Postmodernism and Broadcasting in Nigeria

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Abstract:- This paper observes that the designation of broadcasting as a vital communication medium that is premised on modernist frameworks of fixed production patterns has since gone into reverse. Specifically, broadcast programs and programming have become so cerebral that interpretatively, the levels of meanings for perspective listeners, viewers, producers, directors, analysts and other stakeholders, are rather inexhaustible and elastic; sometimes repudiating clear-cut analysis in a manner that depicts postmodernist embodiment. Using Nigeria as its situs, the paper therefore identifies those postmodernist sensibilities that have manifested in broadcast program production, transmission, distribution and reception since recent time, and recommends that practitioners align themselves with the emerging, yet pervasive trends in order to remain relevant in the profession

Keywords:- Postmodernism, Broadcasting, Communication.

I. INTRODUCTION

The paper aligns with the conviction, among media scholars, that there is the need to exert much more intellectual energy on trends on the media landscape with a view to unraveling, among other objectives, their influence on hitherto strongly held positions in terms of media production and consumption. Certainly, there has been quite interesting developments in the media among which are the world's personal computers generally known as the internet with its attendant proliferation of media platforms like new and social media, globalization, to mention just a few. The emergence of the internet in the 1990s particularly appears to be an extraordinary trend given the fact that most technologies in this history have depended on exactly the establishments of such networks by material or immaterial formats. As part of development scholarship, it appears necessary to historicize some of these shifts from status quo that are paradigm enough not only in changing media production and consumption designs, but also in drawing the involuntary attention of media scholars, development agencies and the general public. In confirmation of the paradigm shift, Iji (2014) argues that while modernist narrative was an ardent artistic and aesthetic protest against pre-modernist narrative and all its paradigmatic forms, contents, values or ideology, the postmodernist format was a fervent protest against modernist stance, especially in favor of the pre-modernist platform. He adds that postmodernism, as an artistic expression, has assumed some characteristic rhetoric and philosophy in form, content, ideology and value.

In broadcasting, which is the major thematic preoccupation of this paper, there are trends that are equal and opposite in its program production, transmission and reception, and have sparked off noticeable postmodernist sensibilities, especially with independent (cloud-driven) workflows that are remarkably on the increase everywhere. Corpus literature has only revealed the consequences of postmodernist stance on media as a composite whole, but has failed to pinpoint how postmodernism has so far influenced broadcast operations. This has become the more necessary in such countries as Nigeria, where the National Universities Communication (NUC) has since September, 2021 approved the unbundling of the mass communication program at universities and in other tertiary institutions within the country. With the approval therefore, it is expected that there would be a quantum leap in bridging the observed missing link between media theory and practice, especially in consonance with global best practice (Adewale, 2021).

Thus, this paper attempts to fill this gap by explaining some of the postmodernist developments that have rebelled rather distinctively and successfully against its modernist broadcast-breast milk (Iji, 2014). This is the more imperative when one recalls that the students who are desirous of studying mass communication in institutions of higher learning now have to select from seven specialty areas, which also must have their different logics, issues and discourses treated respectively as separate disciplines. Another aspect of the justification for the paper is to specifically underscore the implication of the postmodernist developments as vital changes, which broadcasters have to grapple with for greater proficiency in the art. In addition, with the identification of the important postmodernist developments in broadcasting, broadcast operatives will be able to explore and harness their creative endeavors in preparation for future trends (The Weather Company, 2020).

All these collectively form the broad task of this paper. But before any other steps in the direction, there is the necessity of having an overview of postmodernism as a guide in furtherance of the discourse.

II. OVERVIEW OF POSTMODERNISM

An understandable approach to the explanation of postmodernism, which is also known as neo-modernism or after modernism, is by coming into grips with the term 'modernism'. This is because postmodernism is not only often understood as a challenge to the eccentricities of modernism, but also along the line of its subversion of narrative forms, contents and structure of traditional media production, particularly with the aid of the new tradition of blending, montage, collage, randomness, or sporadic nature of associative narrative, typical of television and radio broadcasts' primacy of signification (Iji, 2014). Modernism represents special developments in creative arts, music, literature, and dramaturgy, which were preceded by the

Victorian style of art production, consumption and interpretation. Thus, in its peak, often referred to as period of "high modernism" that could be traced to span between 1910 and 1930, modernism in its predominant principle redefined what poetry and fiction could be and do. They include, among various others, paying greater attention to effects of creative arts on the audience; underscoring what informs audience's negative or positive perception; a preference against objectivity in favor of subjectivity and deemphasizing the differences between genres and general production and consumption formalities. Modernism can also be identified with its characteristic self-reflection on the side of the artist; an acceptance of simple designs in condemnation of deep and formal aesthetics (Tarkett, 2022); and an outright neglect of the time-honored wedge that separates high and low arts, not only in the choice of repertoire and production requirements but also in the actual production, distribution and consumption of cultural art products.

Accordingly, postmodernism has been explained to depict a variety of meanings, to the ludicrous extent that it defies a single definition. For instance, the term 'postmodern', according Giddens (1990), often refers to artistic developments that criticize the tenets of both modernism and the Enlightenment not because its tenets are better replacements. Similarly, Bauman (1992) explains the postmodernists as individuals who premise their assumptions of what is truthful, objective and ideal on many and varied coordinate factors and analytical viewpoints. Bauman Zigmunt's position has been underscored by typical postmodernist trends, in architecture for example, that completely overhauled hitherto strict structural and formal procedures in preference for, so to say, art for art sake. This is, however, contrary to such postmodern media as novel, which though theoretically experimentalist in structure, appears, in texture, to emphasize the revival of inherent modernist features of the literary genre, all in the name of an innovativeness, which draws its essence on modernism (Edgar and Sedgwick, 2008).

As an operational assumption of this paper, the explication of Bramam (2003) is apt. It explains postmodernism as a major development that evolved between the middle of and late 20th century, and particularly marks a departure from modernist philosophy, arts, architecture and criticism. This is more so as in their explications, Vianne, et al (2016) confirms the assumption by informing that postmodernism is a reappraisal of our general worldview by thoroughly redefining earlier notions of philosophies, individual and collective logics and strategies. It follows that there might have been the universal application of the term to embrace both pre-modernity and the archetypal trends it featured. Berman, (1982) clarifies this by revealing that postmodernist exponents are never infrequent in their description of what constitutes knowledge and value system as a function of the environment, and therefore their value system is hardly independent of political, historical, or cultural pressures among other frames of references. Thus, postmodernist advocates, he maintains, are of the opinion that attainment of desires and expectations in life is possible only if there is first an improvement

(including distortion and corruption) of the underlying social-cultural conditions, and most importantly by fashioning out a more versatile approach to confronting the challenge of existentialism than that offered by modernism, which has as its vortex a rejection of individual emotions and preferences as worthy enough to either achieve desired goals or warrant a discourse.

On a general note, postmodernism is characterized by an attitude of skepticism, irony, or rejection toward what it describes as the grand norms, narratives and ideologies associated with modernism. In its pristine standard, postmodernist scholarship is often well-at ease with the individual's overtime learned understanding and experience of the world around him, and therefore frowns at not only logic-driven knowledge but also plays up the ideology factor in political and economic power struggle. Consequently, postmodernist sensibilities are expressed to demonstrate a complete repudiation of universal ideas of objective reality, morality, truth, human nature, reason, science, language and social progress (Brown, 2019; Proctor, 2002), to the extent that it is not infrequent to see such tendencies as self-consciousness, self-referentiality, epistemological and moral relativism, pluralism and irreverence recurring in post modern thought, framework and practice

The popularity of postmodern critical approaches dates back to the 1980s and 1990s, and today such approaches have become the undeniable focal point of discourses in multi-disciplinary conversations, and as Benhabib, (1995) notes, it is represented by such suppositions as deconstruction, post-structuralism and institutional critique, particularly familiar with philosophers like Jean-Francois Lyotard, Jacques Derrida and Fredric Jameson. The elements of postmodernism that are substantial to the treatment of facts in this paper are pastiche, parodistic thrusts, randomness of association, anti-heroic propensities and repudiation of reasons and logic.

Pastiche in postmodernist media parlance not only refers to a situation where postmodernist advocates either eulogizes or lampoons modernist frameworks but also an adaptation of multiple formats with a view to effecting distinctiveness of both situational narrative and commentary. As a matter of fact, pastiche equally combines multiple genres to create a unique narrative, and as well in its commentary on situations that are portrayed in postmodernity. In novels as a communication medium, for instance, William S. Burroughs combines science fiction, detective fiction and westerns; Margaret Atwood combines science fiction and fairy tales; Umberto Eco combines detective fiction, fairy tales, and science fiction; while Derek Pell relies on collage and noir detective, erotica, travel guides, and how-to manuals, and so on. Again, though pastiche commonly expresses itself in the blend of genres, its manifestations may include elements like metafiction and temporal distortion. Thomas Pynchon includes in his novels elements from detective fiction, science fiction, and war fiction; songs; pop culture references; well-known, obscure and fictional history mixed together; real contemporary and historical figures and a wide variety of other obscure and fictional cultures and concepts. A parody imitates the

manner, style or characteristics of a particular literary work/ genre/ author, and deflates the original by applying the imitation to a lowly or inappropriate subject. Thus, the general effect of parody, whether in sympathy or with malice, is to cast ridicule.

Also known as looseness of association, randomness of association, as practiced by many a postmodernist media practitioner, entails a preference for the process through which creative artists undergo even at the risk of disrupting smooth conduct of production and reception. The point of this contrived format is not just to perform a cold technical experiment. It is instead to recreate a unique disposition of an idea in a special way. As a vital component, the postmodernist sensibility of anti-heroic propensity depicts the conferring of undue qualities on characters, especially protagonists who normally should have such natural endowments as spirit of industry, integrity and morality. In this design, antiheroes who may have the appropriate aptitudes are often portrayed in plots to exhibit such vices as self-centeredness, perverseness, etc, all in ways that inversely proportional to established operational canons.

Finally, postmodernism exhibits the intrinsic trait of being so intellectually diverse that it is devoid of any remarkable structural organizations; and therefore alienates any consensus on truth, logic and objectivity. Specifically, it is held that postmodernism hoards information even to the point of appearing meaningless, and in hostile rebuff of rationality, it insists that as cultures differ significantly across communities, so do the moral frameworks that drive socio-cultural relations within different sociological groups (Iji, 2014; Vianne, et al, 2016). As it does not readily present itself for discourse, postmodernism has created a solitary environment for its proponents as though they are self-sufficient, regardless of the inadequacy of human expertise or qualification (Mambrol, 2017).

The noteworthiness of these elements derives from the fact that they intricately intertwine in their relationships to be productive of the postmodernist susceptibilities, which are envisaged in contemporary broadcast production, consumption and evaluation, and shall be treated so. Essentially, postmodernism promotes a variety of approaches to production, and this has had the effect of producing an upwardly mobile workforce, particularly in a way in which the earlier, or better still the modernist labor markets were not. It follows that postmodernism is in the main an extension of those social processes which philosophers like Karl Marx diagnosed as being characteristic of the logic of capitalist society (Edgar, et al, 2008).

One thing that has been consistent with postmodernism is its recurrence of divergent interpretations and meanings, and therefore it rejects any attempts to be assigned a particular definition. For instance, in architecture, Anderson and Lynch (1998) inform that postmodernism has been viewed as the brushing aside of earlier but rigid modernist conventions and tastes in preference for a more panoramic source that most the time lacks both thematic meaningfulness and aesthetic

functionality. On the other hand, postmodern media have been explained as typifying an experimental narrative that reforms established tenets of the form itself either by retaining or redeploying the same procedures all in the guise of doing the same thing in a different way.

Perhaps the most consistent version of what postmodernism stands for, according to Edgar et al, (2008), draws on the position of Lyotard (1984), which underscores the insignificance of Marxism convention-centric narratives and suggested their replacement with the so called little or any other narratives that have the ability to decimate strongly held modernist ethos, especially in the background of emerging information technologies and convergence environment that have revolutionized our collective assumption of knowledge and production of cultural products. Thus, it is plausible to conceptualize whatever is postmodern as a method of expression which explores new ways, techniques, strategies and gimmicks, in a distinctive manner that is not only closely associated with innovative aesthetic discourse, but also defies the restraints of traditional conventions, with a view to expressing even the sublime feeling for the appreciation of an audience.

III. POSTMODERNISM AND COMMUNICATION

The interface between postmodernism and communication has a long tail of history that dates back to the 1960. It started as a result of critics' reaction to the tenets of high modernity, especially in the arts of sculpture and architecture (Jameson, 1991). Although the attributes of postmodern poetics were somehow vague, critics such as Clement Greenberg and Michael Fried had no qualms spotting the difference between modernism and postmodernism, and therefore insist that there be explications on low and high artistic performances. Specifically, they viewed postmodern cultural arts as an aberration of the modernist aesthetics in many and varied areas including language, literature, and culture

As has been noted, the critique against postmodernism is countless, and includes the view that postmodernism does not only promote the act of hoarding detailed information, but also has nothing to add to corpus literature in terms of boosting the existing body of analytical or empirical knowledge. They have also been made to capture the intersection between communication and postmodernism to the extent that the sensibilities of the latter in communication can now be pinpointed. Thus, in their critical analysis, Wainscot and Fletcher (2004) insist that the postmodern artist simultaneously undertakes the dual responsibility of performing and criticizing, because while some critics see it as an artistic style, others claim that it is a mind-set, and therefore a point of view that looks back with cynicism or futility and sometimes despair on preceding eras' artistic works. Accordingly, postmodern communication is therefore often used to explain the communication channels and techniques that characterize our contemporary information society (Brown, 2019). While targeting active and influential audiences, which are often available in deregulated spheres and promotional marketplaces, advertisers, among other stakeholders, apply

postmodernist techniques to avail themselves of new communication platforms to deliver their advertising messages. Furthermore, many marketers and advertisers, Brown (2019) maintains, are of the view that much creative thinking, alongside other integrated approaches to communication, is required to excel in contemporary marketing endeavor of the twenty-first century.

The threshold of postmodern communication has also been traced to the development of such communication theories generally known as the postmodernist model (Braman, (2003), which investigated the technical procedures for information dissemination in particular and human communication process in general. The result of their quarry, he maintains, is that postmodern communication channels while manifesting themselves as frameworks, provide themselves as readymade tools and platforms that allow various communications to take place. Specifically, the majority of the assumptions that border on postmodern communication derive their essence from Stephen Brown's explication of postmodern marketing model (Brown, 2019). According to him, an approach to marketing from postmodern perspectives could only be possible if laid down norms and conventions are avoided. In its place, he goes further to suggest, marketers should harness such artistic attributes as intuition, creativity, spontaneity, speculation, emotion and involvement in driving home their promotional goals.

Similarly, in visual terms, Mambrol (2017) informs that postmodernism is expressed by simultaneous actions with the aid of electronic or cybernetic technology, while structurally, it is characterized by merely repeating and dissecting what was fomerly assumed to be archetypes. Iji, (2014) adds that the postmodern is not of the modern, rather it comments on, satirizes, or reinterprets the modern. He goes further to note that as an artistic movement; postmodernism was a revolt or rebellion against modernism and all that the latter embraced. In further explanations, he revealed that in the 1970s, there were reactionary developments against modernist representations in core traditional arts like architecture, painting, music, literature and theatre, adding that the new trajectory most often juxtaposes experiences within the same frame of reference. This 'reframing' of human experience with technology, especially in a communication process, Edde Iji maintains, questions realism and naturalism as basic theories of artistic production, only to celebrate experience fragmentation, production segmentation and audience demassification. Barranger (2002) cited in Iji (2014) identifies the basic attributes of postmodernism to include a revolt against words and obscure verbal texts and technically created visual and aural images which dominate mediated events, but generally destitute of dramatic trappings, intrigues and conflicts and theatrical causality of actions, storylines and characters.

This therefore means that dynamic elements of the new media and media technology that could facilitate packaging and repackaging of a good number of broadcast content with appropriate convergence mechanism have collectively become a facilitator for postmodernism. Accordingly,

Barranger (2002) asserts that in the new aesthetic format, performers and actors are placed side by side with inanimate objects, graphic images and audio-visual effects in a manner that can favorably compare to mainstream media large-scale performances, requiring more than a few hours to complete just as there is a collage and montage of creative sources (sound, music, light, technology-scenarios), which, as has been emphasized, ultimately raises the same issues as a traditional broadcast production process. Thompson (2019) explains that developments in media have prompted postmodernists to argue that the media is an integral part of postmodern society, through which individuals actively use for self expression and identity formation, and by so doing, they inject some theatricality, originality and inconsistency in their artistic production. Perhaps, this explains why advocates of postmodernism are often ill at ease with any media effect theory like the magic-bullet model that not only emphasizes the passivity of audiences but also repudiates the idea of individual difference among the audiences.

However, in practice, the voluntary fusion of firms, often known as merger, in the communications industry is a milestone in the forging of postmodernist media identity. This is because the merger has always produced large broadcast and print media conglomerates that stand out as a great departure from the previously held accords in media ownerships, operations and consumptions. In the same vein, apart from offering new platforms for media consumption, the evolution of the internet with its attendant characteristic media commercialization equally provides new avenues for the production and distribution of such popular cultural products as film, video, radio and television programs. Besides video cassette and digital optical disc, Alina (2020) identified the new distribution methods for media content, which in the main are palpable postmodernist media sensibilities, as follow:

- Website Blogs: A blog represents an individual's online journal that is regularly updated for general consumption. As a rule of thumb, the entries on a blog are posted on a single page in a descending order that favors current posts.
- eNewsletter: This refers to an email that a person sends to subscribers on regular (weekly or monthly) basis with a view to informing them about the latest news and updates about events, issues, products and services
- ebooks: Electronic books are book publications, comprising text and images, which are brandished in digital format for prospective readers.
- Infographics: This implies information or data signification like charts, diagrams, graphs and graffiti. It should be noted that a good infographic communicates more effectively than mere words.
- Video: This is a medium of mass communication that captures human experiences in an audio visual form for the appreciation of an audience. As an indispensable part of contemporary human life, people use the internet on daily basis for the purpose of viewing videos online.
- Earned channels: This is the method through which other people freely share online content such as post, coverage, etc on behalf of the original content provider.
- Guest blogging: In guest blogging, a person that is outside the company is invited to contribute blogs to an official

website. Thus, the guest blogger would work with the management of the website for as long as the contractual agreement permits.

- Online press release: As the name implies, it is a new dimension of journalism that uses new technology to effectively communicate with stakeholders over the Internet.

- Social media: This is either a website or an application that provides its users with the opportunity of not only creating and sharing content, but also of participating in social networking. Social media appears to the most powerful form of sharing content. There is little wonder then why multinational companies exert a lot of time and money energy to be promoted on social media platforms.

- Quality assurance (QA) platform: To begin with, quality assurance is a streamlined procedure for finding out if a product or service meets specified requirements. It sets standard for the manufacturing and development of dependable products and services. Thus, a QA platform is an avenue in which a QA team (a dedicated, full-time, engineering team) identifies and reduces platform risks, often in partnership with other platform development teams, to improve the products and services provided by that platform.

- Online platforms: These are online platforms like marketplaces, search engines, social media, creative content outlets, app stores, communications services, payment systems and services that have evolved with the aid of the internet. They provide a wide range of services including marketing and research. It is equally used to mean the so-called "collaborative" or "gig" economy, and much more.

- Podcast: This is an episodic audio-visual content that is released on regular basis. The channel has developed rather rapidly over the years as a pop culture among youths.

- Paid distribution channels: This is any third-party channel where one pays to post content in front of audiences. The variants of the channel are pay-per-click advertising, paid influencer content, sponsored content and social ads.

- Pay-per-click: The system makes it possible for an individual user to pay for clicking on an ad or a link. The sponsor, like an advertiser, also pays a fee for any users' interaction with his ads.

- Online media influencers: Media influencers are paid leading content creators for the purpose of promoting products and services. The influencers often use propaganda system of mind management to share their personal experiences, secure awareness and deliver pre-planned messages to the target audience.

- Sponsored content: As a promotional tool, advertisers underwrite the cost implications of sponsored content, often packaged for sharing, perhaps by a partner influencer or publisher. The composition of such content often includes images, videos, podcasts, and more.

- Paid social ads: Although this appears to be the same with sponsored content, the difference is that while sponsored content is exclusive for limited account holders, paid advertisements displays on user-appliances unsubscribed and are therefore available for general online users.

Certainly, all these platforms of communication are diametrically alien to the modernist era of media divergence, and therefore imply a paradigm shift from status quo that culminates in postmodernist communication. It does not matter whether the platforms are collectively a top-down production procedure or a bottom-up consumption pattern (Jenkins, 2004), instead what matters is that they have portrayed a postmodernist scenario in which the acceleration of information flow with its objectives is evident. The diminishing of the hitherto existing line between the two realities of production and consumption is the more accentuated by the observation of Beate (2009) that it is the function of content production that makes a media practitioner and not the fact of making a living from media practice nor the distribution channel for the end-products.

And thus far, what remains to be done in pursuit of the task of this paper is to specify the postmodernist features of contemporary broadcasting, but before then let us have a cursory look at broadcasting in the modernist era for easy juxtapositions.

IV. BROADCASTING IN THE MODERNIST ERA

To capture the paraphernalia of modernist broadcasting is to review the 'Golden Age' of broadcasting and the broadcasting period that immediately preceded the advent of the internet. Specifically, the golden era was a period in broadcasting that spanned, by conservative estimate, between 1930 and 1940s, in which the broadcast media, especially radio became the undeniable focal point of things by transcending the fabric of daily life, with the provision of news and entertainment to large and heterogeneous audience that grappled with the challenge of economic depression and war in many countries of the world, and particularly the United States, (Ezaka, 2018). Fondly called the old-time radio era (Belrose, 2016), the golden age of radio prevailed in those countries as radio blossomed as the predominant home entertainment platform. With its birth in 1920s, commercial broadcasting that was the only existing tier of broadcasting endured until the 1950s, when it interfaced with television, though with greater edge on the side of television, as the channel endowed audio-visual signals that not only command believability but also a variety of programs.

As a pivotal part of the jigsaw, modernist broadcasting was an era where broadcasting was operated as one of the major techniques of simultaneously transmitting culture and ideas to a large audience scattered in time and space. The essence derived from the radiation of electromagnetic signals and sounds mainly through radio in the early 1900's to the emergence of television as an audio-visual channel of communication in the 1940's. Then, the understanding of audience was done from the perspective of a "cause and effect" analysis (O'Neal, 2008; Sayles, 2009). In this sense, emphasis so much concentrated on the transmitted messages with little or no attention paid to the audience's dispositions. Largely aided by the limitations of technology for people of the time, audiences ostensibly developed a reliance on broadcast media, and responded in subservience to the messages that were being broadcast to them, more so as

there were no readily available competitive options. The consequence was that there was a situation of an attention shift away from the audiences to the broadcast media which were dangerously controlled by a tiny few that were able to afford the operational infrastructure.

Another outstanding feature of modernist broadcasting was sole government ownership of broadcast infrastructure (Cox, 2005), especially in developing countries like Nigeria. In first world countries like the United States of America and Australia, there was a variant of government ownership known as public service broadcasting, which generates its operational income from the general public, and as well operates under strict policy and trust in broadcasting for the public interests of the overwhelming masses. They are often established by law and redistributive, and certainly they are non-partisan and therefore resistant to any political pressures, including those of the incumbent, because they, just like the state or government owned broadcast outfit, have 'not-for-profit' as a predominant maxim and principle. Basically, government broadcast media ownerships tilt towards the partisan preference of the government of the day, even when financed out of public money. It could, however, offer the services of the public broadcaster, but often, it is utilized by the government of the day as its propaganda machinery (Ezaka, 2022).

The financing system for broadcasting in the modernist era is also worthy of note. As broadcast infrastructure fully dedicated to public service, even when it is manipulated by political power to serve as an influence-machinery, broadcasting may be financed through one, two or all of the sources that include a license fee paid by television viewers, the government budget, a programming fee paid by partner stations, public subscriptions and grants and carefully scrutinized commercial advertising. These different revenue sources, Ezaka (2021) notes, have potential implications for the broadcaster's day-to-day independence. However, a license fee, advertising, and other revenues that do not go directly through the government budget made it easier for the broadcaster to overcome political pressures, except that many still depended on government agencies and mechanisms to collect license fees.

The majority of the programs produced in the era of modernism were various types and formats of entertainment, and were later adapted for television shows. There were, for instance, radio theatre, mystery serials, soap operas, quiz shows, talent shows, announcers' choice, play-along sessions, daytime and evening variety hours, situation comedies, play-by-play sports, children's shows, cooking shows and many more (Halper, 2007; O'Neal, 2006). Sally (1990) adds that the evolution of television in the 1950s reinforced the status quo in terms of the popularity of mainstream programming except that the audio-visual element of television, as both a complementary and successor medium, took the shine out of that popularity. Thus, in such competitive environment, radio programming resorted to featuring less complex programs like news, talk, sports and music, all alongside religious and educational programs that featured distinctive repertoires.

In the modernist era, there was divergence of audience reception of the programs. The audiences had to buy either radio or television receivers or both for the reception of radio and television programs as opposed to contemporary reception of both signals on a single home appliance like the telephone and computer. Accordingly, all through the decades of the modernism, the purchase of broadcast receiver sets by homes not only continued but also accelerated. The reason, as mentioned earlier, was not farfetched; there was group listenership, to the extent that many households, especially in big cities, owned radio receiver sets.

Again, one modernist feature of broadcasting that has remained pervasive till today and even transcends the postmodernist era is regulation. Dating back to the middle of the 1920s, broadcast regulation has always had its own complexities. For instance, there has been the regulation of the electromagnetic spectrum by different bodies and acts of parliament including the Federal Radio Commission with its General Order 40 and the Radio Act of 1927. General Order 40 particularly delineated the operational levels of broadcast stations on the AM band into a three-tier system that has in its fold local, regional, and clear channels.

Accordingly, the pattern of signal distribution is also another vital part of broadcasting in the modernist era. In the absence of internet influence, radio network became the preferred technique with which many broadcasting stations transmit the same content simultaneously to the audience. The reason for networking broadcast stations was to sell broadcast receiver sets as programs of the modernist era often lacked sponsorship considerations. Therefore, during the time that preceded the establishment of network stations, and perhaps some time after then, there was the production of new entertainment programs used intermittently as fillers, especially for failed programs, during a day's programming. Surprisingly, many of the formats that were produced in the period under review were adapted by practitioners for television and webcasting. It should however be mentioned that in the cradle of the era, network programs were specifically aired live, as the majority of the network stations completely avoided recorded program broadcasts, ostensibly because of the inferior sound quality of phonograph discs, which was the only practical recording medium.

The phonograph recordings format is therefore another feature of modernist broadcasting. Phonograph recordings were made from on-going live broadcasts and later subjected to post-mortem analysis by the producer alongside other operatives, especially content staff, for possible use in the network programming. However, with improvements in sound and video recordings during the period under review, the network stations commenced the broadcast of recorded programs, and thus the prerecording of programs for future broadcasts became a routine practice, as obtainable in local stations where such operations then were already time-honored (Cox, 2005). According to him, the program recordings were done in linear formats, and were therefore complex and tasking, but generally, the recoded programs

facilitated programming, especially in the area of content diversity.

Finally to be noted among other various features of modernist broadcasting was the copyright status and its management. The copyright regulation of most recordings in the era was not clearly defined. The reason, according to Bradley (2018), was that prior to 1972, most countries authorized their sub-ordinate local authorities to regulate the copyrighting of sound recordings in their areas of jurisdictions, with the consequence of varied and loose implementations. However, in practice, many of those broadcast recordings had the copyright owners diametrically at large and consequently passed for orphan works in spite of the enduring validity of the copyright on the program.

With these modernist features of broadcasting in mind, it is now apt to examine some of the postmodernist sensibilities in contemporary broadcasting.

V. POSTMODERNISM AND CONTEMPORARY BROADCASTING IN NIGERIA

Broadcasting, especially in its contemporary form, comprises a wide range of communication channels like television, radio, audio podcasts, video content, and others and great many others, which have ultimately converged for reception on a single device. The content of broadcasting is such that people easily get influenced by the content it delivers. It is a very accessible and effective form of communication, and most importantly, it brings up creative thoughts from younger generations and gives a good message to the audience. However, broadcast operations have been in a constant flux right from its evolution, and the changes so far recorded on the scene are no less than postmodernist constructs that are substantial enough to deserve a discourse.

The first postmodernist trend in contemporary broadcasting is the collapse of the many decades of government monopoly of broadcasting ownerships. According to National Broadcasting Commission (2006), historically, the deregulation of Nigeria's broadcasting industry in1992 in response to Decree No. 38 (now deemed an Act of the National Assembly) gave rise to many tiers of broadcasting including public, commercial and community coexisting on the broadcast media landscape, and equally established the National Broadcasting Commission (NBC) to independently oversee broadcasting in the country.

Postmodernist broadcasting has also, instead of propagating the people's culture as it is conventional to do, become an avenue for corroding its host community's culture and cultural talent. According to Blankson (2005), some media critics have observed that the contemporary pluralistic broadcastings in Africa, including Nigeria, Ghana, Burkina Faso, etc have become veritable platforms for accelerating the disintegration of local cultures. He notes, for instance, that program presenters and other performers and actors speak with the best foreign accent, and by so doing mispronounced common indigenous names and words to the extent that youths cashed in on the

situation to mimic foreign accents, particularly, American slang, all to the detriment of indigenous languages.

In defiance of its modernist variants, the multimedia form of postmodernist broadcasting depicts coalescence of text, audio, images and video as composite content, which ensures the much needed interactive participation which is invaluable for interactive presentation and spontaneous feedback. This is in contrast to traditional broadcasting which featured little or no interaction between the encoders and the decoders within the production chain. Typical illustrations of the multimedia element of postmodernist broadcast sensibilities are easily identified in podcasts, slideshows and animations that have the technical capability of recording their contents for immediate or future playbacks, either on demand or live streaming, especially on single electronic devices like computers, laptops and Smartphone.. It is therefore possible that multimedia presentations may be viewed by a person on a live-stage, projected on a screen, transmitted or played locally with a media player. While such transmission could come from a variety of sources (live, relay, recorded, etc,) the content transcends the analogue and therefore includes digital program recipes, all with such intentions as enhancing the users' experience by bridging the gap between broadcast program production and reception. Similarly, as often the case in programs meant to entertain, it features a blend of artistic features carefully arranged within the plot of the package to engage, inspire or captivate an audience.

Another notable postmodernist trend in broadcasting is a paradigm shift from serving a static broadcast audience within a coverage area to reaching out to many and divergent members of the audience population no matter where they are, as evidenced in essentially going from a divergent broadcaster to a convergent one. With the persistent shift of audience loyalty to digital reception, there is need for broadcast practitioners to brace up to the challenge for continuity of their relevance on the scene. As a result, it is not out of text to assert that digitization that has prompted the death of print media of newspaper and magazine has failed to do so to broadcasting, which instead armed itself with digital techniques only to evolve rapidly with the implication on practitioners, as has been noted, to retrain commensurately to avoid becoming unproductive on the landscape.

Today, many broadcast stations have expanded the coverage of their programming, especially news programs by making it possible for radio, television and film to be accessed, over the internet on demand and at the convenience of the audience. According to Arena (2015), this development has enhanced programming on local stations, especially as such programs that command a high degree of listenership/viewership as weather reports and news can now be done with effortless ease. Notably, over-the-top news content, according to Leonardo Vittoria Arena cited above, must include much of local content including interesting pre-produced programs that can sustain the attention of the target audience.

Furthermore, more than ever in the history of broadcasting, postmodernist broadcast programming has proved to be distinctive in terms of standard, fidelity and unfailing information delivery, more so as the popularity of a broadcasting station is always a function of its efficiency in transmitting objective, current and local information to the audience within the coverage area. For instance, it is often considered stale for a weather forecast to be done in hours' interval. Today, news service is streamed in 24-hour programming as innovative ways to disseminate the information that people expect to access without fail. Again, it is equally possible to stream audio live with the aid of a network service. According to Auris (2022), it is a type of data transmission that requires certain technical input meant to arrange data packets and other content types in a way that would be easy for the end-user to access the information on-demand. In general, audio streaming utilizes a download-playback format often known as a buffering system through which the end-users avail themselves of complete audio packages without interruption. Auris went further to inform that this form of streaming data equally demands a special frequency for optimal performance, rather than the usual analogous-modem- driven internet service that is readily available within the localities.

At the infrastructural level, Peters (2006) observes that the disruption often encountered in the process of digital broadcast programming owes much to the little or no charge for content accessibility. The implication is that mainstream broadcast channels pave way for proliferations of broadcast ownerships with their vertical and horizontal programming patterns. In fact, funding constraints have actually compelled practitioners to device some unique financing techniques like encryptions, subscriptions and online cooperatives, which altogether culminate into postmodernist broadcasting.

The rapid growth of internet users and the digital migration on the side of the majority of mainstream broadcasting stations have brought about significant increase in broadcast media outlets, especially as the former spectators (consumers) in the mainstream media arrangements have metamorphosed into digital content creators who not only regularly and conveniently share their self-styled content but also actively and interactively participate in other big digital channels' programming. Specifically modern social networks, which have become a technique of broadcasting, are according to Vianne, et al (2016), archetypal of postmodernity because they all represent obvious irregularities in human interactivity in particular and human communications in general, and have consequently crippled committed communication procedures. For instance, media practitioners and private individuals use social media as a platform for self expression and promotion of goods and services, since the various platforms of social media have closed the gap between broadcast content producers and consumers; and in the ensuing arrangement, everyone has the opportunity to be both a consumer and producer (Christensen, Torp & Firat, 2005).

In the wake of content diversity, there was the emergence of dysfunctional media pluralism in which evident vested interests rears their ugly head in the management of information flow. According to the UNESCO report on universal developments in freedom of expression and institutionalization of the media, the fragmentation of content production has a corresponding effect on audiences' consumption modalities. This signifies that even in the event of programming diversity and information explosions; it is only possible that each sub-group of the entire target audience would select an aspect of the total crunch for absorption. In all, our preoccupation, in the forgoing sense, is that the increase in internet-driven patterns of broadcasting is purely postmodernist, especially as it vigorously draws the involuntary attention of stakeholders.

VI. CONCLUSION

From the review so far, it is clear that broadcasting, with all the innovations in techniques, creativity, aesthetics, production and consumption patterns, has exhibited manifest postmodernist susceptibilities in its agenda setting, pseudo-event presentation, image manipulation and all. It is also obvious that broadcasters, at all levels, are indeed no exception to the spellbinding postmodernist trends, especially with their momentum of steadily quickening transition from serial digital interface-based physical plants to multimedia production, consumption and control; and indeed the holistic management of audio-visual production environments. Particularly, trends in internet protocol video and cloud virtualization have also assumed a postmodernist stance in merging rapidly, as evidenced by major developments like the partnership among major broadcast media, especially in first world countries like the United States of America.

Arguably or unarguably therefore, these drifts are contrary to the time-honored, yet seemingly impenetrably turgid broadcast production and consumption patterns that characterized early broadcasting, especially in the pre-modernist and modernist eras. Thus, as its vortex, while using the Nigerian context, this paper concludes that those postmodernist elements in contemporary broadcasting should be noted first as liberation from committed broadcast communication procedures, second as a reference for future appraisals of any emergent scenarios on the broadcast scene, and third, as a trajectory in broadcast development scholarship.

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