



**A
TECHNICAL REPORT ON
STUDENTS INDUSTRIAL WORK EXPERIENCE SCHEME
(SIWES)**

HELD AT

**NIGERIA TELEVISION AUTHORITY (NTA) ILORIN
PMB 1478, FATE ROAD, ILORIN, KWARA STATE**

BY

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DEDICATION

I dedicate this Students Industrial Work Experience Scheme (SIWES) report to Almighty Allah, the Most Gracious and Most Merciful, for His blessings and guidance towards the successful completion of this SIWES programme.

ACKNOWLEDGEMENTS

I would like to begin by expressing my heartfelt gratitude to the Creator of heaven and earth, the One who knows the beginning and the end, the Alpha and the Omega, the Almighty Allah, for His guidance and blessings throughout this journey.

I am deeply grateful to my beloved parents, Mr. and Mrs. AREEM, whose unwavering support and prayers have been my foundation. To my siblings and dear friends, your encouragement and companionship have meant the world to me.

My special thanks go to my SIWES supervisor, Mr. Popoola Olalekan, for your guidance, mentorship, and invaluable insights during this program. I also extend my profound appreciation to everyone who supported me during my SIWES experience. May the Almighty Allah bless, protect, sustain, and guide you through all of life's journeys.

Lastly, I wish to express my sincere regards to the school's Board of Trustees and the entire staff of the Mass Communication Department for their dedication and support. A big thank you to everyone who contributed to making this experience a memorable and successful one.

REPORT OVERVIEW

This report documents the Industrial Attachment undertaken as part of the Students' Industrial Work Experience Scheme (SIWES) at the Nigeria Television Authority (NTA), Ilorin, located at PMB 1478, Fate Road, Ilorin, Kwara State. The training spanned four months, from August 2024 to November 2024.

The report is structured into five chapters, covering:

- An introduction to SIWES, including its background, objectives, and significance.
- A detailed description of the host organization, including its aims and operational structure.
- A comprehensive account of the experiences gained during the training.
- A comprehensive account of Skills acquired during the SIWES training
- A summary of key insights, along with conclusions and recommendations for improvement.

Additionally, the report includes preliminary sections such as the title page, report overview, table of contents, and a dedicated section providing recommendations to enhance the SIWES program.

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CHAPTER ONE

INTRODUCTION

The Students' Industrial Work Experience Scheme (SIWES) is a scheme established by the Industrial Training Fund (ITF) in 1973 to help students of tertiary institution in Nigeria acquire technical skills and practical exposure in an industrial environment based on various course of study.

Prior to the Establishment of SIWES, science and technology education in Nigeria was marred with the problem of lack of adequate practical and industrial skills and working experience that will prepare students of tertiary institution in Nigeria for employment opportunities in industries. It was in this view that the scheme was established and students in tertiary institution of Nigeria studying sciences and technology related courses were mandated to participate in the program to enable them have technical knowledge and working experience before graduating from their prospective institution and makes it a smooth transition from the lecture room to the world of work.

1.1 BACKGROUND TO THE STUDY

SIWES was established by industrial training fund to solve the problem of lack of adequate practical skills in preparation for employment in industries by Nigerian graduates of tertiary institutions.

The Students' Industrial Work Experience Scheme (SIWES) was designed, established and implemented by the Industrial Training Fund (ITF) in 1974 to ensure acquisition of field practical knowledge and skills by students before graduation, mainly coordinated by the National University Commission (NUC). The NUC recognizing the importance of job specifications in the scheme did set the necessary machinery in motion soon after the resolution was taken in 1998. However, from 1989-1993, the drawing up of the minimum academic standards documents (a major statutory of commission) owe resultant accreditation exercise and the movement of the commission secretariat to Abuja did not leave sufficient time to actualize this goal.

It was not until January 1996 at a 3 days national workshop in Jos that specification was drawn for the entire program that had industrial attachment component in the minimum academic standard documents. Participants were drawn from senior academic from universities across the country,

SIWES coordinators and officers in all nine panels, each headed by a senior academic officer were constituted for the entire forty-six program. Prior to drawing job specification, however, a one-day meeting was held at which a five-day meeting was presented and the procedure content and format for presentation of the specification documents were decided.

SIWES commenced in 1974 in the aim of making education more relevant to bridge the gap between the theory and the practice of agriculture, engineering, technology and science related discipline in tertiary institutions in Nigeria.

For students in polytechnics and mono-technics and college of education, the duration of SIWES is for 4 months while university undergraduates go for a 6 months duration. Each institution is expected to have a SIWES coordinator who is in charge of all activities that pertains to students industrial training in the institution.

The production of SIWES job specification is without doubt a milestone in the development of academic activities in the national university system. The benefit derivable by the employer, universities and the students alike are immense and will go a long way to move the country forward technologically.

Operators: The ITF, the coordinating agencies (NUC, NCCE, NBTE), the employers of labor and institution.

Funding: The Federal Government of Nigeria

Beneficiaries: Undergraduate students of the following; Agriculture, Engineering, Technology, Environmental, Sciences, Education, Medical sciences and Pure and applied sciences.

1.2 OBJECTIVES OF SIWES

1. It provides students the opportunity to test their interest in a particular career before permanent commitments are made.
2. It provides an avenue for students in tertiary institutions to acquire industrial skills and work experience in their course of study.
3. Makes the transition from school to the world of work easier and enhances students contacts for later job placement.
4. It helps students to develop skills and techniques directly applicable to their careers.

5. It provides students the opportunity to understand informal organizational interrelationships.
6. It helps students develop skills in the application of theory to practical work situations.
7. It increases a student's sense of responsibilities
8. It prepares students to enter into full time employment in their area of specialization upon graduation.
9. It provides students the opportunity to develop attitudes conducive to effective interpersonal relationships.

CHAPTER TWO

DESCRIPTION OF ESTABLISHMENT OF ATTACHMENT

2.1 LOCATION AND BRIEF HISTORY OF ESTABLISHMENT

NTA Ilorin stands as an illustrious beacon of broadcasting excellence in Kwara state, Nigeria, proudly bearing the prestigious affiliation with the Nigerian Television Authority (NTA). Since its inauguration in the vibrant month of August 1977, NTA Ilorin has consistently elevated the standards of television broadcasting, serving as a pivotal source of information, entertainment, and cultural enrichment for the denizens of Kwara state.

Situated in the heart of Ilorin, Kwara State, NTA Ilorin's state-of-the-art studios are the hub of its dynamic operations. The station's dedication to delivering high-quality content is exemplified by its 1,000-watt transmitter, which broadcasts signals up to 35 kilometers away, ensuring its diverse programming reaches a wide audience.

Despite facing challenges in its early days, including temporary transmission interruptions due to a lack of trained personnel and equipment, NTA Ilorin's team showed resilience. They underwent rigorous training in Lagos, which revitalized the station and paved the way for the creation of high-quality, innovative content.

In April 1982, NTA Ilorin achieved a significant milestone by establishing the Egbe transmitter, expanding its coverage across the old Kwara State and solidifying its regional presence. Celebrating its 40th anniversary in 2016, the station unveiled a museum to honor its rich history and contributions to Nigerian broadcasting.

NTA Ilorin is renowned for producing exceptional programs, with ninety percent of its content being indigenous, reflecting the cultural diversity of the local populace. Located in Ilorin, a city with deep Yoruba cultural significance, the station's programming resonates with the community, educating and fostering a sense of cultural identity.

NTA Ilorin stands as a beacon of broadcasting excellence, blending technological innovation, cultural richness, and community engagement. With a storied history and a commitment to

advancing television broadcasting, NTA Ilorin continues to shape the media landscape of Kwara State and make a lasting impact on Nigerian television history.

2.2 OBJECTIVES AND CORE VALUES OF THE ESTABLISHMENT

As a dynamic and influential medium, NTA Ilorin play a multifaceted role in shaping societal narratives and influencing public discourse. Rooted in a commitment to serve the community, NTA Ilorin strives to achieve several key objectives. These objectives encapsulate the dedication to information dissemination, entertainment, cultural reflection, and fostering inclusivity.

The objectives and core values of the Nigeria Television Authority Ilorin are as follows:

- Informing the Public
- Entertainment the Public
- Education the Public
- Cultural Preservation

2.3 FUNCTIONS OF THE ESTABLISHMENT

The following are functions of the establishment:

1. Information Dissemination:

One of the primary functions of NTA Ilorin is to serve as a vital source for disseminating information to the public. Through news broadcasts, the station delivers timely and accurate coverage of local, national, and international events. NTA Ilorin ensures that viewers stay informed about significant developments, fostering an informed citizenry. The news team at NTA Ilorin employs journalistic principles to present unbiased and comprehensive reporting, contributing to the public's awareness and understanding of the world around them.

2. Cultural Representation:

NTA Ilorin plays a crucial role in cultural representation by showcasing programs that celebrate the rich cultural heritage of the Kwara state community. Through documentaries, traditional events coverage, and indigenous programming, the station highlights the diversity of customs, traditions, and artistic expressions unique to the region. By doing so, NTA Ilorin contributes to the

preservation and promotion of the local culture, fostering a sense of pride and identity among its viewers.

3. Entertainment and Infotainment:

NTA Ilorin serves as an entertainment hub, providing a diverse range of programs that cater to the entertainment needs of its audience. From locally produced dramas, music shows, to engaging talk shows, the station ensures a well-rounded entertainment experience. Additionally, NTA Ilorin incorporates elements of infotainment, combining information with entertainment, in programs that educate and engage viewers simultaneously. This dual function enhances the overall viewing experience, making the station a versatile source of content for its audience.

4. Education and Awareness:

Education is a fundamental function of NTA Ilorin, achieved through the broadcast of programs that are informative, educational, and intellectually enriching. The station airs documentaries, informative talk shows, and educational series that contribute to the intellectual growth of its audience. NTA Ilorin's commitment to education extends beyond academic subjects to encompass public awareness campaigns, addressing social issues, health concerns, and community development initiatives. Through these programs, the station plays a pivotal role in raising awareness and promoting positive societal change.

5. Community Engagement and Social Responsibility:

NTA Ilorin actively engages with the local community, acting as a platform for community voices and concerns. The station covers local events, highlights community initiatives, and provides a space for community members to express their opinions. NTA Ilorin also undertakes social responsibility projects, collaborating with local organizations for community development and welfare programs. By fostering this sense of community engagement, the station becomes an integral part of the social fabric, reflecting and contributing to the aspirations and challenges of the local community it serves.

2.4 Various Departments in NTA Ilorin

1. News Department:

- *Professionals:* News Anchors, Reporters, Producers, Editors
- *Roles:* Responsible for gathering, reporting, and presenting news stories. News anchors deliver news broadcasts, reporters conduct field investigations, producers oversee the production of news segments, and editors ensure content accuracy.

2. Production Department:

- *Professionals:* Producers, Directors, Production Assistants
- *Roles:* Manages the overall production process of television programs. Producers conceptualize and plan shows, directors oversee on-set activities, and production assistants provide support in various aspects of production.

3. Technical Department:

- *Professionals:* Broadcast Engineers, Camera Operators, Audio Technicians
- *Roles:* Handles the technical aspects of broadcasting, including equipment maintenance, live broadcasts, and ensuring audiovisual quality. Camera operators capture video footage, audio technicians manage sound, and broadcast engineers maintain technical infrastructure.

4. Programming Department:

- *Professionals:* Program Managers, Schedulers
- *Roles:* Plans and schedules the television station's programming. Program managers select content, organize scheduling, and collaborate with producers to ensure a diverse and engaging program lineup.

5. Sales and Marketing Department:

- *Professionals:* Sales Executives, Marketing Managers
- *Roles:* Focuses on generating revenue through advertising and sponsorships. Sales executives liaise with clients for ad placements, while marketing managers develop strategies to promote the station and its programs.

6. Engineering Department:

- *Professionals:* Broadcast Engineers, IT Specialists

- *Roles:* Manages the technical infrastructure of the television station, including equipment maintenance, troubleshooting, and ensuring a seamless transmission process.

7. Creative Services Department:

- *Professionals:* Graphic Designers, Creative Directors
- *Roles:* Creates visual content to enhance the station's branding and promotional materials. Graphic designers design on-air graphics, promotional materials, and other visual elements.

8. Human Resources Department:

- *Professionals:* HR Managers, Recruiters
- *Roles:* Manages staffing, recruitment, and employee relations. HR professionals ensure the station has the right talent, handle employee onboarding, and address workplace issues.

9. Finance Department:

- *Professionals:* Accountants, Financial Analysts
- *Roles:* Manages the financial aspects of the television station, including budgeting, financial reporting, and ensuring compliance with financial regulations.

10. Legal Department:

- *Professionals:* Legal Counsel
- *Roles:* Ensures legal compliance, handles contracts, and provides legal advice. Legal professionals in a television station manage issues related to intellectual property, contracts, and regulatory compliance.

11. Public Relations Department:

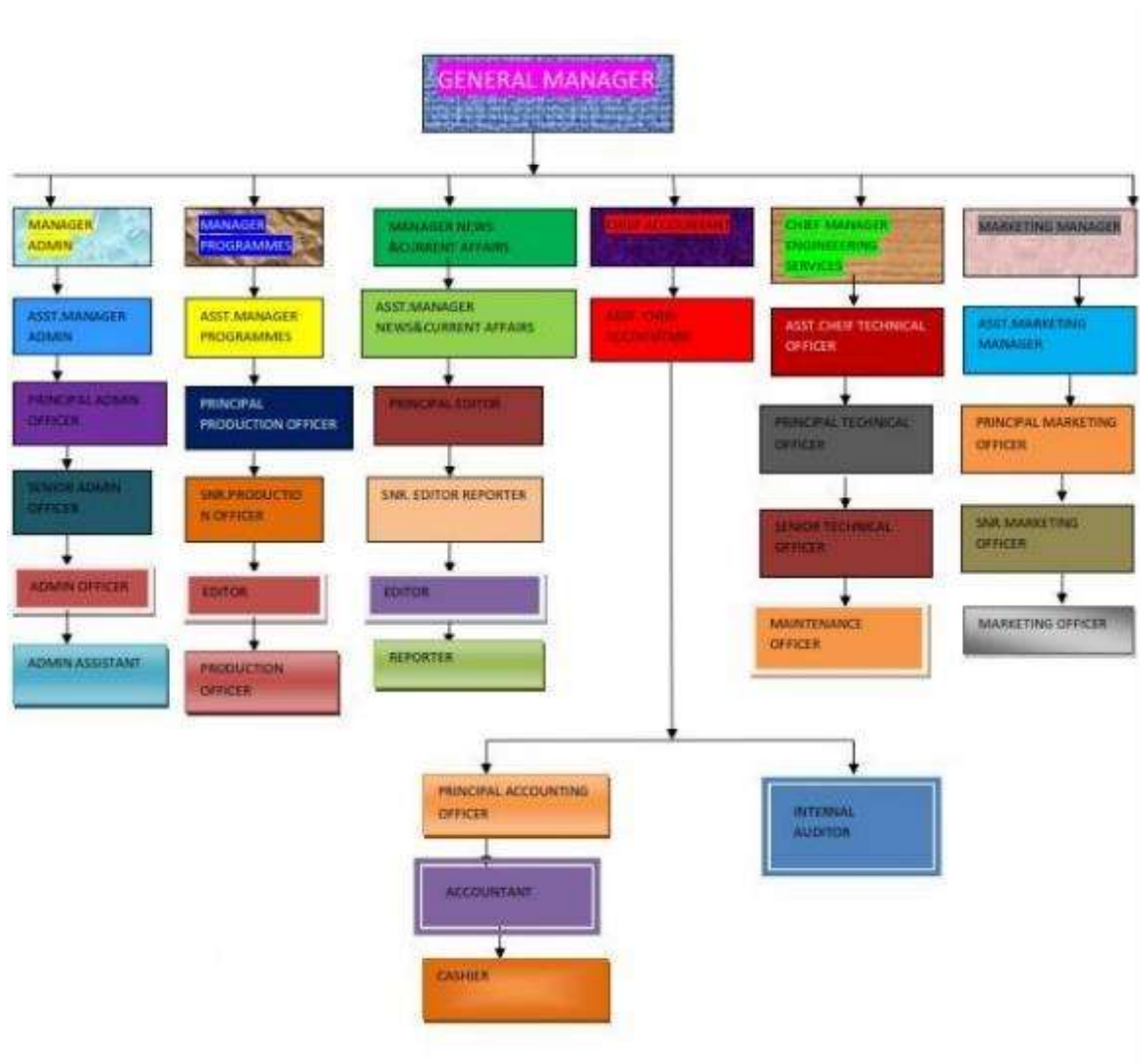
- *Professionals:* PR Managers, Communication Specialists
- *Roles:* Manages the public image of the television station. PR professionals handle media relations, press releases, and other communication strategies to maintain a positive public perception.

12. Social Media and Digital Content Department:

- *Professionals:* Social Media Managers, Content Creators

- *Roles:* Manages the station's online presence, creating and curating content for social media platforms, websites, and digital channels to engage with the audience.

2.5 ORGANIZATION ORGANOGRAM



CHAPTER THREE

ACTUAL WORKDONE WITH EXPERIENCE GAINED

3.1 STUDIO ENVIRONMENT AND EQUIPMENT

The television studio serves as the heart of production, housing essential equipment and facilities required for high-quality broadcasting. Upon arrival at NTA Ilorin, I was introduced to the studio setup and familiarized with various equipment, including:

Camera: Captures high-quality video footage for live and recorded broadcasts. Common types include DSLR, ENG (Electronic News Gathering), and Studio Cameras.



Tripod: Provides stability for cameras, ensuring smooth and steady shots during filming. Some tripods have pan-and-tilt heads for better control.



Microphones: Capture clear audio during broadcasts. Types include **lapel (lavalier) microphones**, **handheld microphones**, and **boom microphones**.



Lighting Equipment: Includes softbox lights, LED panels, and spotlights, which help enhance video quality by controlling brightness and shadows.

Video Switcher (Vision Mixer): Used to switch between multiple camera angles, add effects, and manage live broadcasts seamlessly.

Teleprompter: Displays scripts for presenters, allowing them to read while maintaining eye contact with the camera.

Audio Mixer: Controls and balances sound levels from multiple microphones and audio sources for clear audio output.

Broadcast Monitor: High-quality display screens used by producers and directors to preview live feeds and edited content.

Intercom System: Enables communication between the production crew, including directors, camera operators, and presenters.

Green Screen (Chroma Key Background) – Used to create virtual backgrounds and special effects in television production.

Cue Light System: Signals presenters or performers when to begin speaking or performing during a live broadcast.

Character Generator (CG Machine): Adds text, lower thirds, and graphics to live or recorded video content.

Television Graphics Workstation: A computer system used for designing and displaying on-screen graphics, animations, and news tickers.

Recording and Playback Devices: Includes hard drives, SSDs, or digital recording systems used to store recorded footage for post-production editing.

Studio Clock and Timer: Helps production teams keep track of broadcast timing to ensure smooth transitions and avoid overruns.

Prompter Foot Pedal or Remote Control: Allows presenters to control the speed of the teleprompter text while reading scripts.

3.2 Television Production

Television production is a structured and dynamic process that involves multiple stages to create engaging and high-quality content. As a powerful medium of mass communication, television serves to inform, educate, and entertain the public. My training at Nigeria Television Authority

(NTA) Ilorin provided hands-on exposure to the technical and creative aspects of television production, covering studio operations, live broadcasting, and content development.

3.2.1 STAGES OF TELEVISION PRODUCTION

1. Pre-Production Stage (Planning & Preparation)

This stage involves the initial planning, scripting, and organization to ensure a smooth production process. Key activities include:

- **Concept Development** – Defining program objectives, format, and target audience.
- **Scriptwriting & Storyboarding** – Structuring content, defining dialogue, and planning camera shots.
- **Production Planning** – Scheduling, securing locations, and preparing equipment.

At NTA Ilorin, I observed how producers structured program content to align with broadcasting standards and audience engagement.

2. Production Stage (Filming & Live Broadcasting)

The production stage is where actual recording or live transmission takes place. My key experiences included:

- **Camera Operations** – Learning to operate DSLR, ENG, and studio cameras, adjusting focus, exposure, and white balance.
- **Live & Pre-Recorded Shoots** – Assisting in the live production of *Muslim Media Watch Group of Nigeria*, managing multiple camera angles.
- **Directing & Coordination** – Observing how directors-controlled camera angles, lighting, and presenter cues for seamless production.

3. Post-Production Stage (Editing & Finalization)

This phase involves **refining and enhancing** recorded footage before broadcasting. I learned:

- **Video Editing:** Using Adobe Premiere Pro, Corel VideoStudio, and Pinnacle Studio for trimming, sequencing, and adding effects.
- **Sound Mixing:** Adjusting audio levels, removing background noise, and synchronizing sound with visuals.
- **Graphics & Final Review:** Assisting in creating lower-thirds, visual effects, and transitions, ensuring content met quality standards.

3.2.2 TYPES OF PROGRAMS IN A TV STATION

Television stations broadcast diverse programs, each serving a distinct purpose. I learned about:

- **News Programs:** Live bulletins, investigative reports, and news analysis.
- **Talk Shows & Interviews:** Panel discussions on various topics.
- **Documentaries & Educational Programs:** Informative content for public awareness.
- **Entertainment & Sports Shows:** Music, drama, game shows, and live sports coverage.
- **Religious & Children's Programs:** Faith-based teachings and kids' entertainment.

3.2.3 ROLES AND TEAMWORK IN TV PRODUCTION

TV production is a collaborative effort, requiring coordination among professionals. I worked alongside:

Producer: Oversees program development, scripting, and budgeting.

Director: Manages visual storytelling, camera angles, and live broadcasts.

Scriptwriter: Crafts engaging content for news, documentaries, and entertainment shows.

Camera Operator: Handles professional cameras for high-quality video capture.

Sound Engineer: Ensures clear and balanced audio output.

Video Editor: Edits footage, applies transitions, and refines content for final broadcast.

Presenter/Anchor: Hosts programs and delivers news professionally.

Transmission Director: Supervises signal flow to ensure seamless broadcasting.

3.2.4 AUDIO PRODUCTION AND MICROPHONE TYPES

Audio quality is crucial in TV broadcasting. I worked with various microphones, including:

- **Lavalier Mics:** Used by news anchors and talk show hosts for hands-free operation.
- **Handheld Mics:** Ideal for interviews and live reporting.
- **Shotgun & Boom Mics:** Used in film and studio settings for focused audio capture.
- **Wireless & Headset Mics:** Essential for mobility during live shows and commentary.

3.3 BROADCASTING AND TRANSMISSION

Broadcasting is the process of transmitting audio and visual content to a mass audience via television signals. During my SIWES, I gained practical exposure to broadcasting fundamentals, signal transmission processes, and the role of a transmission director in ensuring seamless content delivery.

3.3.1 FUNDAMENTALS OF BROADCASTING

Broadcasting involves the **production, transmission, and reception** of television programs. I learned about different broadcasting formats, including:

- **Live Broadcasting:** Real-time news, interviews, and events.
- **Pre-recorded Programs:** Edited and refined content for later transmission.
- **Satellite and Cable Broadcasting:** Signal distribution via satellite or cable networks.
- **Digital Broadcasting:** The use of digital signals for enhanced quality and efficiency.

Understanding these concepts deepened my knowledge of content delivery mechanisms and audience reach strategies in modern television networks.

3.3.2 TRANSMISSION PROCESSES IN A TV STATION

Transmission is the final stage of broadcasting, where prepared content is delivered to viewers. I studied the key stages involved:

1. **Signal Encoding:** Converting video and audio data into transmittable signals.
2. **Modulation & Transmission:** Sending signals through terrestrial, satellite, or cable networks.
3. **Broadcast Monitoring:** Ensuring high-quality output through real-time checks and corrections.
4. **Reception & Decoding:** Viewers receive and decode signals via their television sets.

I also observed how transmission engineers maintain stable signal flow, troubleshoot technical issues, and regulate broadcasting frequencies for optimal performance.

3.3.3 RESPONSIBILITIES OF A TRANSMISSION DIRECTOR

The **Transmission Director** plays a crucial role in ensuring uninterrupted broadcasts. Their duties include:

- Overseeing signal quality and resolving technical glitches.
- Managing live feeds and switching between programs seamlessly.
- Coordinating with production teams to maintain smooth transitions.
- Enforcing broadcast schedules and compliance with regulatory standards.

3.4 VIDEO EDITING AND POST-PRODUCTION TECHNIQUES

Post-production is a critical stage in television production where raw footage is refined into a polished final product. The training at NTA Ilorin provided me with practical exposure to video editing techniques, using industry-standard software to enhance and finalize content for broadcast.

Basics of Video Transfer from Camera to Computer: Before editing, it was essential to transfer raw footage from the camera to a computer. I learned how to:

- Connect cameras and external drives to the computer.
- Locate and copy video files from memory cards.
- Organize media files by creating appropriate folders.

File Management and Folder Organization: Proper organization is crucial for efficient editing.

I was trained to:

- Create dedicated folders for different projects.
- Use a naming convention for easy identification of video clips.
- Backup raw footage to prevent data loss.

Professional Editing Software: The training covered three primary editing software programs:

1. **Adobe Premiere Pro:** A widely used professional editing tool for high-quality video production.
2. **Core Video Studio:** A beginner-friendly software for basic editing tasks.
3. **Pinnacle Studio:** A powerful editing suite for advanced visual effects and transitions.

Video Importing, Editing, Effects, and Rendering: With hands-on experience, I learned how to:

- Import video files into the editing software.
- Cut and arrange clips to create a logical sequence.
- Add transitions and effects to enhance visual appeal.
- Insert background music and voice-overs to complement the visuals.
- Render and export final videos in different formats for broadcasting.

Video Resolution, Frame Rate, and Format Conversion: The final stage of editing involves exporting the video in the appropriate format. I learned about:

- **Video resolutions** (HD, Full HD, 4K) and their impact on quality.
- **Frame rates** (24fps, 30fps, 60fps) and how they affect motion smoothness.
- **Format conversion** for compatibility across various broadcasting platforms.

3.5 NEWS GATHERING AND REPORTING

News gathering and reporting form the backbone of journalism and television broadcasting. The process involves sourcing credible information, verifying facts, and presenting stories in a structured and engaging manner. At NTA Ilorin, I had the opportunity to engage in practical news production, from researching news stories to participating in field reporting and writing scripts for television broadcasts.

Understanding the Structure of News Production

News production is a **systematic process** that ensures accurate and timely delivery of information to the audience. The key stages in news production include:

1. **News Planning** – Identifying newsworthy events, assigning reporters, and developing a coverage plan.
2. **Research and Investigation** – Gathering background information, interviewing sources, and verifying facts.
3. **Field Reporting** – Conducting on-site coverage, capturing visuals, and interviewing key individuals.
4. **Scriptwriting and Editing** – Structuring the news story in a concise and coherent manner.
5. **Production and Broadcast** – Presenting the final news report for television airing.

During my training, I gained insight into how newsroom operations are coordinated and the responsibilities of different personnel, including news editors, reporters, cameramen, and anchors.

Conducting Research for News Stories

A well-researched news story is accurate, balanced, and informative. I was taught how to:

- Identify credible sources for news verification.
- Gather background information to provide context for a story.
- Conduct fact-checking to ensure accuracy before publication.
- Maintain journalistic integrity by avoiding bias and misinformation.

I participated in newsroom discussions where editors assigned reporters to cover breaking news, political events, social issues, and economic developments. This practical involvement enhanced my understanding of news selection criteria and the importance of audience engagement.

Fieldwork in News Gathering and Reporting

Field reporting is an essential aspect of journalism, involving on-site data collection and interviews. As part of my training, I accompanied senior reporters on news assignments, where I observed and actively participated in:

- Conducting interviews with news sources, including government officials, business owners, and community leaders.
- Recording live events using ENG (Electronic News Gathering) cameras.
- Taking notes and summarizing key points for news stories.
- Understanding how to adapt to different field conditions, such as covering outdoor events or press conferences.

This experience exposed me to the challenges of field reporting, including time constraints, environmental factors, and the need for real-time accuracy.

Writing News Scripts for Television Broadcasts

Television news scripts are different from print journalism because they are designed for oral delivery and visual storytelling. I was trained in:

- Structuring a news script with an engaging lead, body, and conclusion.
- Writing in a concise and conversational tone to suit television presentation.

- Using visual cues and video transitions to enhance storytelling.
- Avoiding technical jargon to ensure clarity for the audience.

At the end of this training, I was able to write scripts that aligned with professional broadcast standards and contributed to the newsroom's daily bulletins.

3.6 INTERVIEWING AND ON-AIR PRESENTATION

Interviews are a crucial element of journalism, providing firsthand information and expert opinions on various issues. My training at NTA Ilorin equipped me with professional techniques for conducting effective interviews and delivering clear, engaging on-air presentations.

Fundamentals of Conducting Effective Interviews

A successful interview requires thorough preparation and active engagement. I was trained to:

- Research the background of interviewees and formulate relevant questions.
- Develop an interview structure that flows logically from introduction to conclusion.
- Use open-ended questions to encourage detailed responses.
- Maintain eye contact and active listening to build rapport with interviewees.

I observed and assisted in interviews conducted by professional journalists, learning how to navigate different interview settings, from formal press conferences to field interviews with everyday citizens.

The Dos and Don'ts of Interviewing Public Figures

Interviewing high-profile individuals requires a strategic approach to maintain professionalism and control over the conversation. I was taught:

Dos:

- ☒ Be well-prepared with research and background information.
- ☒ Ask direct and neutral questions to avoid bias.
- ☒ Allow the interviewee to express their viewpoints fully.
- ☒ Maintain a calm and respectful demeanor regardless of the topic.

Don'ts:

- ✗ Avoid asking leading questions that suggest a particular answer.
- ✗ Refrain from interrupting the interviewee unless necessary for clarity.
- ✗ Do not engage in arguments or confrontational questioning.

I had the opportunity to practice mock interviews, where I applied these principles and received feedback on my questioning techniques and interaction skills.

Voice-Over Training and Articulation Techniques

A clear and professional **broadcasting voice** is essential for news anchors and reporters. I was trained in:

- **Voice projection** to ensure clarity and audibility.
- **Pronunciation and articulation** for effective communication.
- **Using tone and pacing** to enhance storytelling.
- **Breathing techniques** to maintain vocal control during long scripts.

These exercises helped improve my confidence and delivery, preparing me for future roles in news reporting and broadcasting.

Practical Experience in Report Writing and Presentation

Towards the end of my training, I was assigned report writing and on-air presentation exercises, where I:

- Wrote a news script based on gathered information.
- Practiced on-camera reporting in the studio.
- Received feedback on my presentation style, clarity, and engagement.

These experiences reinforced the importance of preparation, accuracy, and effective communication in television journalism.

3.7 SCRIPTWRITING FOR TELEVISION

Scriptwriting is a fundamental skill in television production, shaping how stories are told visually and verbally. I received training on the principles of television scriptwriting, focusing on different formats used in the broadcast industry.

A script serves as a blueprint for television programs, guiding presenters, directors, and production teams on what to say, how to say it, and what visuals to use. A well-written script ensures:

- **Clarity and coherence** in content delivery.
- **Smooth transitions** between segments.
- **Engagement** with the target audience.

Types of Television Scripts

I was introduced to different script formats, including:

- **News Scripts** – Used in television newscasts to present factual and concise information.
- **Documentary Scripts** – Designed for in-depth storytelling and analysis.
- **Entertainment Scripts** – Used in talk shows, dramas, and reality programs.

Principles of Effective Scriptwriting

A professional television script follows key principles:

- **Accuracy** – Ensuring all facts and statements are correct.
- **Brevity** – Using concise and simple language for easy comprehension.
- **Visual-Driven Storytelling** – Writing in a way that aligns with accompanying visuals.
- **Audience Awareness** – Tailoring content to suit the target viewers.

I had the opportunity to write practice scripts under the guidance of experienced scriptwriters, refining my ability to create engaging and professional television content.

Storyboarding and Structuring a Television Program

A **storyboard** is a visual representation of how a program unfolds, scene by scene. I was trained to:

- Sketch story sequences to plan shot compositions.
- Align scripts with visual elements for seamless storytelling.
- Structure programs logically, ensuring smooth progression from start to finish.

CHAPTER FOUR

SKILLS ACQUIRED DURING THE SIWES TRAINING

During my SIWES training at NTA Ilorin, I acquired a range of skills essential for television production, journalism, and media communication. These skills were developed through hands-on experience in various aspects of broadcasting, including camera operations, video editing, news reporting, and media ethics. They can be categorized into technical skills, journalism and media skills, and communication and professional development skills.

4.1 Technical Skills

- **Camera Operation and Handling** – I learned how to operate DSLR, ENG, and studio cameras, adjusting settings such as focus, exposure, white balance, and depth of field to ensure high-quality video production.
- **Video Editing and Post-Production** – I was trained in Adobe Premiere Pro, Corel VideoStudio, and Pinnacle Studio, learning how to import, edit, add transitions, apply effects, mix audio, and finalize videos for broadcast.
- **Voice-Over Recording and Presentation** – I practiced voice modulation, clarity, and synchronization in voice-over production to ensure professional audio narration.

4.2 Journalism and Media Skills

- **News Writing and Scripting:** I gained experience in drafting news scripts, interview questions, and television program outlines, ensuring clear and engaging content.
- **Interviewing and On-Screen Presentation:** I learned the dos and don'ts of interviewing, effective questioning techniques, and how to maintain professionalism during interviews.
- **News Gathering and Research:** I participated in fact-checking, verifying sources, and gathering accurate information for news production, ensuring credibility in journalism.

4.3 Communication and Professional Development Skills

- **Effective Communication in Media Production:** I improved my ability to communicate clearly, both on-screen and behind the scenes, ensuring smooth collaboration in media production.
- **Teamwork and Collaboration:** I worked alongside producers, editors, reporters, and camera operators, understanding the importance of coordination in broadcasting.
- **Ethical Considerations in Journalism and Media:** I learned about media ethics, responsible reporting, audience sensitivity, and copyright considerations in content creation.

CHAPTER FIVE

CHALLENGES, SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Challenges Faced During the SIWES Program

During my training at NTA Ilorin, I encountered several challenges that tested my adaptability and problem-solving abilities. One major challenge was technical difficulties with broadcast equipment, such as understanding the complexities of camera settings, audio configurations, and lighting adjustments. Additionally, limited access to advanced editing software and studio resources sometimes restricted my ability to practice and refine my editing skills.

Another significant challenge was adapting to the fast-paced and demanding nature of live productions, where quick decision-making and precision were crucial. Understanding the various production processes, coordinating with different teams, and meeting strict deadlines also required significant effort. Furthermore, grasping the theoretical aspects of news gathering, scriptwriting, and broadcast ethics while applying them practically was sometimes overwhelming.

5.1.1 Strategies Used to Overcome Challenges

To overcome these challenges, I adopted several strategies:

- **Seeking Guidance from Professionals** – I actively engaged with experienced staff, asked questions, and observed their workflow to gain deeper insights.
- **Hands-on Practice** – I spent extra time learning camera operations, editing software, and scriptwriting techniques to improve my proficiency.
- **Independent Research** – I utilized online tutorials, textbooks, and industry resources to enhance my understanding of media production techniques.
- **Time Management and Adaptability** – I learned to work under pressure by prioritizing tasks, staying organized, and quickly adapting to the dynamic nature of television broadcasting.

Through these approaches, I was able to gain confidence in operating equipment, contribute effectively to production activities, and improve my technical and creative skills.

5.1.2 Lessons Learned from the Industrial Training

My SIWES experience at NTA Ilorin provided valuable professional and personal development. I gained firsthand knowledge of television production, content creation, and news reporting while improving my ability to collaborate with teams and work efficiently under tight deadlines.

Additionally, I learned the importance of precision in media production, effective communication, and ethical responsibility in broadcasting. The training also reinforced the significance of creativity, adaptability, and continuous learning in a media career. Overall, the experience has greatly enhanced my technical expertise, problem-solving skills, and readiness for future roles in the broadcasting industry.

5.2 Summary of Training Activities and Key Takeaways

My SIWES training at NTA Ilorin provided valuable hands-on experience in television production, news gathering, live broadcasting, video editing, and scriptwriting. I was actively involved in the three stages of television production—pre-production, production, and post-production—where I learned how to develop program concepts, handle professional cameras, conduct interviews, and edit video content using industry-standard software.

Additionally, I gained insight into the role of different production units, including camera operations, editing, transmission, and content archiving. Working in a real broadcast environment improved my technical skills, teamwork, and problem-solving abilities. I also learned about broadcast regulations and ethical considerations, which are essential for maintaining professionalism in the media industry.

5.3 Conclusion

The SIWES program was instrumental in bridging the gap between theoretical learning and practical application. It provided exposure to real-world media operations and enhanced my understanding of the technical, creative, and managerial aspects of television production. Through hands-on training, I developed essential skills in camera handling, live production coordination, video editing, and media content creation.

This experience significantly improved my confidence and adaptability, preparing me for future roles in the broadcasting industry. By working alongside experienced professionals, I learned the importance of teamwork, time management, and attention to detail in delivering high-quality television content.

5.4 Recommendations

For future SIWES participants, I recommend actively engaging in practical activities, asking questions, and taking the initiative to learn beyond assigned tasks. Practicing with available equipment, researching media trends, and seeking mentorship from experienced staff will maximize the learning experience.

To further enhance the SIWES program at NTA Ilorin, I recommend that the organization:

- Provide structured training sessions that cover both theoretical and practical aspects of broadcasting.
- Offer greater access to advanced video editing software and production tools.
- Increase opportunities for interns to participate in live broadcasts, interviews, and news reporting.
- Introduce interactive learning sessions, such as workshops and project-based assignments, to help interns develop their skills more effectively.