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**DEVELOPMENT** **OF** **RADIO IN NIGERIA**

In Nigeria radio started with the introduction of the **radio distribution system ( RDS)** in the year 1933 in lagos by British colonial government under the development of post and telegram ( p and t) the radio distribution system was a reception base for the British broadcasting co Operation and a relay station

In 1935, the radio distribution system was charged to radio diffusion systems. The aim was to spread the effort of Britain and her allies during the second world war through the **BBC**

The Ibadan station was commissioned in 1939 followed by kano station in 1944, later the reappraisal of radio broadcast objects gave birth to the establishment of Nigerian board casting service ( NBS) in 1950.

The NBS began broadcasting in Ibadan, Kano , , Kaduna and Enugu in short waves and short waves and medium waves through a bill by house of representative the Nigerian broadcasting corporation was established in 1956. The NBC took up the responsibility to radio broadcasting in Nigeria. **THE FEDERAL RADIO CO OPERATION OF NIGERIA.( FRCN )** west in 1978, the voice of Nigeria **( VOC )** which served as external services way established in 1990.

**HISTORY OF TELEVISION IN NIGERIA.**

TV is very popular among children and adults nowadays. The more colourful pictures various entertaining TV shows, cartoons, news etc. Let’s us recall how it all began and the first local TV station was.

This is one of the most common questions asked when it comes to the history of television in Nigeria. It comes to end of October the very Last day of October which is October 31 was when the regional Nigerian government revealed the first TV station in the country was called **( WNTV ) MEANING WESTERN NIGERIAN GOVERNMENT BROADCASTING CORPORATION.** This broadcasting company was located in Ibadan WNTV was not only the first TV station in Nigeria but also the first tropical Africa.

Western Nigeria TV was created with a goal to promote education and introduce citizens to the whole world, but the station became the voice of the opposition who needed to broadcast its ideas to western Nigerians. The example of WNTV was contagious government of others part of the country also wanted to broadcast their ideas so they established regional revolution stations in the 1960s the country independent since 1960, saw the rise of **RKTV (** Radio Kaduna television **)** and **NBC (** Nigerian broadcasting corporation **)** in 1926to more station were established 10 years later **BPTV (** Benue – Plateau television corporation **)** and served the government needs, the division of Nigerians into state of the situation the changes in late spring of 1977 all the regional stations were combined into one station it got the name Nigerian television or simple abbreviation **NTV** later **NTV** was turned to **NTA** or Nigerian television authority this organisation was created by Nigerian military regime and was ment to coordinate all the TV coverage in the country.

Today

**NTA** works is broadcasting in all 36 states of Nigeria it works with a **UNESCO** to create educational TV programs for institutions and high school **NTA** works with some of the most popular broadcasters that release TV programmes loved by millions.

**HISTORY OF FILM IN NIGERIA.**

But the documentary films did not dominate for too long, as soon after feature films emerged on the

scene. Hyginus Ekwuazi (2001:5) in his article, "Perspective on the Nigerian Motion Picture Industry",

recalls that with independence, the sources and types of films were diversified, with predominantly

feature films; coming from just about anywhere. With this development therefore the documentary was

therefore seriously relegated in the distribution-exhibition circuit. Alfred Opubor and Onuora Nwueli

(1979:6) record that ‘Some of the early feature length films Produced in Nigeria include Moral

Disarmament (1957) and Bound for Lagos (1962) produced for the Federal Government of Nigeria in

1962.

According to them, an oil company, Shell-BP of Nigeria Limited, also released a full length feature film

Culture in Transition in 1963. They note that Kongi's Harvest (1970) was among the significant films that

were made by private film makers. Kongi's Harvest was a version of a play written by Wole Soyinka and

produced by Francis Oladele, directed by a black American Ossie Davis. It was a satirical commentary on

the First Republic of independent Nigeria. It was about power politics, preventive detention and image

making.

They recount that, in April 1975, cinema history was made in Nigeria, when the first feature film in a

Nigerian language Ibo-was produced by Ola Balogun of Afrocult Foundation Limited. The film, Amadi

(1975) was an instant success with Igbo and non-Igbo audiences alike. According to them Amadi

was a novelty in the history of Nigerian cinema, though the acting may have been sloppy by Western

standards, the film lacking cinematic aesthetic finish and poor technique to the sophisticated audiences

but for the local audience - the local appeal of a spectators mother tongue and his natural fondness for

familiar scenes and way of life was quite exciting, interesting and revolutionary.

In terms of the distribution of the films they state that distribution and Exhibition, was expectedly in the

hands of the colonial administration in the colonial times. But with independence the federal

government opened the distribution circuit to private Nigerians though the federal government

remained the major producer, distributor and exhibitor. They further note that, film distribution and

exhibition has developed more than any aspect of cinema culture in Nigeria, noting that feature film was

perhaps the only mass medium in Nigeria that the government does not directly control or effectively

participate in distribution or exhibiting. Current realities however show that government has moved

strongly into regulating the distribution patterns. The film and video centers board has released a set of

licensing regimes that hope to establish some measure of control over the hitherto non- regulated

public sector driven distribution and marketing sector. The indigenization decree of 1972, among other

things gave exclusive monopoly for the distribution and exhibition of feature films to Nigerians with the

capital and business contacts, but left the question of production open. In spite of this law, the

distribution circuit in Nigeria was still been controlled by foreign companies mainly owned by the English

and the Lebanese and this was largely responsible for the failure of local films to circulate as evidenced

in the failure of Kongi's Harvest.

Hyginus Ekwuazi (2001:vii) in his preface to Hyginus Ekwuazi et al (2001) Transition from Video to

Celluloid, notes that it was the slump in cinema production which is traceable to the structural

adjustment programme, which eventually led to the decline and eventual death of cinema in Nigeria.

According to him,

Cinema production went into decline and puttered off within the last one and a half decades.

Only two cinema films Oselu and Bab Zack have been licensed