THE HISTORICAL DEVELOPMENT OF MUSICAL SCENERY IN NIGERIAN TELEVISION AUTHORITY, JOS FROM l973-1989

BY

PAM CHRISTOPHER CHUWANG

A THESIS SUBMITTED TO THE POSTGRADUATE SCHOOL, AHMADU BELLO UNIVERSITY, ZARIA, IN PARTIAL FULFILLMENT OF THE REQUIRU1ENTS FOR THE AWARD OF THE DEGREE OF MASTER OF ARTS IN INDUSTRIAL DESIGN

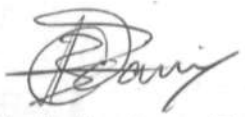
DEPARTMENT OF INDUSTRIAL DESIGN
FACULTY OF ENVIRONMENTAL DESIGN
AHMADU BELLO UNIVERSITY

DECEMBER,

19891

DECLARATION

I, Pam Christopher Chuwang, solemly declare that the contents of this thesis is the report of my study on the "Historical Development of Musical Scenery in Nigerian Television Authority Jos, From 1973 to 1989," as stated in this thesis. It has not been accepted in any previous application for a higher degree. I have fully acknowledged all information derived from materials both published and unpublished by others.



Pam Christopher Chuwang
December, 1989

CERTIFICATION

This thesis entitled "The Historical Development of Musical Scenery in Nigerian Television Authority Jos, from 1973-1989" by PAM CHRISTOPHER CHUWANG, meets the regulations governing the award of Master of Arts in Graphic Design, of Ahmadu Bello University, and is approved approved for its contribution to knowledge and literary presentation.

Dr J.S. Rishante
Chairman, Supervisory Committee — Date 22/12/89

DR. S.A. ADETORO
Member, Supervisory Committee — Date 22/12/89

Dr S.A. Adetoro
Head of Department — Date 22/12/89

Dean, Post-Graduate School — Date 21-2-90

DEDICATION

This thesis is dedicated to my parents:

Mr Bitrus Pam

and

Mrs Vow Bitrus Pam

For their affectionate love and sacrifices over the years.

ACKNOWLEDGEMENT

In a historical research such as this one, success depends upon the co-operation of many people in various capacities. The researcher was particularly fortunate in the quality and amount of cooperation recieved.

My Supervisor, Dr J.S. Rishante had a selfless devotion to the cause of this study. With sincere appreciation, I acknowledge my indeptedness to him. I have been able to determine his patience to be very elastic, and his thoroughness of approach.

My special appreciation also, to the Head of Department of Industrial Design and Dean of the Faculty of Environmental Design, Dr S.A. Adetoro who was my second supervisor whose constructive criticism and suggestions helped greatly in shaping the thesis into its present form. I have gained imensely from his thoroughness of approach, clarity of mind and comprehensive perpectives which he displayed throughout the course of supervising this work.

This research was carried out in Nigerian Television Authority Jos, therefore the researcher had to rely on the cooperation of the staff. I am greatly indepted to Malam Idi Jibrin, the General Manager of the station who gave me a lot of assistance despite his busy schedule. I also acknowledge the contributions of the following: Malam Abdulkareem, Manager of Programmes, Mr Moses Dalyop, Manager, Engineering services, Baba Sabo, Controller of Administration, Mr Elias Labor, Controller, Production Services (now retired), Mr Abraham Doe, currently the Controller, Production Services,

and Pioneer producer of light entertainment programmes, Mr Fred Chagu, Principal Producer, Musicals productions, Mr Thomas Gyang, Principal Administrative Officer, Miss Sarah Sambo, Head of Design, Mr John Makai, Film Librarian, Mr Chris Oklo, Principal Technical Officer, Mr Alex Atighis, Producer, Nicholas Zwanbun, O.C. Links, Joe Peter Puttu, Chief Cameraman, Thomas Pev, film librarian, Mark Rwang, graphic designer, Moses Nyam, designer, David Dariya, designer Zacheaus Ali, Principal Technical Officer

My sincere appreciation also go to the following: Mr Tanko Jingina, Director of programmes, P.R.T.V., Sale B. Muazu, Controller of Design PRTV and Malam Mohammed Umaru, Engineer, NTA College Jos. These people at various times patiently worked with me and offered constructive advice and suggestions.

I am greatly indepted to Mr Joe Eke Udo for his cooperation in typing this work, and Sister Hannatu Alahira for proof-reading the draft.

In conclusion, it is with deep gratitude to God and sincere affection I want to acknowledge and do appreciate the support my parents, Mr B. Pam and Mrs V.B. Pam, have given me, both financial, moral and above all spiritual support especially during the cause of this study - May the Lord in his infinite wisdom and riches continue to bless you.

ABSTRACT

The purpose of this study was to trace, examine, evaluate and document the evolution of musical scenery in Nigerian Television Jos, from 197 3 to 1989 in order to give its historical account. This was inspired from the fact that researchers have for long time neglected scenery (stage design) as a field of inquiry. The study of scenery seems to have been abandoned to playwrights and T.V programme producers, but this failure to grasp its essence has made researchers to undertake a renewed interest in the field. Scenery, as described by Selden and Sellman (1959), is one of the art components of the theatre, simply defined as the environment for and dramatic action.

The technique employed for data collection includes, participant observation, reviewing various documents such as minutes of production meetings, photographs, scenic furnishings, scenic constructed pieces (set pieces), backdrops, video tape recordings and textbooks which form the primary sources of data. The open-ended interviewing method was also employed in order to obtain information from the respondents own frame of reference.

The data obtained was categorised into the following groups: descriptive, personal documents, field notes, photographs, people's own words and official documents and other artifacts.

The "process coding" system suggested by Bogdan and Biklen (1982) was used for data analysis. This coding system refers to coding words, phrases, sequences of events, changes

over time, and passages from one type or kind of status to another. The process coding points to time periods, stages, phases, passages, steps, carreer, and chronology. In order to establish validity, the data was subjected to both external and internal criticism as recommended by most authors on research methodology. Contingent upon this, the data was synthesized and five periods were identified as the developmental stages of musical scenery at NTA Jos.

The final report and findings was therefore documented by using the chronological and thematic approach to writing historical research findings.

Conclusions were drawn from document analysis, unstructured interviews and participant observation in order to extract information from the respondents frame of reference.

As a result of the conclusions, some recommendations for planing, implementing, and consequently improving the quality of musical programmes of the station were suggested, also suggestions for future research work was made.

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Chapter 1

INTRODUCTION

Researchers have for a long time neglected Scenery (stage design) as a field of inquiry. The study of scenery has thus been left to playwrights and T.V programme producers who often combine the two roles of writing the play and designing the scenery. They have approached scenery through the narrow confines of 'background design. The failure of programme producers to grasp the essense of scenery has made researchers to undertake a renewed interest in its study.

The art of television theatre, as it is generally understood, consists of two parts: The writing of the script and the presenting of a show. A group of fellow artists, following the directions in his script, re-create his images for viewers. They make his ideas visible by translating the producer's written words into acting, music, dancing, costumes, scenery and lighting. Recreated imagery then if it is to be understood, must be unified in all its elements.

According to Frette (1956), the theatre and scenic art did not evolve at one and the same time, i.e. the theatre was first born before scenic art.

Hainaux and Bonnat (1956) state that a serious study of recent developments in contemporary scene design cannot

be devorced from that of the theatrical activity of which it is a part, though there is still no way of telling which entails the other, even when many experts still proclaim the primacy of the director.

Selden and Sellman (1959), state that half a century ago, dramatic art was considered to be a composite thing, made by bringing together a number of loosely related, lesser arts. Today, the art of the theatre is better understood to be a single thing, produced by the complete fusion of its several components such as - acting, dancing, music, costumes, scenery, properties, and lighting all carefully harmonised before they are placed before an audience. They are designed for the perfect co-ordination of emotional appeals. The Chief co-ordinator being the director. This fact agrees with that of Hainaux and Bonnat that a great many of the experts, whether rightly or wrongly, still proclaim the primacy of the director.

However, "Theatre" is the melting pot for all the component arts before it is finally placed before the audience, infact the audience is also a part of total theatre. It is important to define theatre, and theatrical form at this point.

Theatre in the context of this study is the place of performance, or better still, spatial scenographic structures.

In the process of understanding scenery, it is important to understand what is meant by "Theatrical form

In its simplest description, it means the communication of ideas between two groups, the performers of a show and the environment in which they are performing, and the audience. These ideas may be varied.

There are four main types of theatrical form, namely:

i. The literary form, or drama
ii. The musical form
iii. The scenic form which involves the designer, and
iv. The audio-visual form which has joined the cue of late. It places emphasis on both sound and sight simultaneously.

According to Parker and Smith (1974), all the four types can be united into a total theatre.

In recent years, the literary form has been challenged by the musical scene. This is because in the past, the literary form has so dominated the theatre scene that the word 'drama' has been synonymous with theatre. However, this dominance has been broken by the musical form, characterised by its two extremes of either a light-hearted musical commedy or the heavy fare of grand opera for the cultural elite, or the discotheque shows for the youth.

The new musical form has approached total theatre in many of its productions. The emphasis has merely changed from the 'background' which is synonymous with drama or the literary form to what the actor wears, and on what he sits on, or stands upon i.e. set pieces, costumes, properties and lighting which is common to musical shows rather than elaborate scenic backgrounds. This further enhances the importance of the designer's role as he tries

to unify the effects of scenery and the performers in in order to achieve a harmonious overall effect for public viewing.

From the foregoing paragraph, it is evident that theatre is an all encompassing structure with component arts which makes it complete for the audience, however, for the present study, the researcher has concentrated on one of the component arts, i.e. 'Scenery', which engages more of the services of the designer when compared to the rest of the art components.

WHAT IS SCENERY?

In agreement with Samuel and Hunter (1964), the word 'scenery' is used to represent two things:

i. It is used strictly in a technical sense to mean painted draparies, screens, frames and some of the mechanical accessories that create images of skies, walls, trees and platforms.

ii. Scenery is also used in a broader sense to mean all those visual elements that surround an actor in his performances on the stage, they include stage properties like furniture, incidental objects, costumes and lighting.

There are three main ways in which theatre functions as stated by Parker and Smith (1974).

(a) THE STAGE, which is further divided into the Thrust stage, procenium stage, theatre in the round, and the adaptable stage.

1. "THE THRUST STAGE" (OPEN STAGE)

This suggests a stage thrust out into the audience area with seats arranged on three sides of the penisular-shaped acting space, the bulk of the audience is close to the actor than would be in conventional seating. Semi-permanent elements of scenery or architectural background make up the four side of the theatre. (See fig 1).

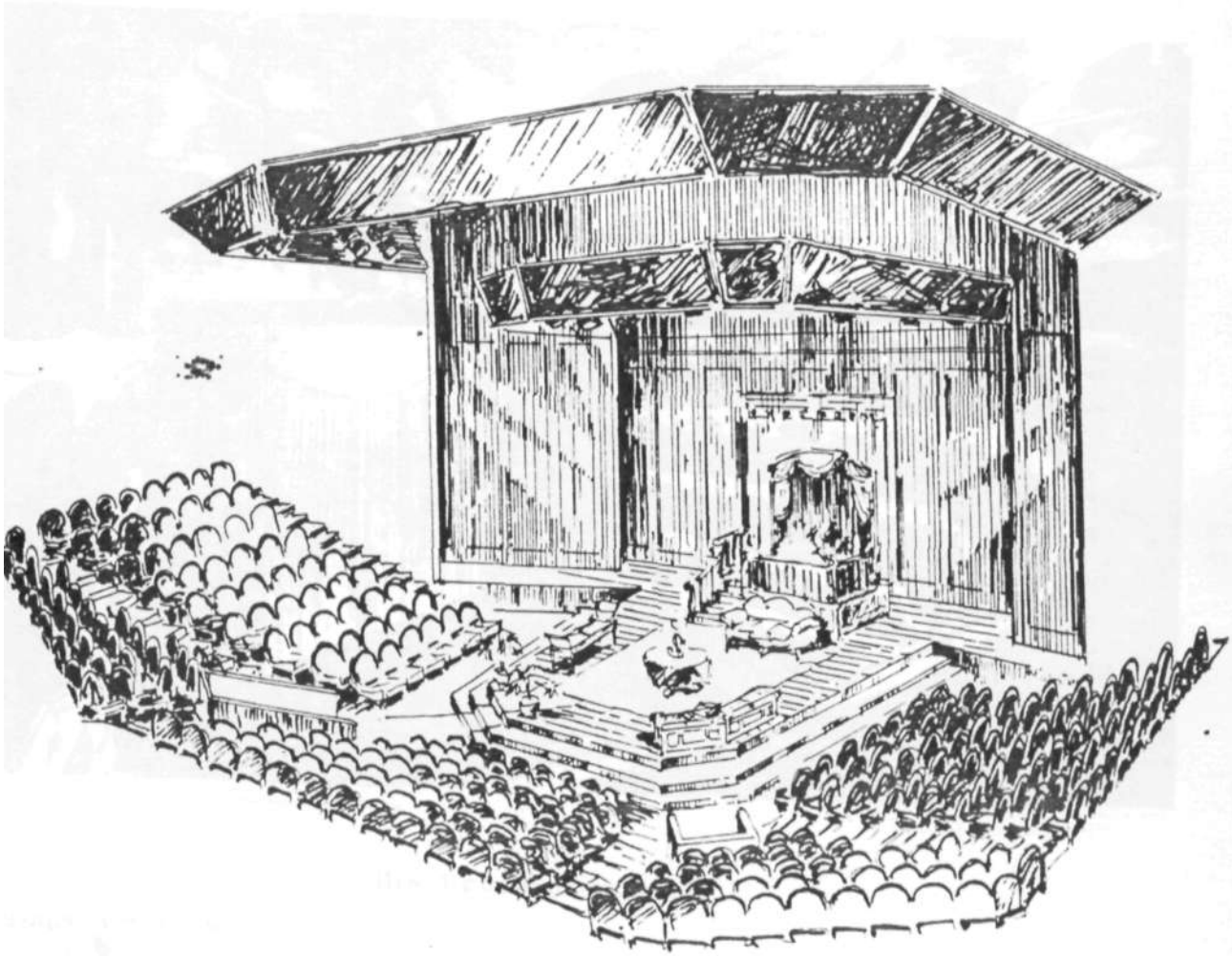


Fig 1 - The Thrust-Stage Theatre.

With seats on three sides of the stage area, the thrust stage and its background can assume a great variety of forms other than the conventional living-room interior in the illustration. Entrances can be made from the audience tunnels, the sides, through the stage floor, and from the back.

iii. THEATRE IN THE ROUND (ARENA THEATRE)

The name implies the circus method of presentation, with the audience equally distributed all round the central acting area. A theatre in the round should be small, seating between 300 and 400 people so that each member of the audience is close enough to the actor to be able to see everything he does. A theatre in the round could be on a much larger scale for the performance of musicals. The essential requirement of theatre in the round, is, that the acting area shall be in the middle of the theatre. See fig. III.

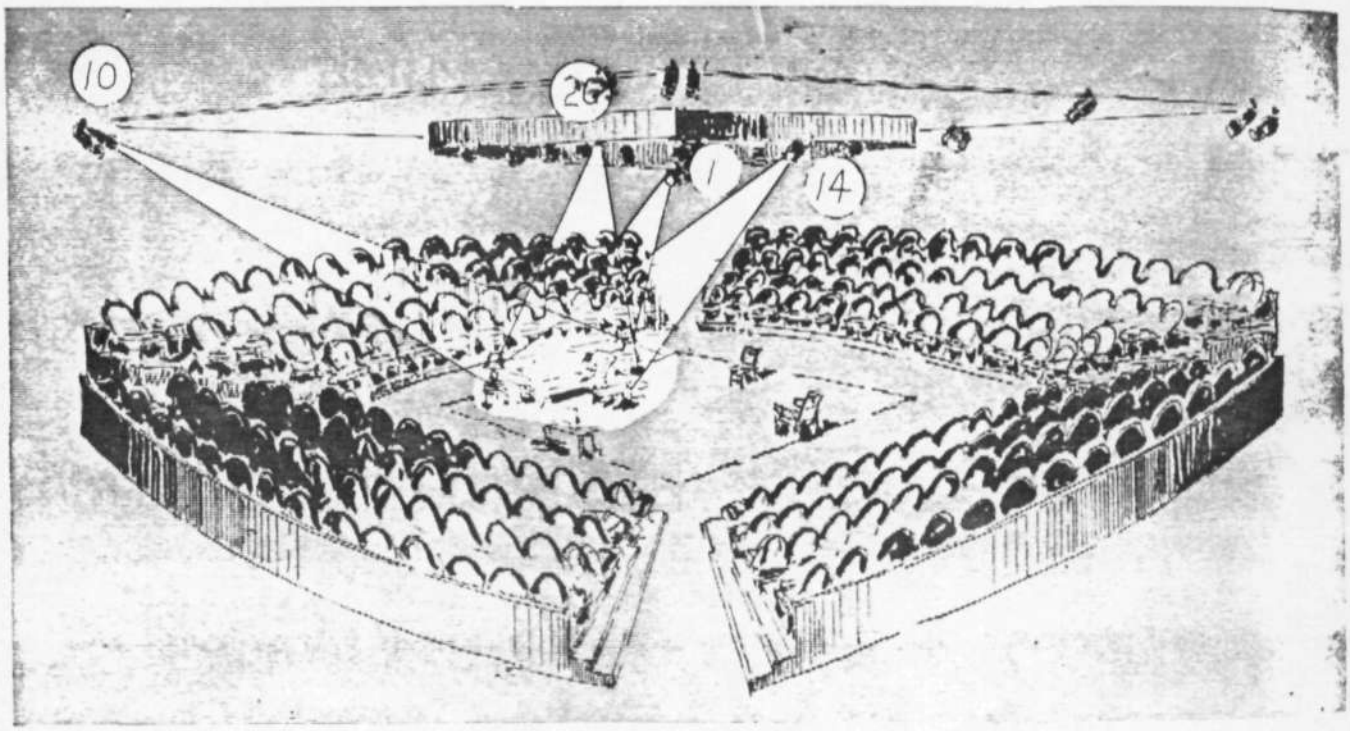


Fig 3 - Theatre in the Round (Arena Theatre).

iv. THE ADAPTABLE STAGE

This kind of stage is one that accommodates all the various methods of production. The main difficulty however, is that in trying to provide such flexibility, with conflicting requirements, there may be compromises that are unsatisfactory for some or all of the methods.

(b) MOTION PICTURES

The camera is the eye of the audience, in this case, what it sees, the audience see. Through the camera the audience can move in, around, and through the scenery. As a result, a movie audience doesn't have as much of a sense of the whole design as does a theatre audience. For this reason, details in design became much more important in the movie. There is also a difference in audience relationship. Parker and Smith (1974) state that movies, although capable of raising an emotional response in an audience, lack of personal contact of a living theatre. A moment in the theatre is a moment that will never occur again in exactly the same way.

(c) TELEVISION

The main concern of the present study, has the same technique used in motion pictures. Although it employs a different technical process, the end result is similar to motion pictures. The comparative smallness of the reception screen and the absence of a theatre audience are two major differences. Many of the familier tricks are also possible

in television. The designer can use "supers" (superimposed images) and "process shots" (rear projection screen behind the actor with a moving projection) although television is accomplished electronically rather than by photography as in the movies.

1.1 BACKGROUND OF THE STUDY

It is generally accepted by most authors, that television is simply a system of transmitting and receiving visual images over great distance by electronic means. This became possible through the electronic discoveries during the 19th century and the early parts of the 20th century by a French man.

There is no doubt as to the fact that television has reflected many of the social and cultural changes of the past few decades. A more interesting, though difficult question, is the degree to which television has contributed to the shaping of these events.

Like printing, television clearly represents a fundamental change in the way people communicate with each other over distance. Within time span however, a system has been created which reaches nearly every home and is encountered by nearly every citizen of this country. The pace of development of television is a striking example of the "acceleration of history" which marks the 21st century.

Television system, among others, has become one of the primary sources of entertainment, as such most people

rely upon it. It has created new relationships between the populace and their leaders and the events of the day. It has altered our notion of time and space, abolishing distance and helping to accelerate the pace of history.

History, according to the Chambers Twentieth Century Dictionary, is a systematic account of the world, nations, an institution, an organization, etc.

In their contribution, Borg and Gall (1983) state that history is an unending dialogue between past and present events prior to the historian's decision to study them. This involves the systematic search for documents and other sources that contain facts about past events in order to determine and evaluate the pace of development.

Development is very essential to any government, state, organization, institution, establishment and even the individual, etc. According to Salama (1978) development is to create new men and not men for development, all men, be they local, national or international must be able to participate in the fight for development, despite distinction of any kind.

As far as development criteria are concerned, the interrelated goals of economic growth, self reliance and social justice are increasingly recognised as three major factors which must be considered in any discussion on development.

However, for any meaningful development to be seen to have taken place, or be seen to be taking place, there

should be a historical account or document to support such development.

In 1977, the researcher was employed in the services of Nigerian Television Jos (New Nigerian Television Authority Jos), as a scenic designer. During this period, the researcher observed the absence of any historical document or record of the evolusion of scenery despite the fact that there were documentary evidences of the evolusion of the station and its various units but with the exception of the design department with particular reference to the scenographic unit. On further enquiry, the researcher discovered that neither N.T.A Kano, nor N.T.A Kaduna together with N.T.A Jos which form the Zone 'D' of N.T.A had any such records. Further investigation also revealed that there is no station in the country with such historical record of the evolusion of scenery as an art in the television theatre. This became a source of motivation to the researcher for conducting this study.

1.2 STATEMENT OF THE PROBLEM

Although television was introduced into Nigeria since 1959, there seems to be no historical document to determine the level of development of scenery as one of the vital art components of the theatre in television.

The purpose of this study is therefore, tracing, examining, and documenting the development of scenery in Nigerian Television Authority, Jos, with specific reference

to musical programmes. This purpose will be accomplished through a historical research approach.

1.3 AIMS AND OBJECTIVES OF THE STUDY

The aims and objectives of this study are:

1. To determine these factors that have been responsible for the development of musical scenery in Nigerian Television Authority Jos, since its establishment in 1973.

2. To evaluate, explain and document the evolution or the historical development of musical scenery in Nigerian Television Authority (NTA Jos) for the purpose of gaining a better and clearer understanding of its evolution in order to be able to make a more reliable prediction of its future trend.

3. To document the current state of the art in Nigerian Television Authority Jos.

1.4 Significance of the Study

According to Borg and Gall (1983), the physiotherapist's task is to reconstruct his patient's past in order to diagonize her present condition. Similarly, in the present study, NTA Jos may be regarded as the "patient" whereas the researcher is the "physiotherapist." Once this analogy is accepted, the study will be significant in the following ways:

i. It will liberate the station from the burden of past mistakes, enabling it to produce improved scenic designs in Television as a function of theatre. This will be achieved through a better understanding of these factors that have contributed in one way or the other to the development of musical scenery in the station at various stages of its evolution since its establishment in 1973.

ii. It will pioneer a search into the area of scenic design in Nigerian Television since current investigations have revealed very little scientific search in the area as far as the Nigerian audience is concerned.

iii. It will be of immense significance to television workers particularly scenic designers and T.V. programme producers wishing to increase their knowledge of the medium's persuasive powers. This is because Television was introduced into the former Benue-Plateau State (now Plateau and Benue States respectively) as stated by Salama (1978). It is therefore assumed that most T.V scenic designers and programme producers are still in the process of trying to understand the most effective techniques of production.

1.5 Delimitation of the Problem

Scenery is very diverse in its application. It is primarily one of the contributive arts of the theatre that

develop and enrish dramatic actions. Therefore it is contingent upon a wide range of theatrical performances such as Operas, mixed variety shows, drama and musicals. Since the role of scenery each of these type of theatrical output would differ, it calls for a study with substantial breadth to effectively cover the field. Subsequently, the present study with its limited time and resources is focused on musical scenery only.

Specifically, the scope is delimited to:-

i. Contemporary musical sceneries which are primarily discotheque performances, group and sole shows, and

ii. Traditional musical shows which are sub-divided into solo and group performances. All these musicals are locally produced, hence, could be easily investigated within the financial and time resources available to the researcher.

1.6 Limitations of the Study

The limitations to this study are:

i. The study is limited to Nigerian Television Authority, Jos, and since it is developmental in nature, generalizability will be limited since the station could have its own unique problems. This agrees with Adetoro (1986), that limitations are these factors that place a restriction on the generalizability of results which may be due to the researcher's choice of subjects, time and place, etc.

ii. The study is limited to musical programmes only. This further places a limitation on the generalizability of the findings in relation to other programmes like drama, news, and other non-musical programmes.

iii. Due to the obsolete condition of some of the older machines, some of the earliest tapes containing very vital material could not be reviewed, subsequently, this problem posed a limitation to the findings in the present study.

DEFINITION OF TERMS

TERMS

1. Back-cloths - Back-cloths are made of canvas, or baft material and have a battern at the top and roller at the bottom. They vary in hight and length according to the size of the scene.

2. Flats - Flats are the basis of most scenes, where large expanses require to be built. They vary in length and width and their hight is governed by the hight of the stage boarder. The most usual hights for T.V studios are 10ft. and 12ft. The width can be anything from 1ft to 8ft., but anything beyond that is rather difficult to handle.

3. Set-Pieces/Scenic Units - Are Single units or objects that are set by themselves, such as a riser, a figure, or small group of figures, a tree or perhaps two trees together. All set pieces are held together in position by braces and built pieces, solid pieces and rigid units.

4. Form - (Refering to design form) Implies the use or presence of all or two-thirds of the elements of design in a composition. However, because line and colour are such strong forces in a composition , it is common practice to refer to form in the somewhat ambiguous yet descriptive phrase, "line, colour, and form."

5. Cyclorama - The cyclorama is a suspended plain cloth; usually stretched taut by weights, batterns or tular pipings along its bottom edge where a totally wrinkle free surface is required. Often used as a general-purpose background. Cyeloramas are generally applied to neutral backgrounds which, with suitable lighting, can suggest the infinite space of sky. It can also be a canvas cloth suspended on a curved track which encompases the entire area and extends as high as possible.

6. Scenery - Simply defined as environment for any dramatic show.

7. Television - A system of transmitting and receiving both aditory and visual stimuli.

8. Romantic Scenery - Any scenery which tries to create sentiments or raise emotions is refered to as romantic. (atmosphenic scenery).

9. Qualitative Research - Is used as an umbrella term to refer to several research strategies that share certain characteristics. The data collected is termed soft, that is, rich in discription of people, places, events, conversations and not easily handled by statistical procedures.

10. Ground Rows. "Ground rows" are all hights and lengths. The smaller ones are mostly built of three-ply wood as they generally represent some object that will require cutting out, such as distant hills with trees, a hedge, a wall - even a crowd of people - Infact any rather lengthy bit of scenery that is cut out and set by itself on the stage. The three-ply is reinforced at the back with a light framework, or "battened out."

11. Backgrounds. Strictly speaking, any surface seen behind a subject is its background. In some cases, the word 'backing' is also used to refer to the same thing.

12. Procenium Stage. Consists of a structural wall having three or more doorways.

13. Apron Stage. Is an extention of the acting floor beyond the procenium frame. It is used in the context of the traditional procenium theatre in which the apron extended 3 to 5ft in front of the curtain.

Chapter 2

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter outlines the historical background of scenery in the theatrical context of musical programmes. The chapter is organised and presented as follows:

i. Historical and Development of Television.
ii. Historical Background of Nigerian Television Authority.
iii. Origin and History of Scenery.
iv. Functions of Scenery.
v. Scenic Styles.
vi. Demand of the Audience.
vii. Psychology of the T.V. Image.
viii. Nigerian Television Authority Jos.

2.2 History and Development of Television

The development of Television was made possible by electronic discoveries during the late 19th and the beginning of the 20th Century.

According to Salama (1984), "The initial concept was advanced by a Frenchman named Senleq. But the first crude but practical method devised for the electric transmission of an image was developed seven years later. In 1884, Nipkow, a Geman, patented a scanning disc for transmitting picture by wireless. The Nipkow disc scanner revolved in front of a light source. Each of the small holes in the circular disc scanned a circular segment of the picture as

the disc rotates. With this scanning method, there must be as many lines as there are appertures. Each apperture exposes its own line, in turn.

By 1900 Regnoux Fournier conducted "Television" experiments in France and in 1907 a process was proposed in which an electron beam would scan the latent image electrically. Differences in light and shade, along each of the parallel scanning lines in the picture area, would thus be indirect ratio to the tonal values in the original images. This arrangement temporarily satisfied transmission requirements. In 1923 Baird in Britain and Jenkins in Akerica were both carrying out experiments using mechanical methods of scanning which led in 1925 to the transmission of shadows. These and other experiments by Alexanderson, Farnsworth and Baird continued in 1926 and 1927. But in 1927 experimental television programme was sent by wire between New York and Washington by Radio Bell telephone labs. The same laboratories experimentally televised outdoor programmes and were experiments with video in 1928. Both Bell telephone laboratories and Radio Corporation of America played a major part in the development of the medium.

A step forward was made in 1929. When the BBC gave Baird facilities for experimental transmissions at 30 scanning lines and 12½ pictures per second, known as low-definition programmes, originating in Bairds studio in 1930. The BBC equipped a studio in Broadcasting House with Baird apparatus.

Meanwhile, and in the same year, large screen television was demonstrated by R.C.A. at a New York theatre.

In May 1934 a committee under Lord Selsdon recomended that the BBC should be responsible for television as well as sound broadcasting and that two selected systems, Baird and Mareoni - EMI, should supply their own apparatus at Alexandra Palace in North London, Marconi's wireless telegraph company provided the transmitter in 1936. RCB in America tested outdoor television pick up at Camden in 1936.

In England a staff from theatre, film and radio was assembled and the first public high-definition television programme was transmitted from Alexandra Palace in August 1936 for the radiolompia

Exhibition which was a variety show called "Here's looking at you' followed in October by picture page which was a topical magazine. By November 1936 a public service came into being for three hours daily on weekdays.

In 1937, the first experimental mobile television station was placed in operation.

In the same year the postmaster general in England fixed the London Television standards, 405 lines per pixture interlaced, 50 frames per second with the Marconi EMI. System alone in use.

The first broadcast took place in the same year which was the coronation procession of King George VI but the first President to appear on television was Franklin D. Roosevelt when he opened the New York World's fair in 1939.

Meanwhile it was in 1939 that the first telecast major league baseball game, college footbal game and professional boxing match took place.

By 1940 the Pioneer Coaxial Cable for long distance television relay purpose took place. Although the first public telecasts began in 1939, the large scale production of television receiver did not begin until after World War II.

The B.B.C which closed its television transmission during the World War resumed the television service in June 1946 with victory parade. Later came the wedding of Princess Elizabeth to the Duke of Edinburgh and the televising of the 1948 Olympic games.

By 1944 NBC and CBS in the USA resumed their television. By 1947 Commercial television transmissions had arrived in the homes and the main revenue came from the sponsors of commercial products and programmes are now seen in the USA by 90% of the population mostly via three main networks, NBC, CBS, and ABC as well as from numerous independent stations.

As for colour television, it was demonstrated by the Bell laboratories in 1929 but it came a reality during 1953 with the development of a compatible system for reproducing colours as well as black and white images in the reciever.

In 1963 the F.C.C in USA approved Colour T.V standards recommended by NISC. The system is compatible where the existing black and white receivers can receive the picture as well as that of

the normal Monochrome System. As for the B.B.C in UK, it started experimental colour tests from Alexandra Palace in 1955 and thus a full colour television service started in the United Kingdom. Until 1955 there was no Commercial Television in the United Kingdom but due to the white paper issued in November, 1953 in which it was stated that, television had a great and increasing power in influencing men's minds and the government believed that its control should not remain in the hands of a single authority, however, excellent it may be. In April, 1955 a licence was granted to the Independent Television Authority (I.T.A): Two programme Companies started operating programmes in the London area on Channel 9 in band 3 from a transmitter at Croydon. They were Associate Rediffusion and Associated Television. Other regional programme companies are Grenada TV network, ABC Television T.W.W (for Wales and the West of England), Scottish Television, Independent Television News, Southern Television, Tyn-Tees Television, Anglia Television, Border Television and Channel Television.

As far T.V News it was not until after World War II that television became an important medium for news. In America, NBC began the first regular weeknight television news programme in 1948. It was called "Camel News Caravan."

C.B.S followed suit and a few months later the TV network news competition with a nightly news programmes called "Television News with Douglas Edwards' but it was not until 1953 that a significant improvement in television news visuals occurred as CBS established its evening film gathering service called "CBS News Film."

The industry began to gear up for television and this brought about the concern over signal interference from these stations which wanted to begin broadcasting and in the U.S.A the F.C.C assigned 12 channels in the very high frequency (VHF) area channel 2 through to 13) of the electromatic spectrum and 10 channels in the ultra-High frequency (UHF) area of spectrum (through 83).

In theory, VHF was at par with UHF. In practice and at the beginning they were far apart. One big reason was the lack of receiving sets with UHE tuners. Finally in 1964 the FCC began requiring manufacturers to install VHF and UHF tuners on all television sets. In 1976 a device called a Uni-tuner was invented which tunes both Channels with the same "Click nob"."

2.3 The Historical Background of Nigerian Television Authority (NTA)

Labo (1983), states that television came into Nigeria in October, 1959. This was barely twelve years after commercial television had arrived in the homes of many in the Western World. This development enabled viewers to know what was happening in other parts of the country and the World at large.

Presently, Nigeria has twenty two (22) television stations owned by the Nigerian Television Authority. One in each of the State capitals with one at Abuja, Nigeria's new Federal Capital territory.

Salama (1984) states that television was introduced into Africa via Nigeria on 31st October, 1959 with the establishment of the former Western Nigeria Television (WNTV) by the former regional government. The station was later called NTV Ibadan.

Barely a year later, in 1960, the former Eastern region established the Eastern Nigerian Television Service (ENTV) based at Enugu. It was later called NTV Enugu - now N.T.A Enugu.

The third station to be established in Nigeria was in Kaduna on the 15th March, 1962 as an arm of the former Broadcasting Company of Northern Nigeria (BCNN) it was called RKTV (Radio and Television Kaduna) with the establishment of the Kaduna station, all the three regions in the country were taken care of.

The later part of 1962 witnessed the birth of a Federal

Television Station in Lagos. It was the first television station to be established by the Federal Government.

In April 1973, the former Mid-Western television (M.T.V) later known as N.T.V Benin was established - it is now called NTA Benin.

In 1974, the former Benue-Plateau Broadcasting Coporation (BPBC) established a television station in Jos. It later became N.T.V Jos. When the former Benue-Plateau State was divided into two States i.e Benue and Plateau States respectively, Makurdi became the capital of Benue State. The transmitting station which was in Makurdi when the two States were one was upgraded to the full status of a station on the 15th August, 1977.

On the 31st December, 1974, another station was established at Port Harcourt. Its transmission covered River State and parts of Imo and Cross River States.

In 1975, the then North Western State government established the North Western Television station (NWTV) on the 15th February, 1976. Transmission started at Jeredi at Sokoto. Closely following this development in 1976, the Kano State Government established its Kano State Broadcasting Corporation which was later called N.T.V Kano. This took place on the 17th October, 1976.

After the creation of new states in 1976, the former Eastern Broadcasting Service which was commissioned in 1964 as a sattelite of the Enugu station was separated under the the name Imo Broadcasting Corporation (IBC). This took

place on the 30th August, 1977. It was later called N.T.V Owerri, but transmitted from Aba.

In 1976, the Federal Government decided to take over the ten (10) existing stations in the country then. These were: Ibadan, Enugu, Kaduna, Lagos, Benin, Jos, Port Harcourt Sokoto, Kano, and Owerri (Aba) respectively.

Contingent upon this development, the decree 24 was promulgated by the Federal Government in 1977, to establish a body to co-ordinate the activities of all the television stations in the country. This gave birth to the Nigerian Television Authority (NTA), which after taking over the existing stations began to establish new ones in each of the state capitals that had none. This body, i.e. N.T.A gave birth to the following stations:-

N.T.V Maiduguri in Borno State on the 15th January, 1977; N.T.V Bauchi in February, 1977; N.T.V Yola in June 1978; N.T.V Ilorin on 20th October, 1977; N.T.V Abeokuta in October 1979; followed by N.T.V Akure in Ondo State; N.T.V Calabar; N.T.V Ikeja and N.T.V Abuja. This covered all the states in the federation then.

With the creation of two more states in the country by the Federal Government in 1988, i.e Katsina State and Akwa-Ibom States, N.T.A has established two more stations, bringing the total number of television stations in the country to twenty two (22).

2.4 Origin and History of Scenery

According to Hunton (1964), scenery is used to represent two things:

i. It is used strictly in a technical sense to mean painted draparies, screens, frames and some of the mechanical accessories that create images of skies, walls, trees and platforms.

ii. Scenery is also used in a broader sense to mean all the visual elements that surround an actor in his performances on the stage, they include stage properties like furniture, incidental objects, costumes and lighting.

According to Frette (1956), the theatre and scenic art did not see the light of day at the same time, theatre first came before scenery. Hartnol (1969) posits that it was the church which perhaps unconsciously gave new life form and sense to the theatre. From the liturgy of the mass, to which were added mime and dialogue performances of scenes taken from scripture. They had no need for sceneries.

The first theatrical age in the history of western civilization is that of Greece in the 5th century B.C. According to Hartnol, it was there that tragedies and comedies were first performed by actors in special precincts or buildings in which the stage walls provided increasingly elaborate backgrounds.

However, it was in the 10th century when the Court theatres appeared and a little later on in the 11th Century when the first public theatres were built that scenic art was born.

The Scenery art at first was all constructed, but the intervention of serlio and Nicola Sabatini injected the period of painted scenery with the help of perspective in order to achieve the illusion of great depth and distance which are impossible to obtain in any other way owing to the very limited dimensions of the theatres of that time.

The year 1600 initiated the century of theatrical inventions. The masters of the art of scenography throughout the whole of the 18th century were the Italians: Burnacini and Torelli were known as the great wizards of the period. They also dominated Scenic art in France as well.

It was during these two centuries that the greatness of scenic art affirmed itself securely and added to it the element of the pictoric and the marvellous, coupled with these elements, mechanical devices were also added which introduced the sense of magic and the atmosphere of the supernatural.

In the 17th Century and in a lesser measure the 18th Century, scenic art was static and mute in the face of the tragic or comic events taking place in public places, in gardens or in places which the inspiration of the

scenographic artist had placed upon the stage. Only in the later part of the 18th century the art of scenography was in possession of a wide and varied repartory of presentations, even then, it was unable to create climatic. The scenery was less constructed and more painted.

Romanticism tried to give sentiment and emotion to scenery and contributed in partially abandoning the realism of its predecessors in favour of the pictoric medium. This development coincided with the invention of electricity with all its possibilities of lighting, colour and contrasts which caused the transition from objective scenery to one which was rich in emotive possibilities. Romantic scenography was shortlived due to its excesses. However, this was the period during which harmony between drama and scenery, characters, and the back curtain began to be realised which resulted in the development of stiff scenery.

The art of scenic setting then became decorative, and the second half of the 19th century was characterised by a slow deterioration in the quality of scenery and by a persistence of poverty of ideas. This was due to some reaction against Decorativism and escape from 19th century Conventionalism. This is also evident in the last French and Italian scenic artists who opposed both realism and naturalism.

It was only in the early years of the 20th century that the English aesthete Gordon Craig and the Swiss

Addolphe Appia, introduced very radical theories, and were able to establish an equal balance between constructors and decorators, and then, as if by magic, there was a bloosoming of ideas, schools and tendencies which left a trace, more or less deep in the vast field of scenography.

Frette (1956) further states that the following scenic artists, Gordon Craig, Addolphe Appia, Copeau, Erler, Max Reinhardt, Fuchs, Stanislavski, Meierhold, Dantcenko and numerous others, each with his radical theories and ideas, created a vital ferment and a most lively interest which was the starting point for modern scenography.

According to Frette, the modern scenic art period began around 1910, and the early years were clearly impressionist in style. This period was dominated by scenic artists like Leon Basket, and Alexander Benois in 1911, all of them Russians.

As one of the art components of the theatre, scenery plays a vital role like any other kind of creative design, by creating a form which fulfils a purpose or function. The functions are obviously linked with the musical form which it serves.

2.5 Functions of Scenery

Certain basic requirements of every scenic work must be respected by both the director and the scenic designer

in order to preserve the harmony of the scenic setting. Depending on the type of show, (drama, musical comedy, dance etc) the aims of the director and scenic designer are mainly concerned with the aesthetic and mechanical elements of the show, such as: place, time and period, theme, mood, scenic style, social status of the characters, movement and position of actors, and changing of scenery.

Some of the general functions of scenery often stated by most authors on scenography, pectal (1975), Parker and Smith (1974), include the following: place and time, reinforcing the action, dressing the actor etc.

i. Place and Locale: The first general function of scenery is to locate the action - to give it a home. Place refers to the type of area in which the action is set. Locale and place is often used interchangeably. Strictly speaking, locale means the geographic location. This is often achieved by one or a combination of four different scenic styles to suit the particular requirements: whether "realistic", "suggestively realistic", non-realistic," or "formal setting."

ii. Reinforning the Action: According to Selden and Sellman (1959) the first general function of scenery is to help explain and to give significance to the action by reflecting the characters' personalities e.g the general appearance of a room or setting may tell something about the tastes and habits of the people who live in it.

Scenery may also explain action by symbolising it in such forms as fading daylight, etc. Scenery helps to describe conditions surrounding the action. By the use of appropriate lighting and certain indicative objects such as fireplaces and lamps, scenery may describe the time of day and season, and the general weather conditions. The physical condition of the scenery walls, cloths, furniture etc may be indicative of the economic status of the actors.

Scenery creates the appropriate atmosphere for the action, e.g. it may cause the audience to view the action in a warm, sympathetic frame of mind. All scenery that suggests in one way or another the thoughts and feelings of the characters that move within it has atmosphere, often refered to as atmospheric scenery or emotional scenery.

iii. Dressing the Action: The third and by no means the least important function of scenery is to make the action of a play pictorially attractive. By means of an appealing composition in line and colour, scenery provides a background of pleasant design, and so adds greatly to the appreciation of the action.

Frederich and Fraser (1950) maintain that the designer must be guided by the script, must be subservient to the demands or whims of the director, must keep within the production plan as a whole, and must be conscious always of what an audience expects from

the setting, and finally, the designer of scenery must recognise and solve the several special problems that each new situation presents.

The dramatic qualities of scenery are, of course, mainly achieved through the versatility of the designer's use of scenic styles, which further enhances the functions of scenery.

2.6 Scenic Styles

According to Bellman (1983), "Style" is a term that refers to the manner in which the scenic designer achieves symbolic expression. It does not refer to the effectiveness or ineffectiveness of the design, but rather to the methods used by the designer to express his "vision."

Frederick and Fraser (1960) maintains that the style of a production is not always inherent in the script. It is open to a wide choice in many instances, and the resolusion is often motivated by many factors. The final outcome also does not rest with the designer alone.

To illustrate, the director may wish to experiment with a show and may concieve a production in a style which though perfectly possible and acceptable, but not customary, the designer himself may wish to interprete the show in an unconventional way and induce the director to agree with him. Furthermore, many shows have a style of writing that is not paralleled by a like style of production e.g. Romeo and Juliet may be produced with realism, simplified realism,

expressionism or with stylism etc, or a variety of combinations of all of them.

The designer therefore, must analyse the show, then visualize the production in as many styles of design as are feasible and suitable. There are several styles of scenic designs from which the designer may select one or several that will interprete the authors idea. These styles can be classified into two main categories:

i. Realism

Several concepts have been used to express the idea of realism, such as Representational, and Non-illusion. Realism represents life as a reality in the setting. The concept of realism is also used in the field of scenic design (see fig)

ii. Nonrealism

It is also expressed as presentational and illusionistic. It represents a theatrical contrievance which exists for the duration of the show. It is the use of unreal objects in a show which is sometimes imaginary which is understood or comprehended by the audience. The concept of representation is also used in the field of scenic design. Realistic and Naturalistic designs are representational or illusionistic; while expressionistic, stylistic, theatrical, formalistic and constructivistic are non-illusionistic.

Various types of scenic styles can be employed by scenic designers:.

i. Naturalism

Naturalistic design (scenery) does not attempt to sellect only the characteristic details of a realistic picture, but professes rather to present the entire picture with no details omitted, however small or complex it might be.

Naturalistic designs is not very much seen on the modern stage today. There are however, occasional settings which are naturalistic. The salient features of these settings are usually done as naturalistically as possible. Obviously naturalism is often difficult and expensive to achieve most of the time. The main weakness of naturalism is the risk of the inability to present the natural setting as it is in reality. This tends to make the audience more critical of the scenic presentation.

Detailed presentation involved naturalism is described as photographic, Bellman (1983). Theoretically no item perceptible to the audience should be left out of the environment, although most naturalistic settings omit some details. Wolfe (1977), states that natural forms do provide the starting point from which other styles emerge. (See fig 5)

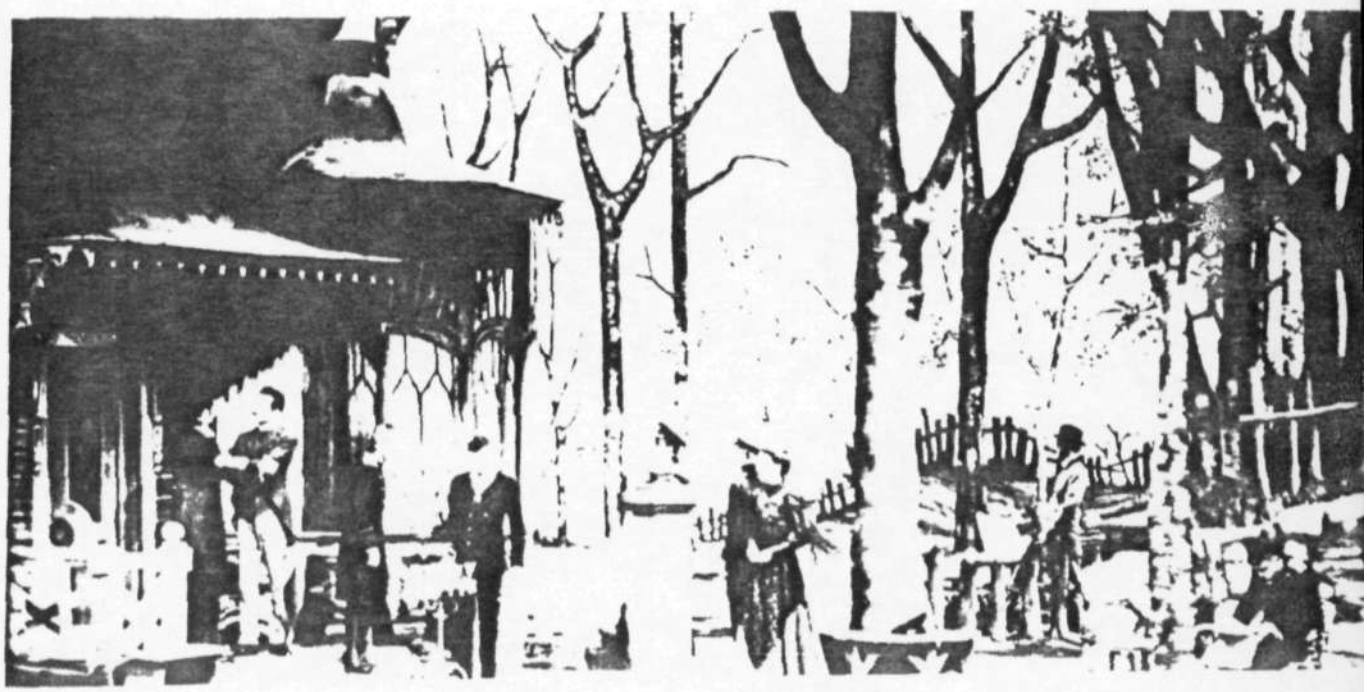


Plate 2: Naturalistic Scenery

ii. Realism

"Realistic design" as its name implies, represents what will pass for an actual sitting room, of a family, office etc. In interiors, realism presents a functional room that could be lived in by logically designing the room in relationship with the rest of the house, for example, by arranging furniture in the normal and usable fashion, providing sources of heat and light by surrounding the actors with whatever the show leads us to expect. (See Plate 3.)

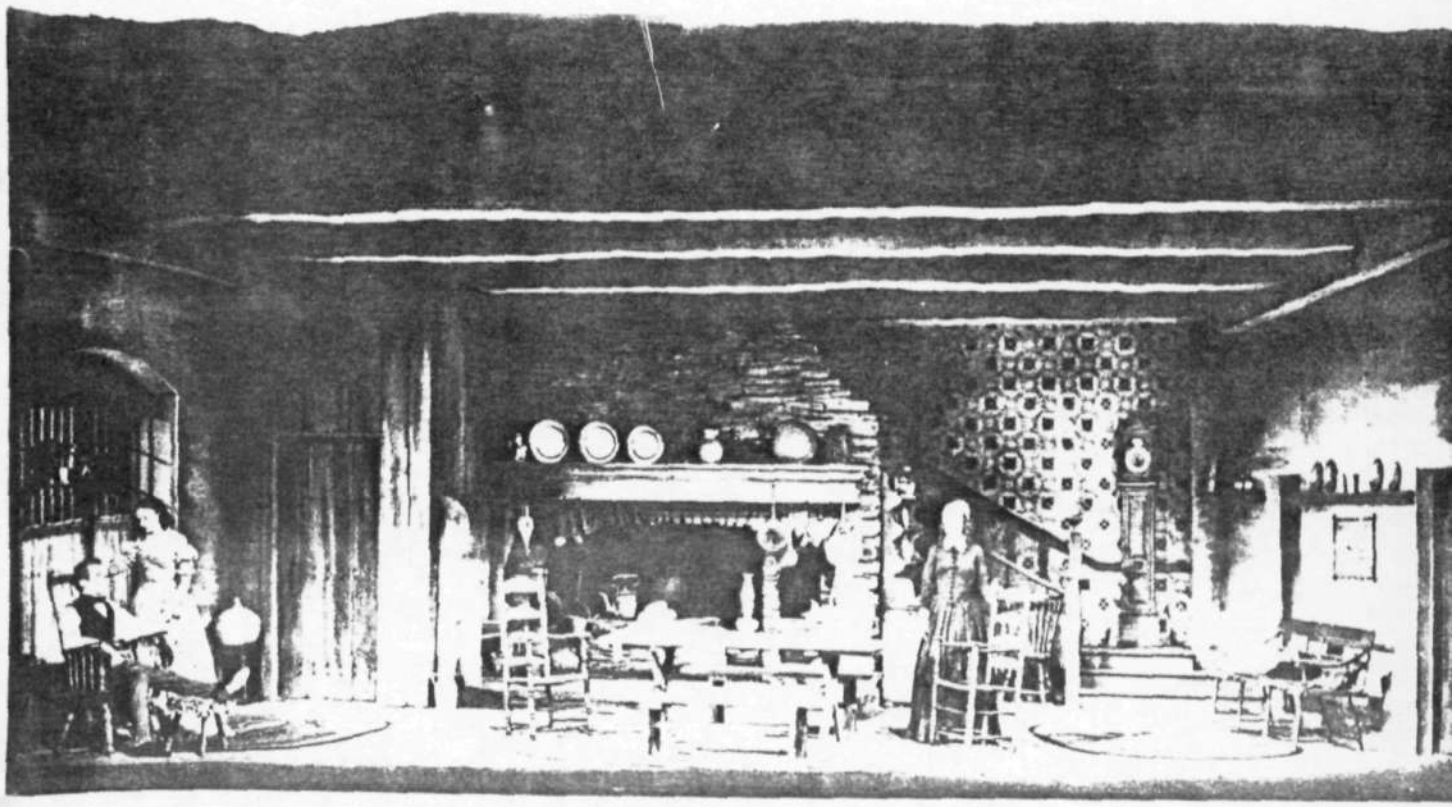


Plate 3: Realistic Scenery

Realism does its work by careful sellection of emphasis upon the obvious characteristics of the locale in question. The scene is really not complete enough so that, to the eye of the audience, it appears to be the real thing. At least 75% of modern scenic designs or more, in many places - stick to this type of presentation.

Generally speaking, Realistic Settings are the easiest to design and the easiest to reproduce because they follow the logical rules of architecture, building and theatrical performance. They are likewise often the cheapest sets to provide because they reuse the same scenic units such as flats, doors, windows etc over and over again. The chief disadvantage of realism is probably its continual use show after show, until the reception becomes monotonous to both the audience and the production group.

iii. Selective Realism

This style seeks to achieve the artistic import of naturalism without the close attention to details that naturalism demands. The distinction between realism and selective realism is a matter of items used - the fewer the items depicted from life, the closer the style is to "selective realism" (See Plate 4)

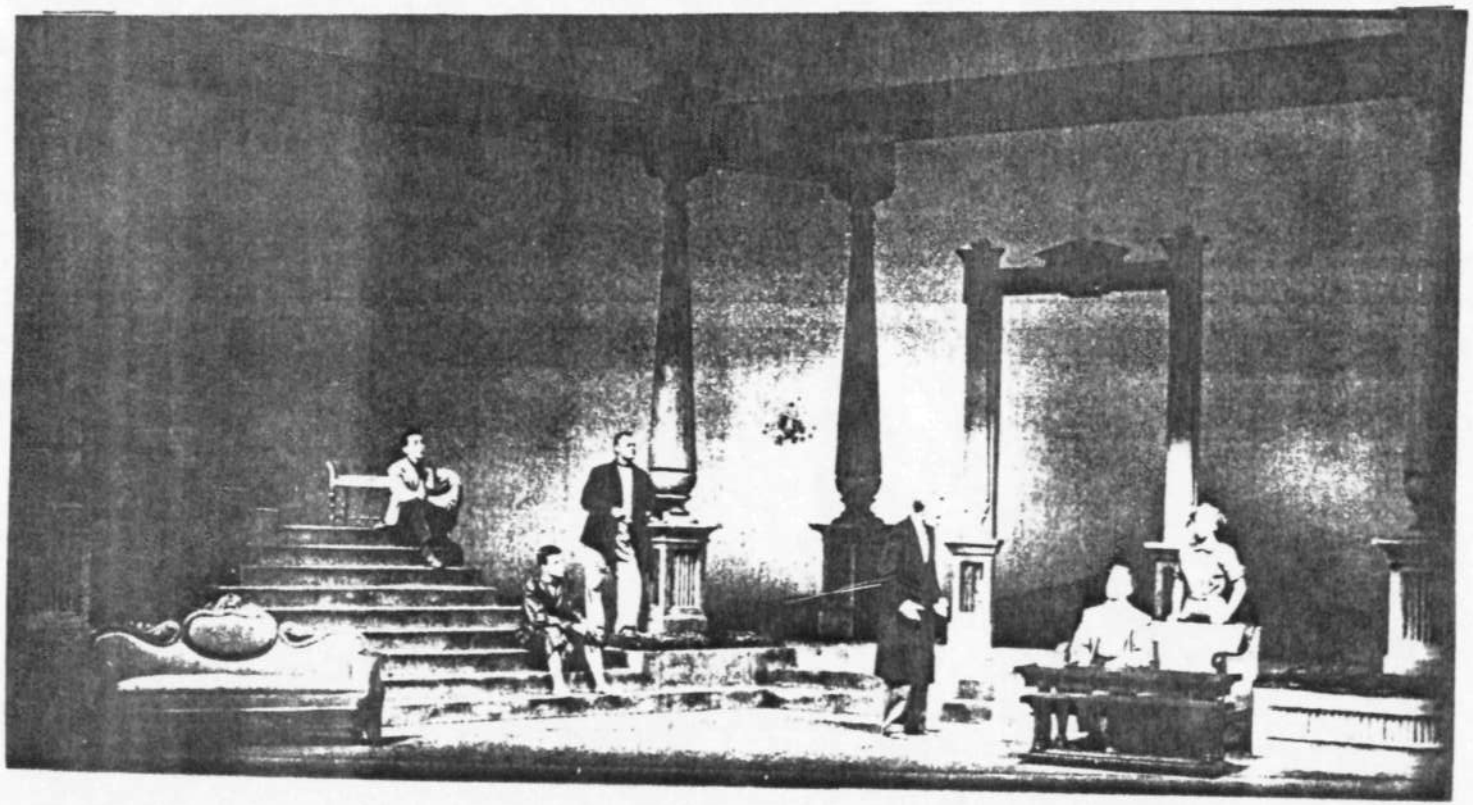


Plate 4: Selective Realism Scenery

According to Frederick and Fraser (1960) selective realism or "Simplified realism" or "Suggestive realism" is perhaps the most useful and frequently used in the theatre. The selection of is far more strict than in realism itself down to the barest possible minimum of realistic details to create impressions of the whole locale. The selection of details must be thoughtfully made in order to get the most characteristic elements of a particular locale, and the lighting must be adept enough to throw the emphasised portion of the stage into shadow so that it loses its importance and allows the audience to concentrate on the suggestive or selected details. Sometimes of course, the whole stage is used, but even then all details are usually reduced to a minimum, leaving merely the basic forms, lines and colours of a few elements to suggest the possibility of a complete whole, often, in such cases the background is simply suggested by a few fairly standard devices, such as a sky-drop, a ground row and folliage border, and mood lighting; and the selected realistic elements are place in the fore-ground where they become the predominant keynote of the setting as a whole.

It goes almost without saying that for the average amateaur stage with limited equipment, simplified realism is the answer to many production problems. It requires fewer scenery elements, thereby saving expense and time in building and later storage space.

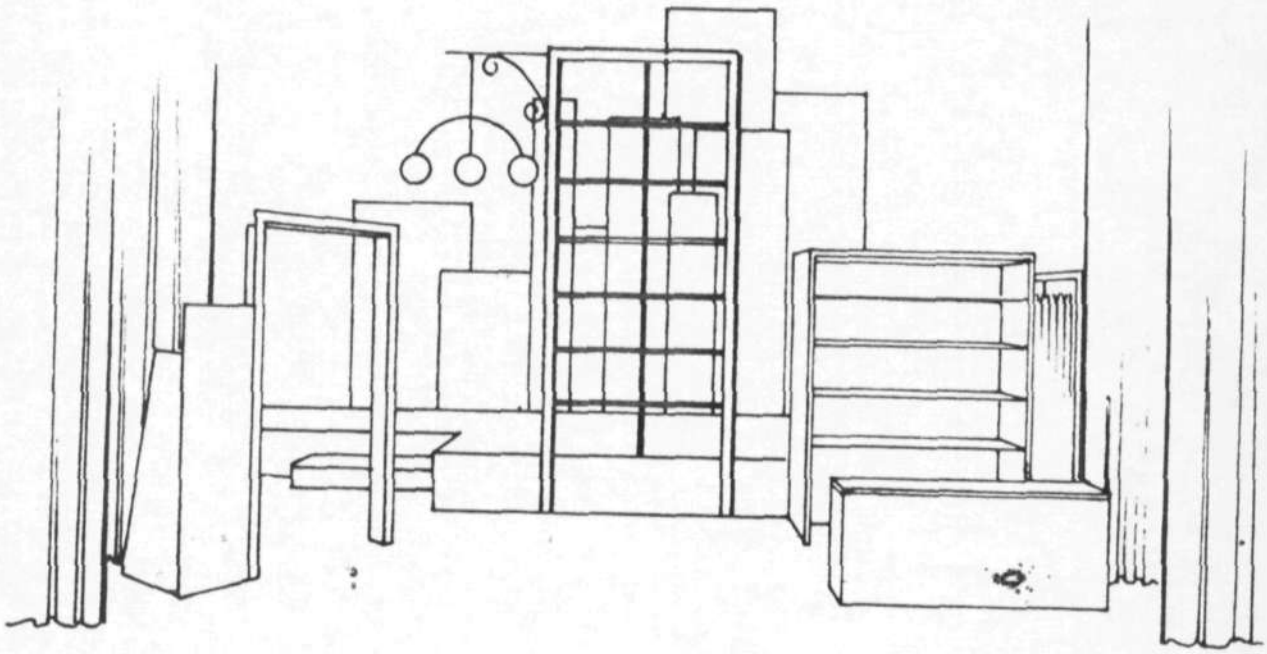
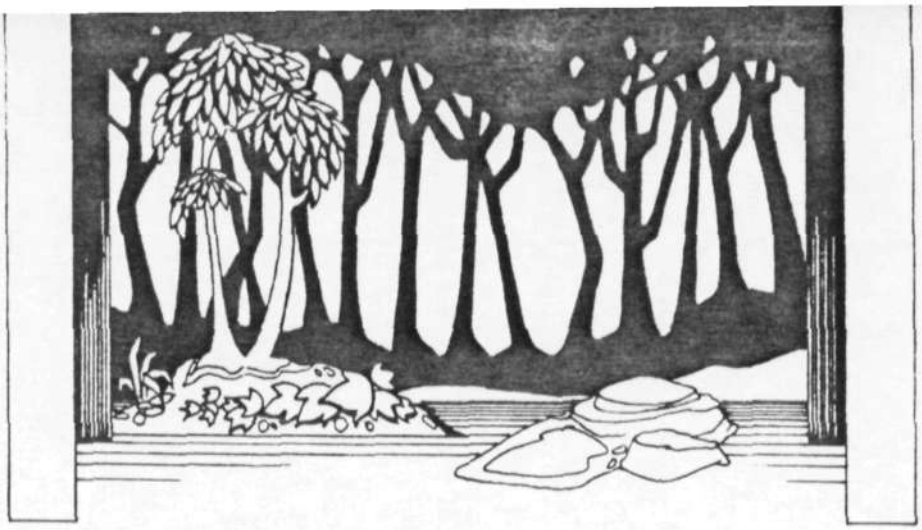


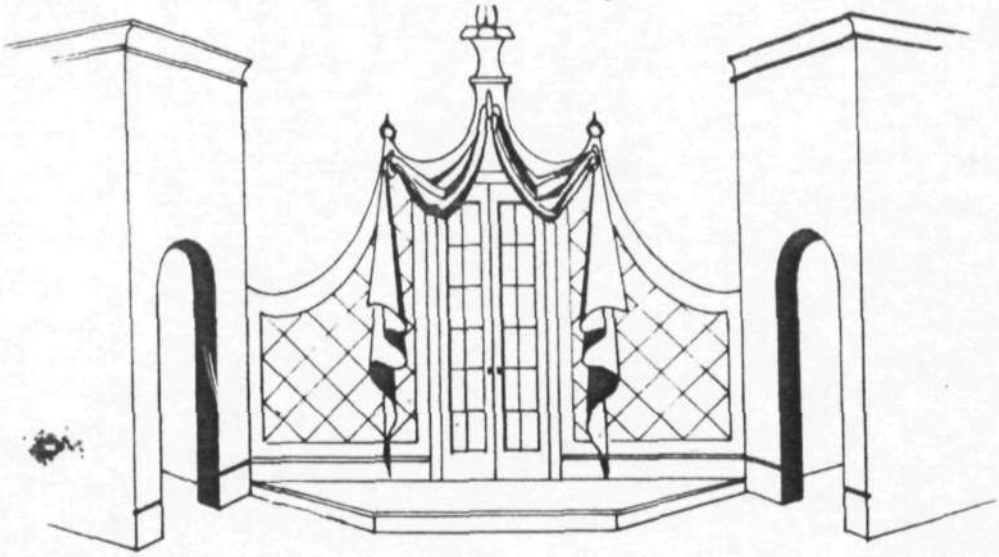
Fig 4: Selective Realism Scenery

iv. Stylism

The designer decides deliberately to change the realistic forms to nonrealistic ones which will interprete the musical scenery into a more individualistic style. The designer's motivation for this change must spring from the script, but usually it is an implied possibility rather than a demanded necessity as is often the case with realism.



STYLIZATION - NATURAL FORMS Fig 5



STYLIZATION - ARCHITECTURAL Fig 6

v. Expressionism

Stylization is aesthetic exaggeration of scenic forms, motivated by the designer's concept of a show; it is intellectual distortion, motivated by the designer's concept of life. It is perhaps strictly speaking a phase of stylization because it too depends upon exaggeration of realistic forms. The difference lies in the motivation of exxageration. The designer follows the character's intellectual turmoil by virtually perverting details of scenic forms of the physical setting just as the character mentally perverts ideas and concepts in his own thinking to create emotion.

Any time the scenic designer changes the realistic forms of his setting to add mood or aesthetic interest to the production or to better interprete the spirit of the show, he is stylizing his design. Stylization simply means that the style of presenting the object is emphasised so that one becomes more conscious of the designer's style as a mode of expression in itself. Stylism depends largely on the designer's own personal choice of emphasis which he somewhat arbitrarily superimposes on the script to facilitate the author's interpretation of it. This is usually achieved either through an undue exaggeration or through a conventionalization of the essence of the objects.

Bellman (1983) states that some authors contend that stylization is not a style in itself because it merely adds interpretive values to the other basic styles. This is largely true, but it is true that stylization is immediately recognized as a method of presentation, regardless of what basic style it exaggerates or conventionalizes.

In his own opinion, Wolfe (1977) states that stylization extracts the realistic elements and either through exaggeration, simplification, or conventionalizing, utilizes them as a design, rather than a replica of the original form. The free use of colour and the repetition of shapes for the sake of pattern may be carried out in the structural forms, or created through the use of light and shadow.

The distortion of details in expressionism may range from a few major elements in the set, such as flats, risers, platforms etc to the entire misharpen setting including the walls of the studio themselves.

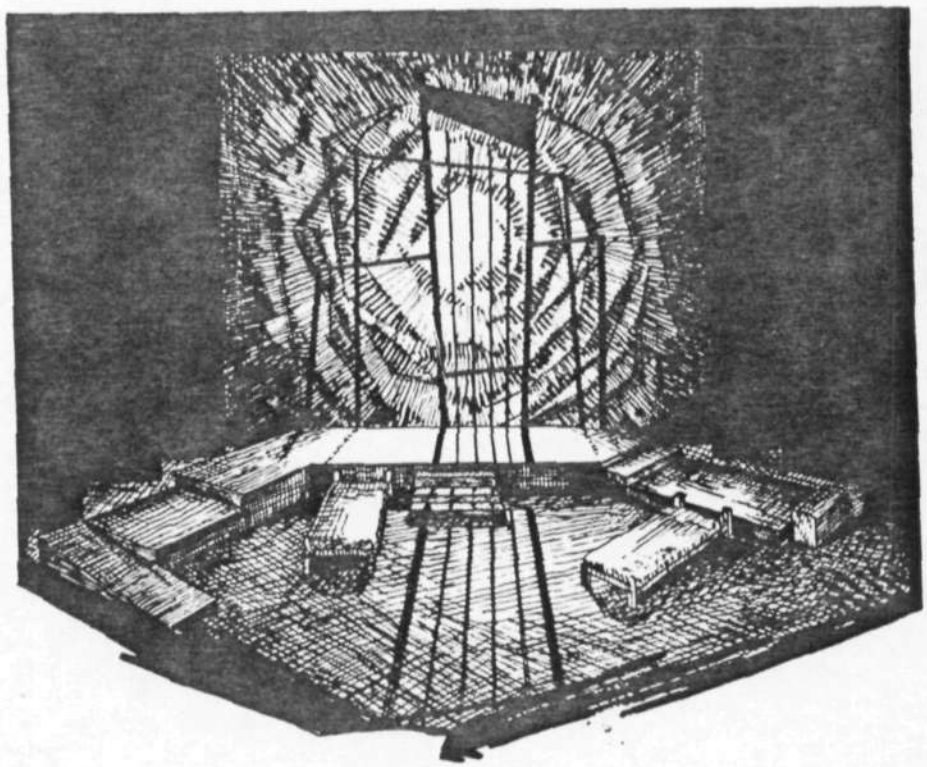


Fig 7: Expressionistic Scenery

Very rarely, the finished scenery is pleasant

more often, it is violent, garish or even shocking; but always it is strikingly unusual and consequently exciting. It is relegated to shows of serious theme, but not necessarily so. Expressionistic designs are not very often seen in modern scenery.

vi. Impressionism

According to Bellman (1983), although naturalism, realism, and selective realism form a continum, the remaining terms do not extend it because their effect is based on a different artistic procedure. Instead of beginning with life and making selection for artistic effect, the artist using impressionism, expressionism or stylizatic begins with a visual world of his, or the playwright's making.

The impressionistic world evolves from inside of the designers of scenery. We see the world his eyes sees. These designs evolve out of a dream world with little resemblance to real life.

vii. Theatricalism

Theatricalism employs scenery with no attempt to camouflage it in some way. It is not so much what scenic pieces or forms are used but how they are used. It sets up a stage in a frankly unrealistic manner which forces the audience to accept life in terms of the theatre. Thus, when the theatricalism uses realistic scenic forms, it does not use them to reproduce an environment for the characters, as realisms does, or even to suggest a realistic locale, as simplified realism or impressionism does. Whatever theatricalism uses, the intention is to provide a background without illusions of any kind, against which a show is performed, it has a mood of its own.

There are many kinds of theatrical settings. The most

obvious one perhaps, is the old backdrop and wing units. The backdrop may be painted with realistic or nonrealistic details as the designer choses, but either way it remains a painted backdrop that is not meant to be illusionary. If any set pieces are used with this painted background, they are likewise nonillusionistic often being presented in two dimentional form with their third dimention painted on. The backdrop shows distant landscape, a sun that never changes, or even birds suspended in flight. Thus in this type of theatricalism, there may be a strict selection of details as in impressionism, but there is no pretense of suggesting a realistic whole.

The second type of theatricalism often results from an emphasis upon design, for example, putting a set of painted masks on the rear wall to remind the audience that they are seeing a thetrical interpretation of life rather than an illusionistic one, or perhaps the background of the show may be only a blow-up design pattern, which suggests no locale at all but merely serves as a background for the actors instead of an environment for the action.

viii. Constructivism

In this style, scenic forms like platforms, plastic pieces, and steps etc are used, just as in other types of design, but they are left exposed and unadorned, looking somewhat like unfinished houses or painter's scaffolding (See fig. 10)

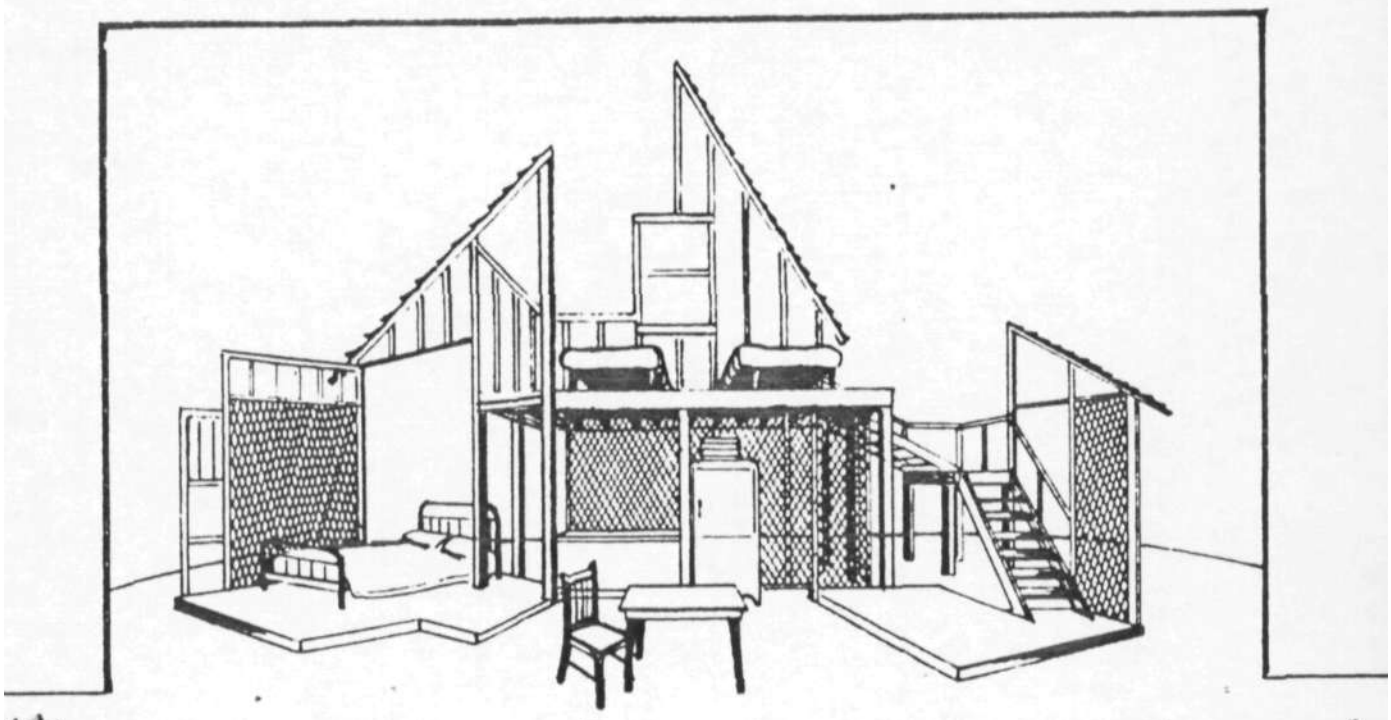


Fig 8: Constructivistic Scenery

According to Frederich and Fraser (1950) this style was inspired by Russia's interest in mechanization of society, lack of expensive theatrical materials, and scorn of capitalistic beauty. This influence is often manifested by an emphasis upon machinery and mechanical power, upon strength of solid, man-made structures, and upon the beauty found in the abstract designs of machinery and scientific apparatus. There is complete emphasis upon utilitarian purpose to the exclusion of the aesthetic. One prominent feature of this particular style is the complete exposure of the actor in what would normally be a confined and enclosed setting.

In his contribution, Wolfe (1977), states that this style can best be described as the furthest departure from realism. It may consist of simple boxes stacked on top of one another, or austere structural scuffolding made of steel or wood on which actors can perform. No attempt is made to suggest locale, period, or mood: It is a "machine for acting."

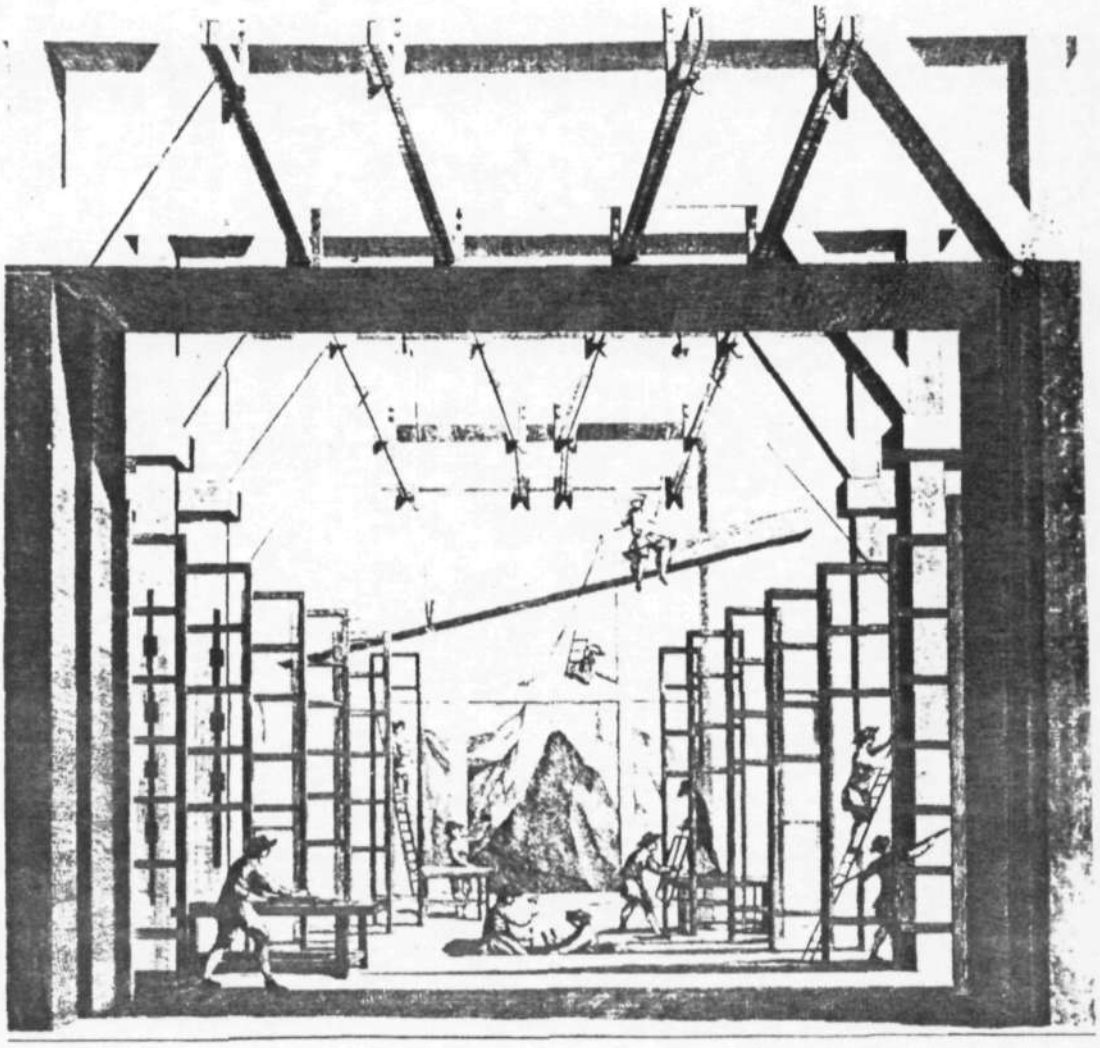


Plate 5: Constructivistic Scenery, Furthest Departure From Realism.

ix. Formalism

Formalism dispenses entirely with realism and presents merely a playing area that does nothing to suggest a specific locale or place of action. The area may be left perfectly flat and bare, surrounded only with neutral scenery where main purpose is to conceal the back stage and define the playing space. The area may be built up with irregular masses of set-pieces such as steps and platforms, representing no realistic form but providing the director with a more versatile stage (staging area) which to arrange the performers of a show to secure an interesting composition.

These are some of the main scenic styles of design upon which a production may depend upon, however, these are not the only styles which will be discussed elsewhere, they are merely the prominent ones which the designer will find most useful. They are also considered adequate by the investigator for the purpose of this study.

Whatever styles and techniques the designer adapts in designing scenery, consideration has to be given to the audience, because they are ultimate consumers (viewers). In view of the above, some of the demands of audience are discussed below.

2.7 Demand of the Audience

According to Frederich and Fraser (1950), the audience need a setting which will establish and underline the theme of a show for the following reasons.

i. Shows whose themes and ideas are not peculier in the audience's everyday lives and thoughts, often need a

visual background, setting or scenery to explain, through scenic styles, the type of civilization and environment that engenders such ideas. The individual in the audience, nine out of ten cases is fairly conservatic and may mentally shy away from concepts which are foreign to him or which he does not fully understand. The scenery that can classify the life which calls forth the scene action does a great deal to help make the action acceptable to the audience.

ii. Shows whose themes, partinent in a bygone era, are no longer vital or valid today often need a scenic setting that recreates the period in which such themes are shown to be logical and inevitable whether the spectator faintly remembers hearing or reading of such conditions, whether he has never heard of them at all, he is better able to understand the concept of life and culture as they existed at the time in which the show is taking place if he can see actual manifestations of that life and culture in the environment surrounding the actors.

The producers or designers of any modern television show dealing with past eras all need this visual help (scenery) in interpreting their themes to the audience, because the T.V. directors can create an illusion of reality only in a selling that makes their action and movements relevant and plausible. This therefore calls for a good understanding of the various scenic styles earlier mentioned.

iii. Shows by producers who imagine a specific setting and create all their action in direct relationship to that setting, absolutely need scenery if the show is to make sense to the audience.

Today scenery is filled with objects (properties) that are used by the actors and refered to in time after time, and they cannot be eliminated. If some properties present in a scenery are not actually handled by the actors in the cause of their show, they are usually necessary to reveal the complete social environment of the action; and they are usually indispensable because they indirectly have bearing on whatever the characters do and say. If the audience would know all, they must know all.

Frederick and Fraser (1950) states further, that in a sense, this projection of atmosphere is the designer's attempt to translate the emotional overtones of the scene in terms of concrete line, form and light. There is a need for scenery to be subordinate to the action. The scenery should be the actor's tool instead of his master.

The key to attaining this goal is usually a striming for simplicity in the setting by any means. It is rather a setting in which a selection of details is made with an eye to their absolute necessity, either for actual handling or for the projection of the environment; with an eye to their ability to delineate sharply their natural functions and to their capacity to arouse an emotional response to their intrinsic design. To this extent, a setting may be composed of half a

dozen elements or several dozens, provided all are essential to the total effect.

Simplicity of selection and of usuage of detail usually implies another requisite for a good setting. Exaggeration of some details for the sake of clarity and emphasis, consequently the simple detail must also be a large detail if it is not going to be lost.

The audience therefore demand a set that is pleasing to look at, for after all, the viewer often must concentrate on the same few details for upwards of 45 minutes. For a set to be pleasing to look at, does not necessarily mean it must be pretty, but must have elements of good design i.e balance, emphasis, harmony, unity and variety.

Closely related to the demands of the audience is the psychological effect of scenery.

2.8 Psychological Effect of Scenery

According to Frederick and Fraser (1950),

> "In addition to wanting a setting to be effective but in appropriate harmony with the whole production, the director wants scenery to do more than this. He wants it to give a decided stimulus to his actors in projecting the play. The average amateur actor needs every psychological assistance he can get. If one puts him in an inappropriate costume and then places him in the right setting, the result is often amazing. The impetus these physical surroundings give the actor is many times just what he needs to make that final transition from a technically studied, intellectually understanding actor to a living character, sensitive and possesive of that elusive, emotional reality that a good performance demands. Of course no director will depend entirely upon those external forces to inspire his actors, but he knows well enough what placing Othello in the right bedroom will do for his feeling and reading of lines."

v. The Psychological Effect of the T.V. Image

Baggaley (1980 contends that Television is the most persuasive of modern technological stimuli, television offers greater satisfaction to more appetites than any other medium yet devised. The manipulative powers of T.V. itself are still emphasised, but its subtle psychological bond with the audience becomes increasingly apparent. Instead of simply presenting reality to a viewer, whole and undigested, the visual media organizes pictures (scenery) into a kind of language which the viewer then reads.

In the present study, the investigator has treated television not merely as a vehicle for presenting opinions and facts, but as a source of artistic images with possible meanings in their own right. This however refers to the artistry employed not for arts sake, when the medium is used for entertainment purposes, but to the aesthetic effects produced in the service of news and current affairs, commercial information and education. All communication depends upon skills of production, and when it occurs via T.v., an extensive repatoir of techniques is drawn upon

Television is not necessarily a communication medium, no medium has the automatic ability to communicate of itself, though all have the potential to do so depending on their usage. Baggaley further observed that when aural and visual images are transmitted via the electronic media, they must be directly aimed and critically received or they will fall by the way side. This however, is in view of the variety of interpretation placed upon the communication.

One might add here that scenery is applied in television as a vehicle for communication through the use of significant and scenic forms and backgrounds.

Television, according to Mcluhan (1964) as quoted by Baggaley (1980), is a homogeneous global village, its members united by a common technological bond. It might be safe to infer that television has the potential for social and cultural influences of widely ranging types.

Light entertainment intends a response, but response is not part of the situation at the moment of creation. Instead of simply presenting reality to the viewer, whole and undigested, the visual media organises pictures into a kind of language which the viewer then "read". What makes the eye so dispiriting to read is its neglect of the creative involvement of the viewer in construing a programme as meaningful, a creativity just as good as that of the programme makers.

A decorative scenery is often preferable to increase visual interest. To determine whether the insertion of scenery has the potential for more subtle effects than one would commonly suppose, therefore the auditory and visual content of communication must be carefully matched in order to prevent the viewer's attention from shifting between them and favouring one at the expense of the other.

2.10 Nigerian Television Authority Jos

In June 1973, the government of the former Benue-Plateau State embarked on a project led by Dr Girgis Salama to provide

a television service in its area of jurisdiction. Following this decision, the black and white (monochrome) television service was officially inaugurated in Jos in February 1974, to be followed 18 months later with another notable achievement when the former B.P.T.V (Benue-Plateau Television) became the first colour station in Nigeria on the 1st October, 1975. Both in transmission quality and programme content, the new T.V. station rapidly established itself in the front ranks of television organizations in the country; and has maintained this leading position till today."

Salama (1978), maintains that television plays a significant role, and has tremendous influence on its viewers, whatever the percentage may be, and helps immensely in their development.

Salama further posits that the social objectives of establishing television stations in Nigeria include: Education, Information and Entertainment. For the purpose of this study, the investigator concentrated on the entertainment aspect, on which Salama states that entertainment programmes should be designed specifically for the enjoyment of the people. Such programmes are primarily meant for mental recreation and to arouse the feelings of the people emotionally, sometimes physically, with a particular focus on musical programmes, scenery inclusive. For example, when a fine piece of music is given a pictorial setting, a strange reversal takes place. The pictures or the visual environment (scenery) becomes the important thing and the music or the performers become an

accompaniment to the visual elements. If the visual elements do not provide a good environment, the entire programme is said to be weak. The present study is an indepth study into the development of scenery at the N.T.A Jos.

Chapter 3

METHODOLOGY

3.1 Introduction

This chapter discribes the method and procedure adopted for data collection in the present study.

Kerlinger (1977) describes research design as the plan, structure and strategy of investigation, concieved in order to obtain answers to research questions as well as control variance. Adetoro (1980) states that the plan, is the overall scheme of programme of research. This includes how the problems will be tacked.

In agreement with Borg and Gall (1983), Ndagi (1984), historical data sources are divided into two main categories:

1. Primary Source. This involves the recording of a document by an actual eye witness or someone who has actually participated in an event (document) or the historical object (remain or relics) which is available for examination.

   The primary source is further sub-divided into two categories: Documents and Remains. In the current investigation, the following documents were examined: Official records, Minutes of meetings of the production unit of NTA Jos, Remains include any object whose physical or visual properties provide information. In this study, under remains, the following were examined: photographs, remains of scenic furnishings, remains of scenic constructed units (set pieces) scenic backdrops,

video tape recordings of locally produced musical programmes and textbooks.

ii. Secondary Source: information which has been recorded by someone who obtained his data indirectly. This source is often considered to be less reliable because the information is not from a primary source. In the present study, virtually any object or written record that the researcher could find was a potential source of information.

In agreement with Bogdan and Biklen (1982), in historical case studies involving organisations, the researcher concentrates on a particular organization over time, tracing the organization's development, tracing how it came into being, what its initial years were like, what change occured over time, what it is like at present (if it is operating) or how it came to a close (if it did), and the most likely direction of future trends.

Similarly, in the present investigation, N.T.A could be regarded as the organization, with particular reference to the Design Section. From the foregoing paragraph therefore, the interview method was used in conjunction with document analysis and participant observation, for data collection.

3.2 Procedure for Data Collection

In August 1987, the Department of Industrial Design together with the researcher's supervisor, Dr J.S. Rishante wrote a formal letter to the General Manager of NTA Jos requesting for assistance to the researcher to conduct this study.

A reply to the request dated 17th August 1987 was received in which the General Manager promised to render any assistance possible to the researcher (see appendix 1).

Contigent upon this development, the researcher contacted the Manager, Programmes Division, Malam Abdulkareem Mohammed who gave instructions to the Scenic Store-keeper to assist the researcher to gather all scenic remains available for examination. Thereafter between August 1987 and September 1989 the researcher made several visits to the station to examine, evaluate, and photograph most of the scenic remains that were available. This information is contained in the next chapter. Some of the scenic remains included the following: scenic backdrops (backclothes) mostly on canvas, a few flats and risers, and scenic furnishings. The data collected was in photograph form as contained in the report.

3.3 Film and Video Review

In February 1988, the researcher made contact with the Manager, Engineering Services, Mr Moses Dalyop who gave the permission to review some of the early films containing musical productions, and the current video cassettes containing same. This was made possible with the help of the Principal Technical Officer, Mr Chris Oklo. The data collected was also in the form of photographs.

However, due to the obsolete state of some of the previewing machines, the films containing the early musical productions could not be reviewed, therefore the researcher

had to interview some of the pioneer producers of musical programmes of the station in order to obtain such information.

3.4 Interview

Since the present study utilizes a historical and qualitative approach to inquiry, in agreement with Bogdan and Biklen (1982), it involves the phenomenological approach which attempts to understand the meaning and of events and interactions to ordinary people in particular situations. It also lays emphasis on human interaction, and the purpose is to find "facts" and "causes." The researcher tries to gain entry into the conceptual world of their subjects in order to understand how and what meaning respodents construct around events. It is suitable for tracing historical developments that are observational in nature, therefore the interview method of data collection was considered appropriate in a study such as this one. However, the interview was unstructured because the researcher believed that finding questions is also part of the exercise of data gathering, and it also allows respondents to answer from their own frame of reference rather than one structured by pre-arranged questions. Respondents are encouraged to express their thoughts freely; Ndagi (1984) contends that with an unstructured interview, it is possible to penetrate beyond initial questions, and following unanticipated clues. Hence, it has the advantage of obtaining indepth information in the

subjects own words, and the data collected is often descriptive.

When the interviewer controls the content too rigidly, and subjects cannot respond personally in their words, the interview falls out of the qualitative range of interviewing. (see appendix for interview questions.)

3.5 Population

A qualitative and historical study can concentrate on an object or a single person etc, depending on the nature of the problem. Hence it is not necessarily amenable to population and sampling theories - according to Bogdan and Biklen (1982). The present study focuses on Nigerian Television Authority (NTA) Jos, and on a particular programme, hence it is consistent with qualitative and historical approach to pursue and interview any individuals found in the cause of the observation to have useful information. But the following individuals were considered of primary importance. These are: the General Manager of the station, Managers of various divisions, and Programme Producers (especially those of musical programmes) and designers.

3.6 Participant Observation

Boyo (1988) states that through participant observation, the researcher is actively involved in the situation she is observing, thereby gaining insight and developing inter-personal relationship that are possible to achieve through

other inquiry methods. In complete participation, the researcher becomes full member of the group and develops better understanding of the group, to enable him or her analyse a true life situation. One reason for using observational technique is to gether information that respondents are either unable or unwilling to provide in response to direct questioning.

3.7 Instrumentation

In a historical and qualitative research such as this one, almost all the techniques and instruments that may be deemed appropriate are used. But for the purpose of the present study, the following were considered of primary importance. They include: observation, reviewing various documents and artifacts, participant observation and open-ended (unstructured interviewing). The researcher is often the only instrument.

3.7 Summary

In a historical and qualitative research, the data is often rich in description, (qualitative) of people, places, events, conversations etc. therefore it cannot be easily handled by statistical procedures (quantitative). Bogdan and Biklen (1982) contend that research questions are not framed by operationalising variables; rather, they are formulated to investigate in all their complexity, in context

while people conducting qualitative research may develop a focus as they collect data, they do not approach the research with specific questions to answer or hypotheses to test. They are concerned as well with subjects' own frame of reference. They tend to collect data through sustained contact with people in settings where subjects normally spend their time.

Chapter 4

DATA ANALYSIS

4.1 Introduction

Analysis in a historical and qualitative research as stated by Bogdan and Biklen (1982), is the process of systematically searching and arranging the interview transcripts, and the interpretation of the materials that one has accumulated to increase one's own understanding in order to enable generalization.

It involves organizing data, breaking it into manageable units, synthesizing it, searching for patterns, discovering what is important and what is to be learnt, and deciding what deductions can be made. In developing coding system, Bogdan and Biklen (1982) state:

> "Imagine a large gymnasium in which thousands of toys are spread out on the floor. You are given the task of sorting them into piles according to a scheme that you have to develop. You walk around the gym looking at the toys, picking them up and examining them. There are many ways to form piles. They could be sorted according to size, colour, country of origin, date of manufacture, manufacturer, material they are made from, the type of play they encourage, the age group they suit, or whether they represent living things or inanimate objects.

Such an activity approaches what a qualitative researcher does to develop a coding system to organize data, though the task of the qualitative researcher is more difficult. The settings are more complex, the materials to be organised are not as easily separated into units, the setting is not void of people, nor are the classification systems as self-evident or clear-cut.

Similarly in the present study, the "Process" Coding System as recommended by Bogdan and Biklen was used. Codes in this study refer to words, phrases that facilitate categorising sequences of events, changes over time, passages from one type or kind of status to another. In order to achieve this, the researcher must view a person, group, organisation, or activity over time and percieve change occuring in a sequence of at least two parts. Typical process codes point to time periods, stages, phases, passages, steps, carreer, and chronology.

Process coding schemes are commonly used in ordering life histories of individuals or organisations as the case may be. The coding categories in this study are the events that appear to separate important segments e.g. The first period or genesis of scenery, the formative stage, the developing stage, the contemporary period, and the future trend.

For the purposes of this study therefore, the coding categories are based on responses from respondents and not from the researcher's classification scheme. Therefore the codes do not reflect unit-lengths of time. Since change over time is the focal point of interest, it is consistent with chronology which is the mainstay of history.

Another coding scheme which was used in this study is the "Activity" code. This coding is directed at the regularly occuring kinds of behaviour or activity, e.g showing films, morning excercises in a school, joking, and anything that

indicates a regularly occuring event. In the current study, showing musical programmes in the form of film on T.v. was considered as the activity code.

The next coding scheme which was used in this study was the "Event" code. This coding system covered the special musical programmes prepared for competitions and for other special occasions. This coding category was developed in the cause of participant observation. Events that call forth a good deal of attention and discussion by subjects with regards to events that occured prior to the researcher's decision to embark on his investigation fall under this coding category. (see appendix 1)

4.2 Validity

In order to ensure validity, the data collected was subjected to both external and internal criticisms. Ndagi (1984) states that external validity is concerned with determining whether or not a document or remain (relic) is authentic. In the present study, this was achieved by a further investigation as recommended by Ndagi, as regards the author and his personality, biases and position, his personal qualifications as a reporter of the matters he treated, how soon was the document written, whether from memory or from notes made earlier, and how the document relates to other documents.

Internal criticism on the other hand, is concerned with determining the worth and meaning of data collected. Whether

it is consistent with known facts. In the present study, internal validity was determined by conducting further interviews, but this time, only with the General Manager of the station, Managers and Controllers of the various divisions within the station. The researcher believes that this category of respondents have been serving in various capacities for the past ten to fifteen years, therefore they are the most suitable to establish facts.

The following questions were asked as recommended by Ndagi (1984), in order to validate all information:

i. What is the real meaning as opposed to the literal meaning of the important statements in the document?

ii. Is there any evidence that a particular statement is not true?

iii. Is there any evidence or statement to show that the author or respondent is either trying to decieve the reader or was under pressure, or influence by public opinion?

iv. Does the person or respondent lack training, experience and or skill in observing, recording and writing? (see appendix).

4.3 Synthesis of Information

In any historical research, data collected must be synthesised. In agreement with Borg and Gall (1983), synthesis is the process of putting together facts and inferences to build an organised account of events.

With respect to the above mentioned therefore, the final report, findings and discussion has been summerized using the chronological and thematic approach. This method of writing

a historical account involves the use of almanac of dates and themes with each period covering a topical or thematic unit.

In line with this approach therefore, the findings and discussions is organised in five category codes, and each period has pictures and or illustrations to further explain certain features that might be peculiar to the various periods.

Findings and Discussion

4.4 Introduction

The focus of this study was tracing, evaluating, examining and documenting the historical development of musical scenery from 1973-1989 in Nigerian Television Authority Jos, for the purpose of gaining a clear understanding of its evolusion and its present state in order to be able to make a more reliable prediction of its future trend.

From the analysis of data collected through interviews and sifting through relevant documents and relics, five somewhat distinct periods of evolusion were identified which also constitute the historical periods which the research findings have been classified.

Using the chronological and thematic approach to writing final reports in historical researches, as recommended by most authors on research methods, the findings have been summarised as follows:

4.5 The First Period (1973-1974) The Genesis Of Musical Scenery at N.T.A. Jos

In June 1973, the Government of the former Benue Plateau state (now Benue and Plateau States) embarked upon a project led by Dr Girgis Salama to provide a television service in its area of jurisdiction. Following this dicision, the black and white (Monochrome) television service was inaugurated in Jos in February 1974, though test transmission had already started since 1974.

There are, as it were, many arts of the T.V theatre which when harmonised, will form a visual appeal to its viewers. Scenery which is one of the component arts of the theatre is simply defined as environment for any dramatic action.

During the first period of transmission, some of the musical productions as revealed by the coding system included programmes such as 'Artiste Showcase,' 'Our Heritage,' and 'Our Magazine.' These were all traditional music productions. The most popular contemporary musical production which was often transmitted at weekends was titled 'Saturday Serenade.'

Because scenery had not yet taken form, only the bare studio walls provided elaborate scenic backgrounds for all musical productions. There was no scenery as it were, but what would best be described as scenic paintings which were often done on the studio walls (cyclorama).

This could very well be compared with the scenic backgrounds of the early years of the theatrical age in the history of western civilization in Greece which dates back

to the 5th century B.C. There was no scenery in the real sense of the word, but the stage walls provided architectural backgrounds. On each side of the stage were the 'Periaktoi' These were triangular which could be rotated to indicate symbolically a change of scene by means of a painted tree, a column or waves.

Some of the factors that contributed to the crude state of scenery at N.T.A Jos during this period are as follows:

i. Television had barely been introduced into the state, as such, there were no trained designers in the field. Most of the designers were secondary school graduates who were talented in art particularly painting.

ii. The producers themselves had no basic knowledge of the significance of scenery as such most of the musical programmes had plain backgrounds at first.

The later part of this period witnessed the birth of pattern composition and Silhoutte paintings on the studio walls depicting some musical instruments and traditional dances. (See Plates 6 and 7).

The introduction of pattern composition gave birth to the application of one of the principles of composition. At this stage, pattern composition was applied for most contemporary musical programmes e.g 'Saturday Serenade'. On the other hand, most of the Silhouette background paintings were used for traditional musical programmes earlier mentioned. The scenic style could be said to be naturalistic in approach since most of the paintings depicted natural musical

instruments and realistic traditional dancers depicting various aspects of popular culture, depending on the cultural group performing.

Because of the number of programmes which need background paintings, coupled with the absence of Scenic Units or (set pieces) which could be quickly assembled or dissembled, most of the background paintings were wiped off immediately after every recording in order to paint some other designs on the walls again in readiness for the next production.

Since transmission was in black and white, most of the background paintings were done in black and white colours, resulting in a range of gray tones for variation. This is also evidenced in the black and white captions introducing the various programmes. (See plates

Unfortunately, due to the obsolete state of the early pre-viewing machines, the researcher could not document some of the early musical productions during this period as reviewing some of the old films was impossible, however, the researcher was able to produce scenic models based on interviews conducted in order to further explain what musical scenery actually looked like during this period. (See plate 6)

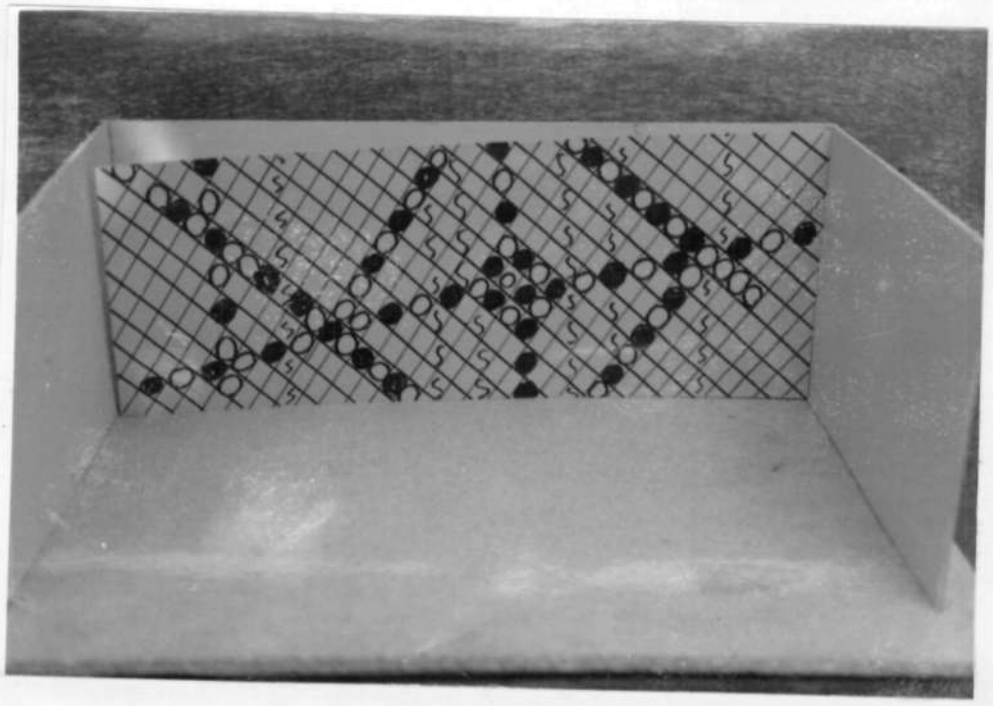


Plate 6: Model of Scenic Background
(Contemporary Music)



Plate 7: Model of Scenic background.
(Traditional Programmes)

4.6 The Second Period (1975-1979) The Formative Stage.

There was an overlap of the first period and the second period, especially during the early parts of the second. This is evidenced in the studio walls which continued to be painted and designed to create backgrounds for most musical productions from the later part of 1974 until 1976, when the management of B.P.T.V. then started to employ university graduates as graphic artists and designers. Notable among them were Joseph S. Rishante and Saratu Ogah who became the pioneer graduate designers of this section.

The employment of these graduates introduced an interesting and vital ferment which introduced the beginning of 'form' in musical scenery as far as the station was concerned. Even though the pioneer graduates were deficient in the knowledge of Scenography, they had ideas about the basic concepts of scenery which enabled them to introduce and apply more of the elements of design such as shape, line and position in the form of set-pieces (scenic units) like risers and flats. However, because resources were limited, there was also a limitation in the construction of these set pieces.

The programme producers also had limited knowledge of the significance and application of scenery to musical programmes, as an art of the T.V theatre, but probably due to the excitement of the medium which was entirely new, both the designers and producers made concerted efforts to give a new design form to musical scenery.

Even though there was the emergence of set pieces,

emphasis was still placed on background paintings, except that at this stage, the scenic paintings were done on baft material and tarpauline in conjunction with scenic flats and one large circular riser. (See plate 8)

On 1st October, 1975, B.P.T.V. became the first station in the country to transmit in colour, thus introducing colour T.V. in Nigeria.

This development hightened the excitement of musical scenery such that there was now, emphasis on the use of colour in most scenic settings. Colour which is one of the elements of design is a very important factor in the creative process. Like line, it becomes a force of great proportion in the final composition of a stage setting. It has three variants: hue, value and intensity, or chroma. A specific colour can be thought of in terms of its hue which is the colour's wavelength, or position on the spectrum; its value, which is the colour's black-to-white relationship; and its intensity, which is the colour's degree of purity or saturation. Colour therefore became one of the factors that increased the level of development of scenery within this period.

In 1976, there was a change of government in the country via a military coup, after which new states were created. Subsequently, the former Benue-Plateau State was divided, thus, forming Benue and Plateau States. After the creation of new States the Federal Government decided to take over the 10 existing stations in the country then. These were: Ibadan, Enugu, Kaduna, Lagos, Benin, Jos, Port-Harcourt, Sokoto, Kano, and Owerri respectively.

In 1977, the Federal Government promulgated the Decree 24, establishing a body to co-ordinate the activities of all television stations in the country. This body was named Nigerian Television Authority (NTA). Therefore all T.V. stations lost their autonomy under states so they began to be funded by the Federal Government.

This development affected NTA Jos as it could no longer boast of the finances it was enjoying under the former Benue-Plateau State. Remotely, this affected the development of scenery as well, because the money now subrented to the design unit dwindled but not crippled. Despite all, scenic designers were still making efforts to improve on musical scenery.

By this time, the scenic style had shifted to theatricalism, which employs scenery with no attempt to camouflage it in some way. It forces the viewers to accept life in terms of the theatre. It provides a background without illusions of any kind. The most common theatrical setting is the old backdrop, which employs a few set pieces which were often put together in order to create a scenic setting. The set pieces were usually two dimentional with third dimention painted on the background. The back-drop often shows a landscape, a sun that never changes or even birds suspended in flight. A representative model of what scenery during this period could be seen in plate

The station witnessed the birth of the open-air studio which was primarily to cater for the out-door activities, but due to a lack of knowledge of the role and significance

of open-air studio (theatre), some of the scenic units which were often used for studio settings were transfered to the open-air studio for some musical productions. However, the efforts of both producers and scenic designers played an important role in preparing the stage for the next phase of development.

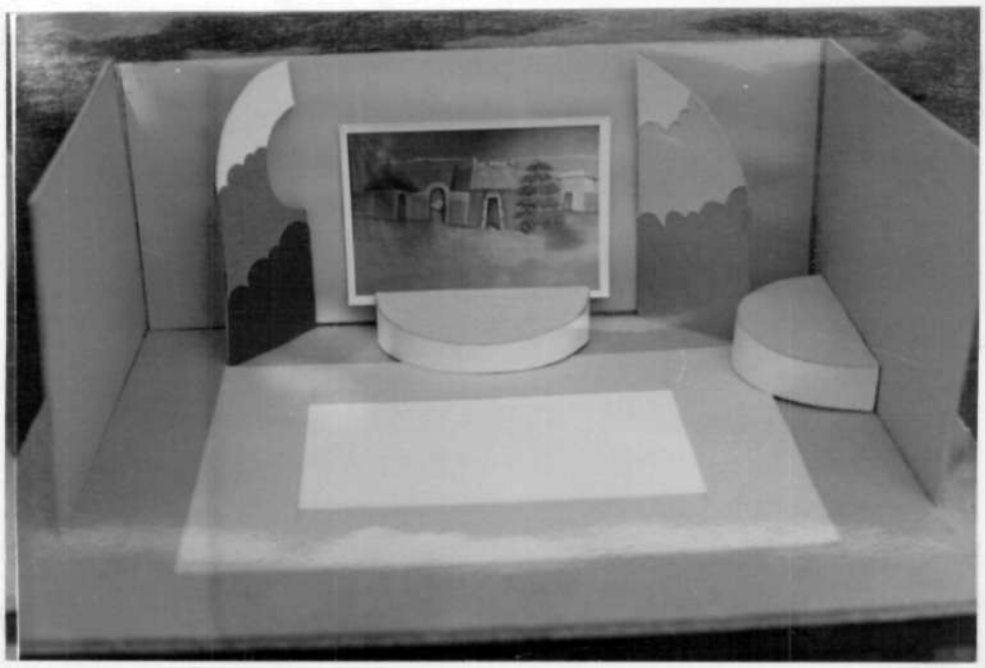


Plate 8: Summary of 2nd Period Showing the Introduction of Set-Pieces, risers and background paintings.



Plate 9: Scenic Back-drop, for Contemporary Musical Scenery.



Plate 10: Scenic Back-drop, Depicting a traditional compound, used for traditional musical programmes.



Plate 11: Scenic Back-drop, depicting a different traditional Set-up.



Plate 12: Scenic Back-drop depicting a typical Hausa Compound, often used for Hausa traditional Music.

4.7 The Third Period (1980-1985): The Developing Stage

By 1980 and 1981, scenery had barely taken form. According to Parker and Smith (1974), form is when the application of the elements of design and the principles of composition is attained. It is evident from the analysis of data collected that the awareness of basic design concepts during this period is attributed to the increase in the number of graduate artist employed by the management.

One of the respondents maintains that the scenic back-drops were still being used occasionally, particularly for the traditional music shows. Some of the musical programmes during this period include the following: Shantu music, Tauraron Makada, Al'adun Gargayiya, Barmani coge and Taba Ka-Lashe which were the traditional musical programmes. The contemporary musical programmes were as follows: Funk-Time, Musical Comedy, Weekend Variety, It's all us, Beats of Africa and Our music.

This was a very innovative phase as scenery became more decorative and stylized in approach. There was also an improvement on the number and shapes of platforms, coupled with the introduction of geometric forms which dominated most of the contemporary musical settings. (See plate 13) Emphasis had now shifted but not completely from background and backdrop paintings to solid scenic forms like flats, rigid nuts, architectural and free-standing pieces, cycloramas etc. These flats and set-pieces could be manipulated to achieve different scenic effects, depending on

the show. They were designed in such a way that they could be repainted and re-used for other programmes as desired.

The failure on the part of the management to accord recognition of the role and significance of scenery in musical production showed down the pace of its development, e.g even though there were design proposals by the designers, budgets were not often approved by management probably through lack of aesthetic sensibility or a lack of funds. This is evident from minutes of production meetings which do not reflect any figure as the amount proposed for the design and construction of new sets. Funds were disbursed according to the needs of the moment, especially for special productions only.

Another significant development during this period was the introduction of floor decoration, which according to Millerson (1979), can also provide some interesting staging opportunities. But at this stage designed carpets were mostly used rather than designed floors. Because of the introduction of colour television, most scenic setting were very colourful almost to the neglect of the application of colour combination concept.

Another significant development which influenced the development of musical scenery during this period was the establishment of the Nigerian Television College by N.T.A. in Jos. Its main purpose was to train all staff of NTA stations from all over the federation in various diciplines in order to improve technical, administrative, and production skills in order to improve the quality of programmes as

training abroad became burdensome on the authority. This gave rise to a new wave of usual awareness and the role and significance of scenery in T.V. productions as designers were now taught the professional skills of designing, constructing and decorating scenery. The researcher became one of the first few beneficiaries of such a programme in 1984.

As a mark of this awareness of the role and significance of scenery, the management of NTA Jos approved ₦5,000 for the construction of Scenic sets for a national musical competition of all television stations in the country in 1985 which won first prize as the best entry.

It is important to note here that in the history of the station, no such amount had ever been voted for set design and construction until 1985. Scene design, unlike other visual arts, is deeply dependent on the use of light as a part of the final composition. The scene designer, while selecting the colours for draparies and set-pieces or deciding the scale of detail on the scenery, hopes they will show under the studio lights.

Parker and Smith (1974) contends that ninety percent of the time stage lighting is cast in the supporting role of revealing scenery forms, enhancing costumes, and defining the acting area. Subsequently, stage lighting design became an important part of scene design during this stage of development, probably because of the level of scenic development during the period. Lighting effects began to be employed for most musical productions in order to creat emotion or atmosphere.

However, this marked the beginning of serious lighting design in complementing scenic design. The summary of this period is documented in the plates below. This development laid a solid foundation for the period that followed.

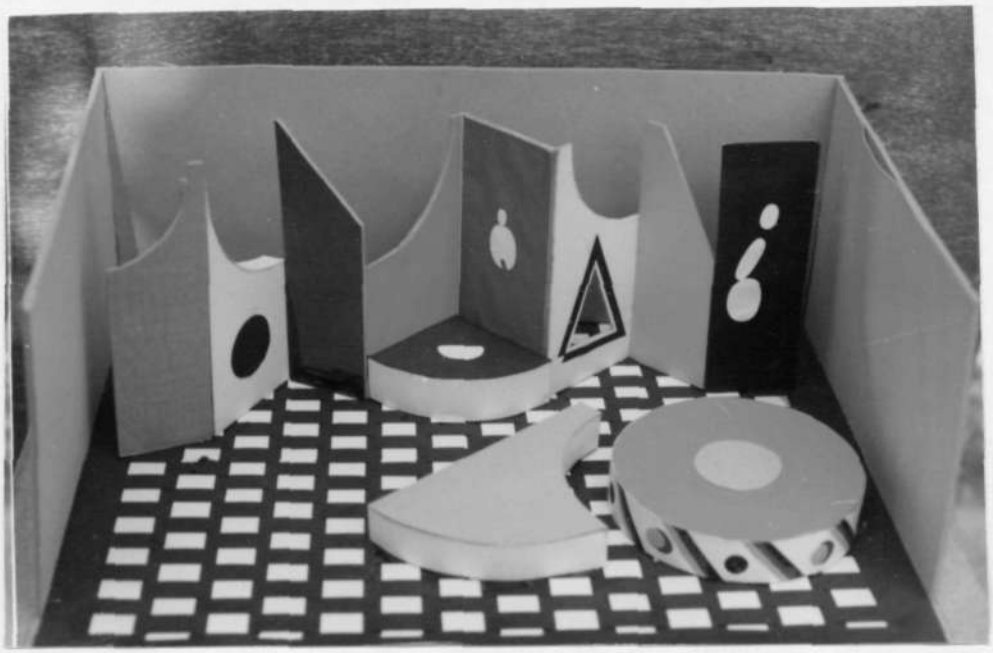


Plate 13: Model of Musical Scenery during the third phase of development.

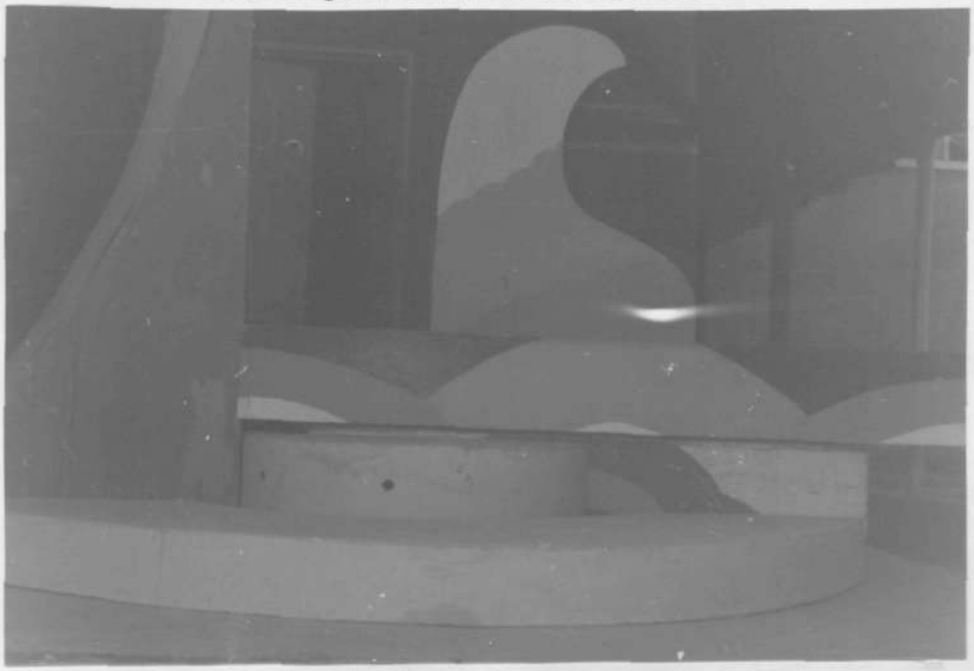


Plate 14: Scenic Remains.



Plate 15: Shantu Music in Session, revealing String Effects in Scenery.



Plate 16: Set-Pieces (Relics)



Plate 17: Solo Show,, Revealing Scenic flats, a riser, cyclorama and the use of floor carpet.



4.8 The Fourth Period (1986-1989): The Contemporary State of the Art

This period witnessed a progressive awareness in the utilization of lighting effects to create scenic effects known as 'atmospheric scenery' or emotional scenery. Recent trends in musical scenery at the station have given lighting such a conspicous share of the total effect that it often is consiered one of the basic elements of scenery. The new scenic role of lighting can vary from the conventional use os a projected scenic background or shadow pattern to the more extremes of psychedelic lighting.

By the end of 1985 and the whole of 1986, musical scenery had developed to an appreciable level of recognition by the station's management. Most musical scenaries became rich in design and decoration with varying degrees of the application of scenic styles depending on the show. The dominant style is stylism, which is a deliberate change of realistic forms to nonrealistic ones for a mere individualistic interpretation, expressionism which is a phase of stylism but depends upon the exaggeration of forms, impressionism constructivism, etc are associated with modern scenography.

In the area of basic scenic forms, there is more of emphasis on the use of arches and steps as shown in Plate The platforms have become more stylized into various shapes and sizes but still maintaining some aspects of the last period. Articulate units which facilitate easy transportation,

setting up (erection), striking (dismantling) and storage began to be constructed. This is often achieved by the use of hinged joints. Most of the component parts have been designed to be redecorated and reused over again in different combinations, for many productions as stock units.

Studio walls have become almost useless as more and more emphasis is being placed on designing and constructing set pieces. It can thus link architecture and sculpture, and be composed either of authentically noble materials such as metal, wood, leather etc or synthetic materials of multiple appearances and use. (See Plate 19)

Finance is now constituting a major constraint to the pace of scenic development in the station especially when the effects of the structural adjustment programme (SAP), implemented by the Federal Government is biting hard. In a bid to reduce cost, the management has therefore reduced the number of musical programmes, and relies more on both foreign and exchange musicals, and occasionally some of the old recordings are played back.

Set construction is given more financial attention only when there is a special programme or competitions such as TELEFEST (Television Festival), for example, in 1985, the sum of N5,000 was voted for set construction for that year's NIFETEP competition, in 1986, ₦1,000.00 was voted, and the same amount has consistently been voted for the subsequent years. It is evident from this data, that since 1985, not more than N1,000.00 has been voted for set construction.

However, a summary of scenic development during this period is represented in Plate and the others.

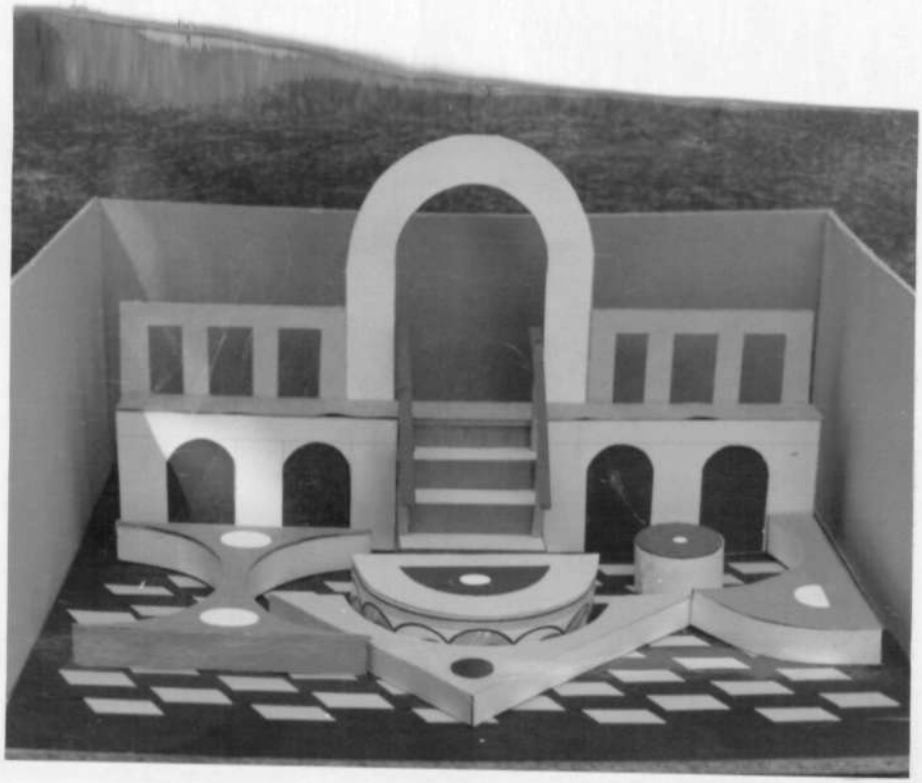


Plate 19: Summary of Scenic development during the fourth period (THE MODEL).



Plate 20: The Utilisation of lighting effects in Musical Scenery.



Plate 21: Solo Show in Session, the Utilization of Scenic Forms.



Plate 22: Shantu Music in Session 1985.

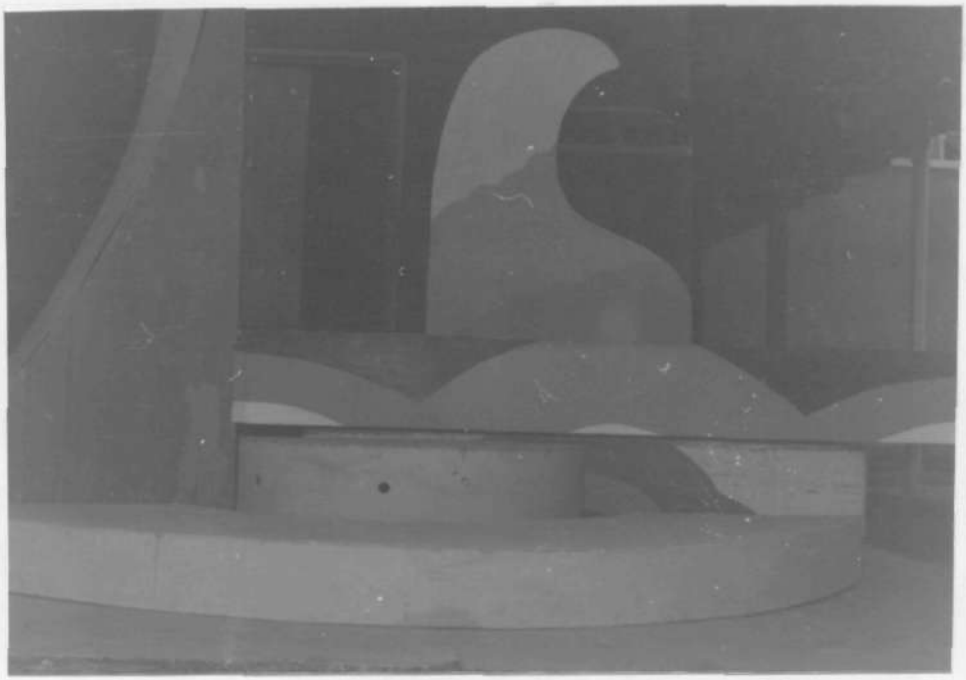


Plate 23: Some Scenic Remains.

4.9 Fifth Period (1990---): Future Prediction

The modern T.V. stage (scenery) is a complex machine, so to say, which promises to become even more sophisticated in the very near future. The exciting interplay of line and colour, and form, in a vibrant stage setting or the subtle refinements of a scenic background do not happen by change.

Design is order, and the designer is able to see design in nature and make conscious rules and definitions of the presence and scope of design in nature for use in a creative work. Therefore to create a setting, the scene designer uses, consciously or intuitively, well established rules and fundamentals of design.

From the available data and considering the rate of development of musical scenery at NTA Jos, coupled with the employment of professional designers, one would predict a radical departure from the present stylized shapes and forms to a sculptural and architectural approach to musical scenery (see Plate 24) which employs some of the qualities of theatre in the round. This however might be the case in 1990.

Many have referred to this age as the 'electronic age' hence it is quite possible that in the next few years to come, one can predict that sceneries will be electronically inserted for most musical productions of the station with a few set pieces to complement the effect.

In conclusion, the future of scenery seems to be very bright, especially when the economy improves and there is a greater degree of financial support from the management.

There is also the probability that computer graphics and advanced programing will be introduced in the near future.

One thing that is clear, is, the sky is the limit as far as money will permit.



Plate 24: The Most likely form of Scenery by 1990.

Chapter 5

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter presents a summary of the major findings of the study, the conclusions drawn from the findings and recommendations for future sceneries.

5.2 Summary

This study was an attempt at tracing, evaluating, examining and documenting the historical development of musical scenery at Nigerian Television Authority Jos, from 1973-1989. It was noted that the existing literatures suggest that there has been no prior research that has been conducted in the area of scenography with specific reference to the Nigerian audience. Subsequently, it was felt that a study such as this one will provide a venue for future research.

The present study has utilised the historical and qualitative approach to inquiry which involves the phenomenological approach in an attempt to understand the meaning of events and interactions with ordinary people in particular situations. It also lays emphasis on human interaction, and the purpose is to find "facts" and "causes."

In a historical organizational case study such as this one, the researcher concentrates on a particular organization over time tracing its development, tracing how it came into being, what its initial years were like, what changes occured

over time, what it is like at present or how it came to a close (if it did), and the most likely direction of future trends.

Virtually any object or written record is a potential source of information about the past. The sources of data are classified into two main categories: Primary and Secondary sources which is further subdivided into documents and remains.

The population interviewed consisted of the general manager, managers of the various divisions, programme producers and designers.

The process coding system (Bogdan and Bicklen 1982) was used for data analysis, it utilises the coding of phrases, patterns of behaviours, respondents line of thought etc. after which they were subjected to internal and external criticism to establish validity. After the synthesis of data, the final report was presented by using the chronological and thematic approach to writing historical reports.

5.3 Major Findings

Based on the process coding technique used in analysing data, five category codes emerged: the first period (1973-1974), the genesis of musical scenery, the second period (1975-1980): the formative stage, the third period (1980-1985): the developing stage; the fourth period (1985-1989): the contemporary period and finaly the fifth period (1990---) the future prediction of musical scenery at NTA Jos.

All these periods of development have revealed that

Musical Scenery has developed to an appreciable state of recognition over the past Sixteen years of its existence. The future of musical scenery in Nigerian Television Authority seems to be very promising. There is a probability of sceneries becoming more electronically inclined coupled with the introduction of computer graphics and advanced programming.

5.4 Conclusions

Television production is the process that involves the use of a rather complex machine and the co-ordination of a team of production specialists whose main job is to translate the communication ideas into a television programme. This therefore, is a creative process in which people and machines interact to provide the viewer with significant experiences through the harmonization of the art components of the theatre which include acting, dancing, costumes, lighting and scenery in order to increase visual appeal. Therefore, television production requires an intimate knowledge of this creative process whereby machines and people interact.

Scenery, which is one of the vital art components of the theatre therefore requires more attention that what it has been in the past even though it has developed appreciably over the past sixteen years of its existence.

From the available data and final report of this study, various factors such as finance, training, availability of materials, visual awareness, change of governments, the establishment of NTA college, employment of graduate designers,

the application of design concepts, e.g the elements of design and the principles of composition have influenced in one way or the other towards the historical development of musical scenery in Nigerian Television Authority Jos.

5.5 Recommendations

Based on the findings of this study and identification of the various factors which have affected the development of musical scenery in NTA Jos, the following recommendations can be made:

i. From the economic standpoint, an adequate proportion of funds should be subvented to this unit for the equiping and modernising scenery in order to improve the quality of musical programmes of the station.

ii. The Management should endeavour to employ professional scenic designers. But in cases where designers are employed on the basis of their talents, adequate arrangements should be made to sponsor such calibre of designers to be trained further in the field, now that the N.T.A College has been established and it is situated in Jos, the station should therefore take advantage of this privilege.

iii. The Management of NTA Jos should organise seminars, and symposia for Scenic designers at least once a year, but preferably twice a year so that the current methods and skills combined with styles and new concepts in the field are taught for subsequent application into the

various programmes but with particular reference to musical productions, as it is the case in this study. This is in view of the fact that T.V. has become one of the major systems in the accelleration of history and events.

5.6 Recommendations for Future Research

Many of the findings which emerged in the cause of the present research effort, present interesting report for future scenic designers or T.V. stations.

1. Further research should be carried out on the evolution of scenery in other non-musical programmes of the station such as: Drama, News and Current Affairs, Children's programmes etc with the view of tracing its development in order to improve the overall quality of programmes in general.

2. Researchers should endeavour to conduct similar research work in the various Television Stations in the country in order to build a historical account of the development of Scenery in Nigerian Television.

3. Research work should be carried out in order to determine the possibility of introducing electronically inserted sceneries in conjunction with computer graphics for the future of advanced T.V. production.

4. Finally, following the significance of the study, future attempt should be made, using other research methods which would allow the researchers to make an indepth investigation on the role and significance of scenery in Television programme productions.

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APPENDIX A

AN EXAMPLE OF THE CODING METHOD USED IN DATA ANALYSIS

THE PROCESS CODING METHOD

Transcript of Interview with One of the Respondents

I = Interviewer
R = Respondent.

I = When were you employed in the services of NTA Jos?

R = I was employed on the 28th September 1975 (1)

I = What in your opinion was Scenery like during this period?

R = Scenery was still at the developing stage. Background designs were still in use in the form of baft (2), cyclorama (2), canvas picture frames (2).

The use of set-pieces (2) was very minimal and mainly In the form of dividers.

I = What do you mean by dividers?

R = Oh, They are Wooden Panels (2) which are used to pertition the Studio for Segmented recordings i.e. two programmes are able to be recorded simultaneously.

I = With what period of development would you associate this level of development?

R = This kind of scenic setting could very well be compared to the theatrical scenery of the 5th Century (1) B.C. which had no form, but even then, one can add here that even though one could compare the two, that of theatrical age seemed to be more advanced since they had revolving stages which were mechanically controlled.

I = Do you think finance posed a problem to scenic development of this period?

R = No, finance (3) was not really a problem but rather, there was a lack of knowledge on the part of the designers, as to the professional skill of presentation.

I = You mean the designers were not trained?

R = No, most of them were just talented (3) artists who had graduated from secondary school and had no knowledge (3) of what scenography was all about.

I = When in your opinion was the turning point in the development of musical scenery during your time?

R = Actually the turning point in scenic design came when the management began to employ university graduates who had a fair knowledge of scenography.

I = Around what year was this?

R = This was around 1976 (1).

I = Do you remember a few of the first graduates, and can you also remember their names?

R = Yes, of course, people like Rishante, and Sarato Ogah.

I = What did they contribute in bringing up scenery to what it was?

R = They introduced the use of scenic panels and the riser which were decorated too etc.

From the forgoing example of the unstructured interview guide, all the words or phrases underlined became the codes, i.e. Time, Developing Stage, Background design, etc etc. All the interview transcripts were analysed similarly before the final report was drawn. However, for lack of time and space, the whole interview transcripts cannot be included in the appendix.

1. = Time
2. = Set Pieces } example of code translation.
3. = Training

NIGERIAN TELEVISION AUTHORITY

P.M.B. 2134, Jos, Plateau State, Nigeria.

NTA JOS
Channels 5 & 7

Telex: 81111 *Telegram:* NTA JOS *Telephone:* 53963, 54529, 54370
General Manager: IDI JIBIRIN
Office Phone: 52444, 53438

Your Ref:
Our Ref: NTAJ/UNI/1/VOL.I/118
Subject:

Date: 17th August, 1987.

The Head of Department,
Department of Industrial Design,
Ahmadu Bello University,
ZARIA.

(ATTENTION OF DR. J. S. RISHANTE)

Dear Sir,

RE - MR. PAM INTRODUCTION OF

I am directed to acknowledge receipt of your letter reference F.ID/01/87 dated July 22, 1987.

2. Mr. Chuwang Pam would be given every possible assistance when he comes to collect research data for his M. A. thesis.

Yours faithfully,

M. S. Usman (Alh.),
for: General Manager.