...beauty is something all human beings appreciate; it is a value. To that extent, we may say that all human beings are capable of having an aesthetic experience; that is, of appreciating the beautiful. However, what is considered as being beautiful or having aesthetic value in one place or one culture, may not be the same in another place... Aesthetic Value is culture-bound... It is thus clear that whereas we all are capable of having an aesthetic experience, what actually has aesthetic value may vary or differ from person to person and from place to place.

Applied Media Aesthetics

According to Zettl (1998), the major functions of media aesthetics are based on the original meaning of the Greek verb ‘aisthanomai’ (“I perceive”) and the noun ‘aisthetike’ (“sense perception”). This, thus, translates in the words of Egbucha and Oduh (2014, p. 127) to mean “the study of beauty and the properties of the system that appeal to the senses”.

Applied media aesthetics should not be considered as an esoteric or extra-terrestrial concept, but rather to be considered as a process in which one evaluate, examine, analyse or scrutinize a number of media elements such a lighting and picture composition, how they interact, and the audience’s reaction to the media elements. In applied media aesthetics, media contents, and to be specific, the television contents, are no longer considered neutral means of simple message dissemination but essential elements in the aesthetic communication system. As traditional aesthetic is basically restricted to the analysis of existing works of art, applied media aesthetic serves not only the analysis of the various forms of media production but their synthesis as well.

The contrast between traditional aesthetics and applied media aesthetics shows that while traditional aesthetic judgment has to do with the evaluation of an artistic media production in

entirely, applied media aesthetics specifically concerns itself with the relative communication effectiveness of an aesthetic production factors like lighting, motion, picture, etc. in an ordered, systematic or step-by-step sequence in the media production process. While traditional aesthetics is primarily undertaken for the sole purpose of analysis, evaluation or examination, applied media aesthetics can be applied to both analysis and synthesis, that is, production. In the framework of applied media aesthetics, every aspect of the television has the potential to become art and serve as raw material or aesthetics processes, so long as it is clarified, intensified, and interpreted for an audience (Zettl, 1998).

The implication is that, applied media aesthetics pay specific attention to the synergistic interplay of production elements for a whole and artistically ordered media production to be achieved. The essence is for such media production to intensify, clarify and interpret the experiences of the producers/TV Station. This process of clarification, intensification and interpretation is the province of applied media aesthetics. In this regard, whenever one looks through the viewfinder of the camera to compose a shot for the screen, arrange some visual elements on a computer screen, or edit a film or video sequence, one is engaged in the creative act of clarifying, intensifying, and interpreting some event or experience for particular audience (Zettl, 1998).

Elements of Television Aesthetics

Before a television production or presentation can be said to be beautifully ordered, there are elements employed. These elements when put together, result into excellent broadcast end product which may attract attention from even the most critical of viewers. These elements are as follows:

- i. **Music:** Music on television is very crucial if the pictorial representations on the screen must be heard and understood. Music on television, according to Egbucha and Oduh (2014) can arise from two broad sources which are motive and interpretive. In motivated music, the scene suggests music that is relevant to the act which therefore gives the audience a sense of nature because the music seems to be part of the scene itself. On the other hand, interpretive music gives the audience a clue of the action being portrayed.
- ii. **Time:** This has to do with how long or how short a television production or presentation lasts on the screen. In essence, it denotes duration of television production or presentation. Therefore, how effective or ineffective time is used call the beauty of a television programme to question (Udende, 2009). Television programmes or presentations are scheduled to run with a specific time slot. In this light, some news bulletins last for thirty minutes, other fifteen while some are tit bits that go for just three minutes. When time limit surpasses the usual, scheduled or the allotted, it is obvious that the entire programming will be interrupted. This will of course breed noise.
- iii. **Voice Over:** Voice over is used to aid narration and announcing in TV production. When it is poorly harnessed, it breeds more trouble for the production than fostering its beauty.
- iv. **Sound Effect:** Sound effect on its part constitutes in no small measure to the beautification of television production. Egbucha and Oduh (2014) are of the view that sounds helps to establish or supplement visual effect on the screen. To them,

sound effect project additional energy and fantasy to a scene and project desired mood.

- v. **Sound:** It is the combination of sound and audio that makes television the powerful medium of communication today (Udende, 2009). Without sound, an otherwise excellently presented picture will be mute and less aesthetically meaningful.
- vi. **Light:** In television production, lighting is very essential. Onabajo (2004, p. 121) avers that “lighting in television is meant to provide the television camera with adequate illumination for technically acceptable picture”. Egbucha and Oduh (2014) maintain that “lighting is an important element in television production. The purpose of light according to them, is to illuminate the scene and control shadows.
- vii. **Motion:** Television is a visual medium and cannot dare to survive without motion picture: a kind that moves in time and sequence with an accompanying sound.
- viii. **Space:** Space on its part is seen as an aesthetic factor on television in that when light creates an image, there must be a medium for the light to reflect on or register what it had seen. This aesthetic value in space is eroded when this ratio is not respected or adhered to.

THEORETICAL FRAMEWORK

The Pleasure Theory

This theory is also known as Hedonism which is from a Greek word, ‘Hedone’, meaning pleasure. The Pleasure Theory opines that the beautiful is that which gives us the distinctive sort of pleasure or satisfaction. Pleasure theory further explains that the immediate pleasure one derived from perceiving an object determines the aesthetic value of that object (Egbucha and Oduh, 2014).

According to Udoh and Obot (2013, pp. 4 -5), “...The Pleasure Theory, treats the aesthetic as something, object or situation that is capable of producing an outstanding feeling of pleasure or satisfaction”. Based on their standpoints, “the pleasure itself is artistically created and satisfaction, aesthetically experienced”.

In relation to this paper, it can be said that for a specific news presentation to be effectively and beautifully presented, it must contain some universally-acceptable features and characteristics of aesthetics. It must be well-presented to provoke the needed and artistically ordered viewing and hearing satisfaction. It therefore becomes imperative for the producers of news content on television stations like NTA to produce a kind of news content that would be presented to instigate and intensify a viewing pleasure in the audience.

Statement of the Problem

Television production, being audio-visual form of arts, demands creativity from the production stage to the point of dissemination of the produced content. There are vast array of creative production techniques and elements that television producers can employ in actualizing effective television production.

A look on most contents portrayed on Government terrestrial television stations, suggest that production techniques and elements are only available to a television producer in theory but in reality some seem not to be creativity deployed. To state the obvious, some news presentations on some television stations often discourage audiences due to lack of good application of aesthetics to sustain the attention and interest of the audience to the news content in particular, and in extension, the television station.

To achieve a quality production of television content like news calls to mind the need for the television producer to creatively bring to the fore, a synergistic interplay of television aesthetics elements. When aesthetics is creatively deployed in news production and presentation, comprehension of the news will be clarified and intensified for meaning sharing as well as sustaining the attention of the audiences.

On Nigerian Television Authority (NTA), Channel 12, Uyo, it is evident that television production elements have been deployed in the production and presentation of news. What is not known is whether these production elements are aesthetically employed in the production of 7:00pm news. Therefore, this study is carried out to find out if the producers of 7:00pm news on NTA Channel 12, Uyo, apply aesthetic elements creatively. This however prompts the question: Are the aesthetics elements effectively and creatively employed in the production of 7:00pm news on NTA Channel 12, Uyo?

Objectives of the Paper

This paper sought to:

- i. Find out the aesthetic elements deployed in NTA-Uyo 7:00pm newscast.
- ii. Ascertain the extent to which aesthetic elements are deployed in NTA-Uyo 7:00pm newscast.
- iii. Find out the particular aesthetic element that is not creatively deployed in NTA-Uyo 7:00pm newscast.
- iv. Find out the aesthetic lapses that persist in NTA-Uyo 7:00pm newscast.

METHODOLOGY

The research technique used for this study was the content analysis while the coding sheet was used as instrument for data collection. The content analysis technique was used because it is a research technique that involves an objective and systematic analysis or study of the contents of documents that are manifest (Nwodu, 2006). The population of this study comprised all the editions of NTA-Uyo 7:00pm news presentations from February 1 to February 28, 2017. The study period is therefore one month. The total number of news presentation on NTA-Uyo by 7:00pm for the period under study was twenty eight (28) editions.

The sample size for this paper was 28 news bulletins of NTA-Uyo 7:00pm news for the period of one month. A census sampling approach was adopted because the sample size was small. According to Wimmer and Dominick (2011, p. 87), census is: “the process of examining every member in a population”. Thus, all the 28 editions of NTA-Uyo 7:00pm news were analysed.

To expunge ambiguity and ensure easy and clear measurability in the analysis of the contents of NTA-Uyo 7:00pm news, the following categories were formulated: news presentation style, news analysis, news sequences (inserts), and the news presenter's competence. The content categories developed for this study were mutually exclusive and exhaustive. The unit of analysis for this study was the aesthetic elements deployed on NTA-Uyo 7:00pm news. The aesthetic elements were examined using a coding sheet that consisted of categories including: use of appropriate musicals, time management, sound/sound effect control, lighting control, motion management, pictorial colour control, and space allotment/aspect ratio of object. This study involved two coders in examining the sample carefully to identify the unit of analysis related to the aesthetic elements deployed on 7:00pm news presentation on NTA-Uyo.

The usual practice in content analysis is to organize pre-coding test between a researcher and other independent coder(s) in order to access how well the categories have been formulated. This is known as inter-coder reliability test. The test is to enable the researcher ascertain the validity and reliability of the coding. Thus, to ensure reliability, Holsti's (1969) formula as cited in Wimmer and Dominick (2006) was adopted for this study. The formula is stated thus:

$$CR = \frac{2m}{N1+N2}$$

Where CR = Coder Reliability

Where 2m = the total number of coding decisions in which the two coders agreed.

Where N1 = the total number of coding decisions reached by first coder.

Where N2 = the total number of coding decisions reached by second coder

The result is as shown below:

$$\begin{aligned} \text{Formula: } CR &= \frac{2m}{N1+N2} \\ \therefore CR &= \frac{28+28}{28+28} = \frac{56}{56} = 1 \end{aligned}$$

\therefore Co-efficient of reliability is 1

The data for this paper were recorded on coding sheets having gone through pilot coding. The data obtained from the coding exercise were collated, synthesised and readied for analysis and interpretation. The analysis of data from the coding exercise was arranged in tabular form. This format made presentation clear and calculation of percentage scores feasible. The data were then described and interpreted in line with the objectives of the paper.

RESULTS AND ANALYSIS**Table 1.1: Appreciation of Musicals**

Musical Formats	Appropriate %		Inappropriate %		Balanced %		Total %	
	Signature tune	10	36	-	-	2	7	12
Fillers	-	-	2	7	-	-	2	7
Background music	2	7	3	11	-	-	5	18
Commercial break/inserts	4	14	1	3	4	14	9	32
Total	16	57	6	21	6	21	28	100

The data analysed in the table above reveal that out of the 28 (100%) 7:00pm news bulletins of NTA coded, musicals (signature tune, fillers, background music and commercial break/inserts) were appropriately deployed in majority of 16 (57%) news bulletins. Among the elements under musicals, signature tune (43%) was the most appropriately used. See details in Table 1.1 above.

Table 1.2: Time Management of News Presentation

Time Management	Appropriate %		Inappropriate %		Balanced %		Total %	
	Introduction/starting	3	11	-	-	7	25	10
The middle segment	1	3	2	7	1	3	4	14
Commercial breaks	2	7	1	3	4	14	7	25
Ending the news	2	7	-	-	5	18	7	25
Total	8	28	3	10	17	60	28	100

Table 1.2 revealed that out of the 28 news bulletins of NTA-Uyo coded, majority (60%) of editions had balanced time management in the course of presentation. Time was properly managed at the introduction part of the news presentation. See more details in Table 1.2 above.

Table 1.3: Appreciation of Sound/Sound Effects during News Presentation

Sound/Sound Effects	Too High %		Too Low %		Balanced %		Total	
	Sound bites	3	11	-	-	2	7	5
Voice overs	2	7	2	7	3	11	7	25
Vocal cues	1	3	3	11	5	18	8	28
Special effects	3	11	1	3	4	14	8	28
Total	9	32	6	21	14	50	28	100

Information in the table above shows that utilization of sound elements like sound bites, voice overs, vocal cues and special sound effect were balanced in 14 (50%) editions of NTA-Uyo 7:00pm news bulletins out of a sample of 28 (100%) news bulletins. Peruse Table 1.3 for more details.

Table 1.4: Light Control on Set

Lighting Focus	Too Bright		Too Dark		Balanced		Total	
	%		%		%			
Background	2	7	7	25	-	-	9	32
Foreground	3	11	2	7	1	4	6	22
The Newscaster	5	18	4	14	4	14	13	46
Total	10	36	13	46	5	18	28	100

Table 1.4 was concerned with appreciation of lighting proportions in 7:00pm news of NTA-Uyo. The data in the table revealed that lighting control and management on 13 (46%) editions of the news bulletin were coded to appear too dark. See more details in Table 1.4 above.

Table 1.5: Presenters' Screen Movement

Movement	Appropriate		Inappropriate		Balanced		Total	
	%		%		%			
Lips syncing	4	14	4	14	2	7	10	36
Hands gesticulations	1	4	1	4	1	4	3	11
Eyes movement	4	14	3	11	3	11	10	36
Shoulder movement	3	11	1	4	1	4	5	17
Total	12	43	9	32	7	25	28	100

Analysis of data in Table 1.5 indicates that presenter's screen motion during news presentation in (majority of) 12 (43%) news bulletins of NTA-Uyo was managed appropriately. See the table for more details.

Table 1.6: Colour and Pictorial Quality of News Presentation

Musical Formats	Too High		Too Low		Balanced		Total	
	%		%		%			
Screen static	5	18	2	7	-	-	7	25
Colour sharpness	-	-	11	39	-	-	11	39
Contrast	4	14	3	11	3	11	10	36
Total	9	32	16	57	3	11	28	100

Information in Table 1.6 suggests that out of the 28 (100%) editions of the NTA-Uyo 7:00pm newscast, majority of 16 (57%) editions had low picture quality. See the table above for more details.

Table 1.7: Presenters' Aspect Ratio

Aspect Ratio	Appropriate		Inappropriate		Balanced		Total	
	%		%		%			
Camera angle	5	18	3	11	2	7	10	36
Head room	3	11	1	3	2	7	6	21
Lead room	2	7	3	11	-	-	5	18
Nose room	3	11	2	7	2	7	7	25
Total	13	47	9	32	6	21	28	100

The analysis of data in Table 1.7 above indicates that majority of the NTA-Uyo 7:00pm news bulletins witnessed appropriate space allotment to the object of focus on screen (newscasters). The news bulletins that reflected appropriate management of space was 13 representing 47% of the sample.

DISCUSSION OF FINDINGS

Research Question One: What are the aesthetic elements deployed in NTA 7:00pm newscast?

The answers to this research question are presented in Tables 1.1-1.7. In summation of the analysis of data in Table 1.1-1.7 in a bid to answer the research question one (1), it was found that the aesthetics elements deployed in NTA-Uyo 7:00pm news presentation were music, time, sound, motion, colour and space. However, a synergistic synchrony of these elements gives rise to a perfect television broadcast production and presentation of which NTA-Uyo 7:00pm news is a part. Thus, when any or all the elements are absent or are not creatively deployed, the beauty of the newscast is lost.

So, aesthetics in television production comes out when all the elements responsible for facilitating the broadcast message are brought to bear. This therefore means that sound, colour, motion, space, music, time, and lighting sound be creatively managed to bring out the true essence of the programme in all ramification. It follows from here that a news programme like NTA-Uyo 7:00pm may be in poor taste if for instance, the element of sound in which the whole essence of the programme's expression depends is absent or not creatively manipulated. To this end, the audience will be watching the news presenter as he or she moves the mouth, but no sound to complement or facilitate the substance of his or her presentation.

That aesthetic elements of sound, colour, motion, space, music, time, and lighting were deployed in NTA 7:00pm newscasts supports the finding detailed in a study carried out to demystify the problems of aesthetics in radio and television production on AIT and NTA by Udende in 2009. The findings in the study reveal the availability and deployment of sound, colour, motion, space, music, time, and lighting as aesthetic elements deployed on AIT and NTA.

When aesthetics elements are creatively deployed in a production, they tend to provoke a sense of pleasure. To this end, the highlight of Pleasure Theory thus supports the finding of this study. Core assumptions of the Pleasure Theory are that the beautiful is that which gives us the distinctive sort of pleasure or satisfaction. Pleasure theory further explains that the immediate pleasure one derived from perceiving an object determines the aesthetic value of that object (Egbucha and Oduh, 2014). According to Udoh and Obot (2013, pp. 4-5), "...The Pleasure Theory, treats the aesthetics as something, object or situation that is capable of producing an outstanding feeling of pleasure or satisfaction". Based on their standpoints, "the pleasure itself is artistically created and satisfaction, aesthetically experienced".

Tying this finding to the pleasure theory, the import is that for NTA-Uyo 7:00pm news presentation to be effectively and beautifully presented, it must contain some universally-acceptable features and characteristics of aesthetics considered as aesthetic elements. They must be well-ordered and well-presented to provoke the needed and artistically pleasing viewing satisfaction.

Research Question Two: To what extent are aesthetics elements deployed in NTA-Uyo 7:00pm newscast?

The answers to research question two are found in Table 1.1-1.7 (refer to the tables for perusal). Summarizing the data analysed in Tables 1.1-1.7, it was found that not all the aesthetic elements were creatively deployed in the presentation of NTA-Uyo 7:00pm news. To this end, among the aesthetic elements creatively deployed in NTA-Uyo 7:00pm newscasts were: time, motion, space, sound and music. Those that were not creatively deployed were: lighting and colour. Thus, majority of the aesthetic elements were deployed creatively to bring out the aesthetics in the news presentation. This simply means that not all the aesthetic elements deployed in the station's news presentation reflect an application of creativity as well as invoking a sense or feelings of aesthetics. So, while some aesthetic elements were creatively deployed in NTA-Uyo 7:00pm news presentation some were not.

The findings in a study conducted by Udende in 2009 supports this finding. From the data analysed in the study, findings were made that aesthetic elements like music, time, sound, effect, human voice, light, motion and space were not aesthetically ordered or deployed in the stations' broadcast and they may constitute nuisance and problem to the viewers. This points to the fact that not all the aesthetic elements were creatively deployed to their full advantage.

Research Question Three: What is the particular aesthetic element that is not creatively deployed in NTA-Uyo 7:00pm newscast?

The answers to research question three are detailed in Tables 1.4 and 1.6. the interpretation of data on the tables suggest that the aesthetic elements not creatively deployed in NTA-Uyo 7:00pm news presentation were: lighting and colour. Between the two, the most awkward and obvious was flaws witness in terms of lack of creative approach to harness a proportionate lighting in the newscast. Thus, the particular aesthetic element that was not creatively deployed in NTA-Uyo 7:00pm news presentation was light.

Research Question Four: What are the aesthetic lapses that persist in NTA-Uyo 7:00pm newscast?

In an attempt to answer the research question four, data presented and analysed in Tables 1.4 and 1.6 are invaluable. In summary of the data analysis in Tables 1.4 and 1.6, it can be said that the aesthetic lapses that persist in NTA-Uyo 7:00pm news presentation were poor or bad lighting manipulation and low or poor picture quality (see Tables 1.4 and 1.6 for more details). These lapses came to be as result of the negligence or inability of the programme producer(s) to creatively wrought or manipulate the aesthetic elements concerned in order to achieve an aesthetically pleasing news programme on the station.

That aesthetic lapses persist in NTA-Uyo 7:00pm news is supported by the findings detailed in a study conducted by Udende in 2009 where it was found that aesthetic elements like music, time, sound, effect, human voice, light, motion and space were not aesthetically ordered or deployed in AIT and NTA broadcast. As result, the aesthetic elements were rather constituting nuisance and problem to the viewers. More to this, the study thus suggests for the aesthetic elements to be properly utilized by the stations' programme producers so as to enable quality broadcast contents to be achieved.

The Pleasure Theory highlights that the beauty is that which gives human a distinctive sort of pleasure or satisfaction. Pleasure theory further explains that the immediate pleasure one

derived from perceiving an object determines the aesthetic value of that object (Egbucha and Oduh, 2014). That there exist lapses in the deployment of aesthetic elements in NTA-Uyo 7:00pm news would rather give the audience an expression of opposite feeling other than the desired.

According to Udoh and Obot (2013, pp. 4-5), "...The Pleasure Theory, treats the aesthetic as something, object or situation that is capable of producing an outstanding feeling of pleasure or satisfaction". Based on their standpoints, "the pleasure itself is artistically created and satisfaction, aesthetically experienced". Thus, when aesthetics does not reflect in the NTA newscast, the pleasure and satisfaction the audience desired from the programme will not be met. The substance of this theory supports this finding.

SUMMARY AND CONCLUSION

To achieve the objectives of this paper, the content analysis research technique was adopted using the coding sheet as the instrument for data collection. The population of this study was twenty eight (28) editions of NTA-Uyo 7:00pm news bulletins for a period of one month (from February 1 to February 28, 2017). The researcher adopted the census research approach where all the editions of NTA news bulletins for the month of February were sampled and studied. The data coded were analysed using simple percentages on frequency tables.

However, based on the data coded, presented and analysed in this work, the following findings were made that:

- i. The aesthetic elements deployed in NTA-Uyo 7:00pm newscast were music, time, sound, motion, colour and space. A synergistic interplay of these elements gives rise to a perfect television broadcast production and presentation of which NTA-Uyo 7:00pm news is a part. Thus, when any or all the elements are absent or are not creatively deployed, the beauty of the newscast may be lost.
- ii. Some of the aesthetic elements evident in NTA-Uyo 7:00pm news were not creatively deployed in the presentation of the station's news. To this end, among the aesthetic elements creatively deployed in NTA-Uyo 7:00pm newscasts were: time, motion, space, sound and music. Those that were not creatively deployed were: lighting and colour. Thus, majority of the aesthetic elements were deployed creatively to bring out the aesthetics in the news presentation. So, while some aesthetic elements were creatively deployed in NTA-Uyo 7:00pm news presentation some were not.
- iii. The particular aesthetic element that was not creatively deployed in NTA-Uyo 7:00pm news presentation was lighting. Although, the element of colour suffered similar in its creative manipulation, the level of awkwardness and poor taste that lighting brought to bear on the station newscasts made it more conspicuous to be ignored. The obvious flaws in lighting in this regard, was witnessed in terms of lack of creative approach to harness its proportionate intensity in the newscasts.
- iv. The aesthetic lapses that persist in NTA-Uyo 7:00pm news presentation were poor or bad lighting manipulation and low or poor picture quality (details are provided in Tables 1.4 and 1.6 for perusal). These lapses came to be as result of the negligence or inability of

the programme producer(s) to creatively wrought or manipulate the aesthetic elements for an aesthetically pleasing news programme on the station to be achieved

RECOMMENDATIONS

Based on the findings of this study, the following recommendations were made that:

- i. The producer(s) of the 7:00pm news on NTA-Uyo should enroll in Media Aesthetic courses on crash programmes to be equipped with the knowledge of Applied Media Aesthetics so as to produce an aesthetically ordered and arranged news programmes. The reason is that every opportunity to learn would always be a plus, and those who go further in learning tend to do better. Knowledge, they say, is power.
- ii. Set designers, directors and floor managers in NTA-Uyo should work toward achieving proportionate lighting on the set of news presentation. To this end, improvement should be upon formulating a proper lighting intensify for the news programme. Lighting should be creatively managed.
- iii. Management of NTA-Uyo should procure and use latest video camera machines and state-of-the-art transmission technologies that can convey a high definition picture quality of their newscasts. Ancient, archaic or substandard video or picture capturing devices should be totally overhauled. Image capturing devices used in news presentation should be such that project the exact picture quality in reality.
- iv. Editors of NTA-Uyo 7:00pm news should make sure that all the aesthetic elements deployed in the news presentation have complementarity. There should be synergistic interplay of the elements in such a way that no element superimposes the other. Beauty, in the newscasts can only come out effortlessly when all the aesthetic elements deployed have a perfect blend.

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