



**TECHNICAL REPORT ON THE STUDENTS' INDUSTRIAL WORK
EXPERIENCENCE SCHEME (SIWES)**

HELD AT

ABERUAGBA OWUYE KAAB COMMUNICATION

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DEDICATION

I dedicate this report to God Almighty for His Unlimited Grace, Consistent Love, Immeasurable Faithfulness, and for sparing my life throughout the period of my SIWES programme.

Secondly, I dedicate it to my parents **Mr & Mrs AKINYoola** for their undiminished support and unquantifiable assistance throughout the whole exercise and beyond.

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First and foremost, my deepest acknowledgement goes to God Almighty for His overwhelming love upon my life throughout the Scheme.
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CHAPTER ONE

3.0 INTRODUCTION TO SIWES

In 1974, the federal government of Nigeria introduced the National policy on industrial training called the student industrial work experience scheme (SIWES).

This program is under the umbrella of the ministry of education through the industrial training fund (ITF), was design to help student acquire the necessary practice education experience in their fields of study and other related professions.

The program was established basically to impact elaborate practical understanding to student with respect to their various discipline. It is also intended that the student through a process of relation to academic knowledge and practical industrial application would understand the underlying principle and become better focused and acquire the practical application toward excellence in his/her discipline.

The student are expected to develop occupational competence that would facilitate their fitting into the world of work after graduation.

3.1 AIM AND OBJECTIVE OF SIWES

The student industrial work experience scheme (SIWES) has it major aims and objective of establishment. The following are the aim and objective of the program.

- I. To provide student an opportunity to apply their theoretical knowledge in really work situation, thereby bridging the gap between theory and practical.
- II. To expose student to working method and techniques in handling equipment and machineries that is not available in their various institutions.
- III. To make the transition from the institution to the world of work easier and thus enhance student contact for later job placement.
- IV. To prepare student in skill development by participation in field works, particularly in writing in their field of works.
- V. Enhancing student contact with potential employers while on training.

3.2 Radio station Rules and Safety Procedures

- i. Report any injuries to the teacher immediately
- ii. Learn the location of the nearest fire extinguisher
- iii. Never move anything heavy by yourself. Some of the equipment in the station is very large and heavy. Avoid back strain or other bodily harm by working with partner.
- iv. Keep all food and drink out of all studios and the radio office area.
- v. Turn off (or airplane mode) all cell phone and other electronic communication device before entering any radio broadcast or production studio.
- vi. Clean up and straighten all areas after use.
- vii. Do not touch anything without explicit instruction

3.3 Brief history about the organization

Tiwa N Tiwa

is a local radio station, a commercial radio station operating in Ibadan, Oyo State, and expanding to other parts of Oyo.

We aim to bring together good programming, music, news, and sports; with advice on life and entertainment; in the Yoruba language. The station also aims to engage with local society, politics, religion and the community.

We have exciting people as well as a vibrant team and a new marketing and management team. We are an infusion based platform; we infuse local languages and contemporary elements into our programs.

Our key objectives is to promote and seek ways to drive a wider reach for the Nigerian culture home and abroad.

Listeners of Tiwa N Tiwa Radio can look forward to a blend of quality programming, music, news and sports; with heavy emphasis on lifestyle and entertainment; in Yoruba.

The station also intends to interact with the local social, political, religious and institutional communities.

3.4 Organization Chart



CHAPTER TWO

2.0 Radio broadcasting equipment with their function

Studio and Production Equipment

Your on-air broadcast requires content, and that's where production equipment comes into play. When most people imagine a radio station, they visualize its studio. This is where the actual recording takes place, and where many of the most iconic pieces of radio broadcast equipment live.



A microphone

A microphone is necessary to capture and record voices, music, sound effects, and other audio. The microphone translates all audio into electrical impulses and is often mounted on a microphone arm to save space.



An audio console

An audio console is used to record, equalize, and optimize your program. Sometimes referred to as a sound desk, radio panel, or sound panel, this is the interface that controls exactly what is heard on air. Each of the console's channels represents a single input, and the fader/slider can be manipulated to adjust the incoming signal.



There are analog audio consoles and digital audio consoles, but radio consoles, in general, are specifically designed to be easy for on-air talent to use. In an analog console, the physical audio is actually transmitted through its circuitry. In contrast, digital audio consoles function as a “remote control” for the mix engine (typically located within the rack room).

Studio monitor speakers

Monitor speakers enable you to hear what's going on without needing to wear headphones. Most studios use high-quality monitor speakers so that any issues with sound quality are easy to pinpoint



Headphones

When a microphone is turned on, a studio's monitor speakers are automatically muted. So, you'll need headphones to hear the content that will be going to air.



Level meters

A level meter allows the panel operator or on-air talent to monitor the audio volume, so they can ensure it is neither too quiet nor too loud at any point. In most cases, there will be multiple level meters set up for the varying points in the signal chain.

There are also some radio stations that utilize phase meters in addition to level meters. A phase meter works to identify mono content, so you can detect issues with source material and avoid problems with the stereo image.



Cameras: Cameras are the eyes of the production, capturing visuals that transport audiences into the heart of the action. From traditional studio cameras mounted on pedestals to handheld and robotic cameras, each serves a unique purpose in capturing dynamic shots and angles.



Lighting Equipment: Lighting equipment is essential for setting the mood, atmosphere, and tone of a production. This includes various types of lights such as key lights, fill lights, and backlights, as well as accessories like diffusers, gels, and barn doors to control and manipulate light intensity and direction.



Audio Equipment:

Audio equipment ensures crystal-clear sound quality, immersing viewers in the auditory world of the production. Microphones, mixers, amplifiers, and monitors are among the essential components used to capture, process, and monitor audio signals during recording and broadcasting.



Set Design Elements:

Set design elements encompass a wide range of props, furniture, and scenic elements that transform a soundstage into a vibrant and immersive environment. From furniture and decor to backdrops and set pieces, each element is carefully selected and arranged to enhance the visual storytelling experience.

Teleprompters:

Teleprompters are invaluable tools for presenters and actors, providing them with a script or cue cards displayed on a screen in front of the camera lens. This allows performers to deliver lines and dialogue confidently while maintaining eye contact with the audience.



Graphics and Visual Effects:

Graphics and visual effects add depth, context, and visual interest to broadcast productions. This includes on-screen graphics, animations, virtual sets, and augmented reality elements that enhance storytelling and engage viewers in new and exciting ways.

TRICASTER

A tricaster is a digital video production system that allow user to capture switch and stream lives video source.

A multicaster is a multi-dimensional broadcast system it's set on the chroma keys on how it is wanted. device that switches between SDI (*Serial Digital Interface*), HD



(High Definition) or Ultra HD video standards so that one can form exciting live production with a wide range of video sources such as cameras, disk recorders and slide shows or animation from computers.

Powerful features such as chroma key, creative transitions, audio mixer, multi-view and more, can be gotten. The more advanced models include features such as up to 20 SDI inputs, Super Source multi-layer engine, full motion DVE (*Digital Video Effect*), larger media pool with full motion clips and up to an incredible 6 auxiliary outputs.

Other equipment are:

- Rack Room Equipment
- An audio mixer (mix engine)
- Protection units
- Transmission Gear
- A transmitter/studio link
- Transmission lines
- An antenna array

2.1 Tiwa N Tiwa Departments with their Functions**General Administration**

General administration division is the General Manager or station manager, the business manager, the accountants, the secretaries, and other administrative and office staff.

These employees serve various duties such as the payment of wages and salaries, membership fees and subscriptions for industry information, license and other government-imposed fees, taxes, insurance, legal and auditing fees, and contributions to charitable organizations.

In addition, maintenance of the building and of equipment, utilities, office supplies, computers, station automobiles, and other administrative services and supplies are also provided by the general administrative department.

It is not surprising, then, that this department consumes one-third of the total operating expenses of a station, although only about 13 percent of the total staff may be in administration.

Marketing

The sales department at Broadcasting corporation of oyo state responsible for generating the revenue for the station to survive. A general sales manager leads a team that

is comprised of a national/regional sales manager, a local sales manager, account executives, and at times, a traffic manager.

In most cases, the national/regional sales manager will be a liaison from an outside organization that wins advertising contracts from regional and national advertisers.

The local sales manager, then, is charged with securing advertising accounts with local businesses and organizations.

A staff of account executives helps the local sales manager sell advertising time to local businesses employing solicitation tactics similar to sales businesses. However, the salespeople of television must negotiate advertising sales using a rate card, a definitive list of airtime costs during the various time periods and television programs.

Furthermore, the television account executive can also offer to create the advertisement for a client if the client so chooses, in which case the sales department cooperates with the production and programming departments for this venture.

Programming

The programming department, in conjunction with the production and news departments, acquires and schedules the product that the audience consumes, which in turn allows the sales department to create revenue, which in turn allows the general administration department to facilitate station operations.

The programming department is responsible for filling the entire broadcast day with programming and is therefore saddled with arguably the most challenging job in television. Consequently, this department also works closely with the traffic department in structuring the daily programming schedule.

Programming is second only to general administration in terms of operating expenses. The department, if its station is affiliated with a network, needs almost 25 percent of the total budget of the station to function. However, an independent station may give as much as half of its total operating budget to the acquisition of programs.

Programming may consist of a program director, a videotape librarian, a ratings researcher, an acquisitions staff, a continuity standards staff, and on-camera personalities for use in locally originated programs.

The program director, helped by the acquisitions personnel, may obtain the majority of the programming of a station from syndicators and other program suppliers. If a station

is affiliated with a major television network, then programming will have the luxury of choosing how much programming it will schedule from the network. In a larger market, viewership research may be conducted to help the program director select a programming plan that will attract a substantial audience. Community feedback also aids in planning decisions.

However, all decisions concerning programme acquisition are ultimately controlled by the amount of revenue gained from sales and the resulting budget allotted the programming division.

CHAPTER THREE

3.0 Student Specific Involvement in Various Section

On the 8TH August, 2024, I started my four month SIWES program at BCOS.

I was assigned by the head of administration to work and gain skills at the program department where I spent 16 weeks. The program department was headed by Mr, Salaudeen Oladimeji the director of program department.

On getting to the department I was welcome by the admin of BCOS. I was posted to program directorate under the supervision of MR. SALAUDEEN OLADIMEJI.

Internship class is usually hold every Monday form 10am-1pm, where we learn about all the use of equipment and maintenance of all instruments.

Editorial or production meeting is always take place by all staff involved in the production daily, matters/problems faced in the previous week are discussed. Also suggestion on news stories are brought up and each person is assigned to each beat to take upon.

In progrmme department I observe that this department is all about planning schedule technical research, their sub-unit in the program which are program production and schedule presentation.

I was put to a test to monitor a radio program called “**Tiwa Tiwa**” at the studio. The program based on what the government of a country should do for the citizen and the growth of the country.

CHAPTER FOUR

4.0 EXPERIENCE AT BROADCASTING CORPORATION OF OYO STATE

During my four months program, I gained a lot experience in the programing department we deal with the programs and I also connected with control room where I learn how to make use of tricastar in directing programs, I also assist in the smooth flow and execution of various programmes and content that go on air, I also observe that there must not be issue in the control room before the program is display on air. I also know how to make use of tricastar which allow users to capture, switch, and stream live video soruces. I also gain how to preview programs before showing on air.

I monitored a television program called “ **LOTUNLOTUN**” the topic discussed was “the progress of the country” **Honorable shina peller** was the guest invited to the program

In overall, it was a great learning experience; and an indication that I am on the right course of learning (Mass Communication).

CHAPTER FIVE

5.0 CONCLUSION

Coordinators and Organizers of the SIWES programme must in earnest compel tertiary institutions to adhere strictly to the duration for SIWES attachment in any industry if they really want to bridge the gap between the theoretical knowledge acquired in tertiary institutions and the practical skills required in today's workplace.

SIWES coordinators should take note that there are some Companies or industries in the country who don't allow industrial attachments, such companies should be penalized under section 8A (2) of Decree No. 47 of 1971 as amended in 2011. By doing this more credence would be given to the Programme.

I urge undergraduates to seize the opportunity given by the SIWES programme to develop their skills and prioritize practical development over theories in their academic pursuit in various field of study.

SIWES has made me to see the other side of my course of study and also afforded me the opportunity to make use and link what I have learnt in the lecture room in the practical field.

5.1 RECOMMENDATION

The experience I gained during my SIWES program cannot be over emphasized, I was practically oriented I humbly recommend that SIWES program should be made compulsory for student of Mass communication, field in order to gain more experience in their course of study.