

Assessing the Diversity of Programmes on Campus Radio Stations in Tertiary Institutions in Lagos State, Nigeria

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ABSTRACT

The study explores the diversity of programmes on campus radio stations located within tertiary institutions in Lagos State. It highlights the significance of campus radio as a vital platform for fostering community engagement, communication, and education among students. The research examines the types of programmes offered, their sources, and the extent to which these stations cater to the diverse interests and needs of their audience. Employing a descriptive research design, the study collects quantitative and qualitative data through surveys and Key Informant Interviews (KII) to gather insights from students, staff, and stakeholders associated with the campus radio stations. The findings identify a predominance of in-house production and emphasise the importance of live broadcasts, which facilitate real-time audience interaction. It also acknowledges the challenges faced by campus radio stations, particularly the tendency to adopt formats similar to commercial radio. Despite the essential role of campus radio, there is concern over its potential deviation from its foundational objectives. The findings underscore the necessity for a more structured approach to programming that aligns with educational goals while promoting diversity and engagement. The study concludes with recommendations aimed at enhancing the effectiveness of campus radio as a medium for knowledge dissemination and entertainment, stressing the importance of collaboration, audience feedback, and the strategic use of social media.

Keywords: *Campus Radio, Diversity of Programmes, Community Development, Tertiary Institutions, Broadcasting, Nigeria.*

INTRODUCTION

Campus radio is a form of community radio station established in an educational community to impact the community it serves through participatory communication and community development strategies. The radio station offers its audience, particularly students, a rare chance to get involved in broadcasting, obtain real-world experience, and express their opinions on various topics. Campus radio has become a significant forum for communication and entertainment within tertiary institutions. A campus-oriented radio is a treasured tool for communities/universities in positive social and developmental changes in a University community (Dagron, 2001). Campus radio is mostly educationally oriented to impact, enhance, educate and communicate to the audience within a given community. This can also be said to be a community radio station that communicates with a target audience in a community. As a communication channel, campus radio gives a practical experience of how communication can be described as ubiquitous; it exists for entertainment and is an essential component of the country's information and education mechanisms (Ajilore & Adekoya, 2012).

As an important part of societal function and growth, one of the educational mechanisms through which communication occurs is campus broadcasting. Campus broadcasting has, over time, proven to educate listeners in a variety of ways that are similar to and different from formal learning, entertaining and informing listeners, thereby performing all the functions of the regular radio station. Section 39 (1) of Nigeria's 1999 Constitution guarantees freedom of speech and expression and indeed the unhindered receipt and dissemination of information, encouraging social participation in broadcasting. Section 39 (2) of the Federal Republic of Nigeria's Constitution (1999) also states that "everyone shall have the right to own, establish, and operate any medium for the dissemination of information, ideas, and opinions. From the provisions of the aforementioned sections of the 1999 constitution, Nigeria's broadcasting channels are obliged to contribute to the development of society, whether through instruction, entertainment, or information.

About the constitution, the National Broadcasting Code, which serves as the working tool of the National Broadcasting Commission (NBC), Nigeria's broadcasting regulator, is utilised to achieve broadcasting's social, cultural, economic, political, technological, and professional goals. The community benefits from broadcasting through information, education and entertainment. Coherently, Chapter 9 of the Nigeria Broadcasting Code (2024). However, defines a campus radio as "a form of community broadcasting set up at a department/faculty for training potential broadcasters of students allied to communication arts". Consequently, the code provides, amongst others, that (a) the operations of a campus radio shall be community-based, (b) the programme content shall cater to community needs, and (c)

key operatives of the station shall, as much as possible, be members of the community. The code also mandates a campus station to primarily focus on the information dissemination on educational/instructional programmes on campus. In addition, 70% of the air time is reserved for education, and the other programme mix shall relate to news, current affairs, and events.

As good as the development of campus radio is, critics have scrutinised the structure of campus broadcasting and how they have deviated from their main aim of establishment. Ojebode et al. (2010) note that “a campus radio station is not only expected to serve the needs of the university community, but also the community that houses the institution where the campus station exists”. Campus radio stations should, therefore, deliver content which satisfies and meets the tastes and needs of the community. One of these criticisms is that data on campus broadcasting reveals the majority of the campus radio catchment audience is not familiar with the line-up of programmes on their campus stations. Jegede et al. (2015a) postulate that the “majority of the students in institution-based radio stations prefer educational programmes to any other programme, especially those that relate directly to their courses of study”. Campus radio stations are, therefore, expected to produce acceptable programmes that have educational ideas that are curriculum-based to meet the needs of the audience requesting programmes relating to their courses of study. Against this backdrop, this study, therefore, seeks to assess the Diversity of the Programme on Campus Radio Stations in Selected Tertiary Institutions in Lagos State.

Statement of the Problem

Campus radio plays a vital role in fostering a sense of community and connection within the college or university environment. The emergence of campus radio stations within tertiary institutions in Nigeria underscores their significance as platforms for fostering community engagement and connection within the academic environment. However, previous studies, Rahman Ullah (2017), and Segbenya, Antwi-Konadu, Adu-Poku & Peniana (2022), have highlighted a trend wherein campus radio stations deviate from their primary roles and adopt formats akin to commercial radio stations. This study tends to address this gap by investigating the diversity of programs on campus radio stations in tertiary institutions in Lagos State, with a focus on understanding the extent to which these stations cater to the diverse interests, needs, and aspirations of their target audience and to identify the type of programme available on the campus radio stations and the sources of Campus Radio programme in tertiary institutions in Lagos State.

Research Questions

1. What types of programmes exist on campus radio stations in tertiary institutions in Lagos State?

2. What are the sources of the Campus Radio programme in campus radio stations in tertiary institutions in Lagos State?

Literature Review

Definition of Radio

Radio is a mass medium of sound communication via radio waves, often broadcasting music, news, and other forms of programme from single broadcast stations to large numbers of individual listeners equipped with radio receivers (Haider & Russer, 2017). According to Ellingson (2016), radio is the technique of signalling and communicating using radio waves. Radio is electromagnetic waves with frequencies ranging from three hertz (Hz) to three gigahertz (GHz). They are produced by an electrical device known as a transmitter, which is linked to an antenna that radiates the waves and are received by another antenna linked to a radio receiver. Radio is widely employed in contemporary technology, including radio transmission, radar, radio navigation, remote control, and remote sensing (Lindquist & Watkins, 2014).

Reflecting on the early years of radio and its developmental challenges. Aspinall (1971) described radio as a novelty for listeners and broadcasters. He added that there was an element of excitement and adventure about it, which even marks the best broadcasting radio, and essentially a fun game no matter how serious or important the programme material. These features of radio position it as the only medium which can be accessed easily by all; such that everyone finds a programme to be identified with on the radio.

Radio programmes are not one-off programmes as there are opportunities to listen again through repeat broadcasts, which radio is known for. When adroitly used, radio can be the most effective means of communication among the vast population of illiterate Nigerians.

Although Campus radios were licensed in Nigeria as a litmus test for the establishment of community radio; the Nigeria Broadcasting Code (NBC 2010:9.7.1.a) stipulates that campus radios emerged principally to allow for training of University students especially those in broadcasting and other related fields like engineering, information technology, creative arts, use of English and drama thereby providing opportunities for practical experience and social well-being of the campus' community in general. Radio has evolved into an indispensable medium of communication and development, distinguished by its accessibility, versatility, and profound impact on various aspects of society, making it a vital tool for information dissemination, education, and cultural preservation in historical and contemporary contexts.

Radio is a highly intimate medium based on the human voice, inviting the listener's imagination to fill in mental images around the broadcast sounds (Sterling

& Skretvedt, 2023). Radio may relax listeners with soothing discourse or background music more easily and widely than any other medium, or it can jolt them back into reality with polemics and breaking news (Barber, 2017). Radio may also use an infinite number of sound and music effects to entertain and captivate listeners. Since the medium's inception, commercial broadcasters and government agencies have used its distinguishing features to develop programmes that capture and retain listeners' attention (Sterling & Skretvedt, 2023). Radio programmes are not one-off programmes as there are opportunities to listen to them again through repeat broadcasts, which radio is known for. When adroitly used, radio can be the most effective means of communication among the vast population of illiterate Nigerians.

Although Campus radios were licensed in Nigeria as a litmus test for the establishment of community radio; the Nigeria Broadcasting Code (NBC 2010:9.7.1.a) stipulates that campus radios emerged principally to allow for training of University students especially those in broadcasting and other related fields like engineering, information technology, creative arts, use of English and drama thereby providing opportunities for practical experience and social well-being of the campus' community in general. Radio has evolved into an indispensable medium of communication and development, distinguished by its accessibility, versatility, and profound impact on various aspects of society, making it a vital tool for information dissemination, education, and cultural preservation in historical and contemporary contexts.

Radio Broadcasting: A tool for Community Development

Radio broadcasting continues to play a key role in today's world. Radio is more than simply broadcasters, news, and tunes. Radio is about friendship and an emotional connection with the listener (Dyikuk, 2019). One of the major roles of radio is to help make information available to people, especially those who reside in areas where access to primary media is not easily available. The importance of radio cannot be over-emphasised in a society that practices democratic government. Therefore, the fact that radio has a vital role to play among rural and urban dwellers in Nigeria and elsewhere all over the world is no longer news. However, areas in which the medium can effectively function include sensitisation, development and harnessing grassroots participation in government (Ajibade & Alabi, 2017). Radio broadcasts give real-time information, and some broadcast 24 hours a day and deliver the most recent changes to listeners (Sterling, 2012). Radio has the power to traverse boundaries and may become a vital source of information in areas where credible news is uncommon (Zimmermann, 2011).

According to Section 22 of Nigeria's 1999 Constitution, the press, radio, television and other media agencies shall be free to uphold the responsibility and accountability of the government to the people. This means that the constitution

recognises the role of radio in adequately informing the people about what the government promised to do and what it is doing (Akingbulu, 2009). It must be emphasised that radio is a tool in changing people's opinions on societal issues. For example, the Agbowo and Orogun communities in Ibadan, Oyo State, Nigeria, experienced floods from 2004 to 2005 due to the attitude of dumping refuse into the canal and drainage by the inhabitants during the rainy season. In 2005, the Oyo State government utilised the Broadcasting Corporation of Oyo State (BCOS) Radio Station to run a series of campaigns against the attitude of dropping refuse in the canal and blocking the free flow of water (Al-Hassan, 2011).

The campaigns also highlighted other problems that blocked drainage can create in the community. The campaign had a positive impact on the people of Agbowo and Orogun communities who desisted from the act and constituted themselves into a task force to prevent those who might want to drop refuse into the canal and drainage (Julius-Adeoye, 2011).

Campus Radio

Campus broadcasting, which includes campus radio, is described by the Nigerian Broadcasting Commission (NBC) as "a form of community broadcasting set up at a department/faculty for training potential broadcasters or students allied to communication arts." Campus radio is also known as university radio, college radio, or student radio. It is a particular kind of radio station run by a college, university, or other educational institution. The major aim of establishing a campus community radio station is to provide a laboratory for mass communication students to train them as "good" broadcasters after school (Jegade et al, 2015b). Akintayo (2013) refers to it as a station run primarily with student input, for and by the students. The Nigeria Broadcasting Code (NBC) stated thus:

The Campus Broadcaster is licensed, principally, to train students in broadcasting and other related fields like Engineering, Information Technology, Creative Arts, Language Skills, Drama and others. It also provides opportunities for practical experience and promotes the social well-being of the campus community.

As a result, campus radio is expected to operate as a community radio on its campus and ensure that its entire programme is participatory from the generation of programme ideas to implementation, or the actual presentation of the programme. The station's programme may be created entirely by students or programmers from the larger neighbourhood. Sometimes, campus radio stations are operated to train professional radio personnel to broadcast educational programmes, while other stations exist to provide an alternative to commercial or government broadcasters. On the other hand, Campus radio refers to radio stations that broadcast from educational institutions such as universities, colleges, or high schools (Rambe & Madichie, 2020).

The students, lecturers, and even community people linked with the educational institution generally administer these stations (Kribs, 2017). More so, Campus radio stations provide several functions, including entertainment, education, community participation, and hands-on experience for students interested in broadcasting and media (Odarthey-Wellington et al., 2020).

The claim that campus stations, a subset of community radio stations, can fill the gaps left by commercial and government stations through more local music to support local or campus musicians is supported by Opawole (2013a). Thus, the campus radio would experience widespread acceptance among the students who make up the majority of the audience as a result of this. Anaeto, Onabajo and Osifeso (2007p. 2) in Oluteye (2010) further define the essence of campus journalism, which encompasses campus radio.

Campus journalism is about gathering, writing, editing and presenting news in a school newspaper, magazine, radio and television by students of tertiary institutions. Any campus medium established by any school is to serve the school and its community with information, education and entertainment.

The objectives of campus radio are identified by Anaeto, Onabajo and Osifeso (2007p.4) to include (1) to serve as a training ground for aspiring journalists to obtain experience in news gathering, writing, layout and making decisions on newspapers, radio and television. (2) To benefit other students as it provides an opportunity through which they gain experience in presenting materials in public and acceptably (3) the student press has the power to influence the opinion of the students and the community. Cheatman (2008), cited in Opawole (2013b), asserts that “campus stations provide news, music and announcements and represent the voice of the students’ body within the university”. Tertiary institutions, therefore, play a vital role in producing professionals for the industry through the teaching and practice of Mass Communication and other broadcast-related courses. Campus radio stations are generally licensed and regulated by national governments and have very different characteristics from one country to the next (Chiakaan & Ahmad, 2011).

Programming and Programme Scheduling in Radio Broadcasting

Programming in radio broadcasting refers to the strategic planning, creation, and scheduling of content to be broadcast over radio frequencies. This essential aspect of radio operations involves numerous considerations, including audience demographics, content variety, scheduling, and adherence to regulatory guidelines. Programming is the process of selecting, arranging and packaging a variety of programmes and slots for effective broadcast on radio and television at an appropriately determined time and to a well-targeted audience (Adeyemi, 2008). According to Smith (2018), programming in radio broadcasting encompasses the

selection and arrangement of audio content to engage listeners while meeting the objectives of the broadcasting organisation. This definition underscores the importance of audience engagement and organisational goals in shaping programming decisions. Additionally, Adams and Brown (2019) argue that programming involves not only the content selection but also the timing and sequencing of broadcasts to optimise audience retention and satisfaction.

According to Asekere (2022), the programme schedule is the scheduling of broadcast programmes of a station. In addition, the programme schedule consists of the daily rundown of programmes for the week for a broadcast quarter of 13 weeks; fresh episodes of such programmes are expected to be produced and transmitted. It is also indicated in the schedule whether it is local, national or foreign in outlook. Furthermore, Eli M. Noam, in his book "Electronics and the Dim Future of the University," discusses programme scheduling within the broader context of media economics. Noam defines scheduling as the allocation of programmes to time slots and channels (Noam, 2013). He underscores the economic implications of scheduling decisions, including considerations of advertising revenue and audience ratings.

Programming of Campus Radio Stations in Nigeria

In the developed world, broadcast programming is used in many ways to reflect the goals and aspirations of these countries. The broadcast media are known for their roles in mass education (Onabajo, 2001). Campus radio stations in Nigeria typically exhibit a diverse range of organisational structures, management styles, funding mechanisms, community engagement strategies, and programming approaches that reflect the unique characteristics of each institution. These radio stations play a crucial role in providing a platform for students to express themselves, share information, and engage with the broader campus community. Organisational structures of campus radio stations in Nigeria vary widely, with some operating as independent entities within the university structure. Others are integrated into the university's communication or media department. The management styles employed by these stations also differ, ranging from hierarchical structures with clear lines of authority to more collaborative and participatory approaches that involve students in decision-making processes.

Theoretical Framework

This study is premised upon the Functionalist/Functional Theory of Communication

Functionalist/Functional Analysis Theory

Functional Analysis/Functionalist Theory assumes that a society can be usefully viewed as a "system in balance: That is, the society consists of complex sets of

interrelated activities, each of which supports the others. The functional analysis was widely adopted as a rationale for many mass communication students during the 1950s and 1960s. Researchers tried to determine whether specific media or forms of media content were functional or dysfunctional. Manifest and latent functions of media were investigated, and it was revealed that various forms of media can be functional or dysfunctional for society or the culture. Thus, media advertising for fast-food chains might be functional for their corporations and stakeholders and the economy as a whole, but dysfunctional for the growing number of obese children enticed by their music and images (Kunkel *et al.* 2004 cited in Baran & Davis 2006).

At the core of Functionalism is the idea that media serves multiple functions that contribute to the overall stability and cohesion of the educational community. The paper illustrates how campus radio stations are designed to communicate with a diverse audience, fulfilling functions such as education, entertainment, and community engagement. By addressing these varied needs, campus radio stations enhance social interaction and integration among students and the local community, aligning closely with Functionalism's emphasis on the roles media can play in society. Additionally, the Functionalist perspective asserts that subsystems (like campus radio) must meet specific societal needs to maintain equilibrium. The research highlights the necessity for campus radio stations to produce content that caters to the educational and informational requirements of their audience. This is consistent with the theory's assertion that media can be functional or dysfunctional based on how effectively they fulfil these needs. Functionalism emphasises the impact of media programming on individuals and the broader community, a critical aspect addressed in the paper. By examining how programming affects student perspectives and community development, the study illustrates the potential of campus radio to influence its audience. This aligns with the Functionalist interest in the outcomes of social actions, such as broadcasting specific programs, which can produce various consequences, both positive and negative, for the audience and society at large.

METHOD

The method of the study in assessing the diversity of programmes on campus radio stations is structured to provide a comprehensive analysis of the contents offered by radio stations in tertiary institutions in Lagos State. The research employs a descriptive research design, allowing for the collection of both quantitative and qualitative data regarding the types of programmes available.

The study focuses on a selection of tertiary institutions within Lagos State that operate campus radio stations. While specific details about the sample size or selection criteria are not included in the excerpts, but chooses institutions that have active campus radio operations.

The research utilises a combination of surveys and Key Informant Interviews (KII) to gather data. Structured questionnaires are distributed among students and staff to gather insights about their perceptions and experiences with campus radio programmes. Additionally, in-depth interviews with key stakeholders associated with the campus radio stations provide valuable insights into programme sourcing and operational dynamics.

Data analysis involves both statistical and thematic approaches. The quantitative data extracted from the survey are statistically analysed to reveal trends in programme types and audience preferences. In contrast, qualitative data derived from the interviews are thematically analysed, offering a contextual understanding of the findings.

Ethical considerations are also an essential aspect of the methodology. The study ensures that informed consent is obtained from all participants, maintaining their anonymity and confidentiality throughout the research process.

Overall, this methodology is designed to address the gap in understanding the actual content broadcast on campus radios compared to their intended educational purposes, thereby assessing how effectively these stations cater to the diverse needs and interests of their target audience.

RESULTS

The tables and interpretations below provide insights into the types of programmes available on the campus radio stations in tertiary institutions in Lagos State.

Table 1: Distribution of Types of Programmes on Campus Radio Stations

Station:	LASU	UNILAG	YABATECH	LASUSTECH	
Type of Programme	N (%)	N (%)	N (%)	N (%)	Total
Musical shows/General Entertainment	9 (12.00)	13 (13.3)	10 (32.3)	6 (19.4)	38 (16.2)
Radio Classes/Educational Programme	8 (10.7)	8 (8.2)	3 (9.7)	2 (6.5)	21 (8.9)
Religious Programme	5 (6.7)	11 (11.2)	3 (9.7)	1 (3.2)	20 (8.5)
News	8 (10.7)	5 (5.1)	3 (9.7)	2 (6.5)	18 (7.7)
Sports	6 (8.0)	6 (6.1)	3 (9.7)	1 (3.2)	16 (6.8)
Health Talks	1 (1.3)	5 (5.1)	0 (0.0)	1 (3.2)	7 (3.0)
General Talks/Discussion Programme	24 (32.0)	20 (20.4)	5 (16.1)	7 (22.6)	56 (23.8)
Interviews	3 (4.0)	6 (6.1)	0 (0.0)	3 (9.7)	12 (5.1)
Discussions	3 (4.0)	12 (12.1)	1 (3.2)	4 (12.9)	20 (8.5)
Weather Forecast	2 (4.0)	1 (1.0)	0 (0.0)	0 (0.0)	3 (1.3)
Drama	0 (0.0)	1 (1.0)	0 (0.0)	1 (3.2)	2 (0.9)
Gender	1 (1.3)	1 (1.0)	1 (3.2)	0 (0.0)	3 (1.3)
Awareness	5 (6.7)	9 (9.2)	2 (6.5)	3 (9.7)	19 (8.1)
Total	75 (100)	98 (100)	31 (100)	31 (100)	235 (100)
Nature of Broadcast	Freq. (%)	Freq. (%)	Freq. (%)	Freq. (%)	Total
Recorded	3 (4.0)	8 (8.1)	0 (0.0)	4 (12.9)	15 (6.4)
Live	72 (96.0)	91 (91.0)	31 (100.0)	27 (87.1)	221 (93.6)
Streamed	-	-	-	-	-
Total	75 (100)	74 (100)	31 (100)	31 (100)	236 (100)

Audience Participation	Freq. (%)	Freq. (%)	Freq. (%)	Freq. (%)	Total
Phone-in	18 (39.1)	34 (55.7)	-	10 (76.9)	62 (51.7)
SMS	10 (21.7)	22 (36.1)	-	3 (23.1)	35 (29.2)
Social media	17 (37.1)	5 (8.2)	-	0 (0.0)	22 (18.3)
Letters	-	-	-	-	-
All of the above	1 (2.2)	0 (0.0)	-	0 (0.0)	1 (0.8)
Total	46 (100)	61 (100)	-	13 (100)	120 (100)
Use of Social Media for feedback	Freq. (%)	Freq. (%)	Freq. (%)	Freq. (%)	Total
Social media used	24 (34.8)	22 (24.2)	0 (0.0)	0 (0.0)	46 (20.7)
Social media not used	45 (65.2)	69 (75.8)	31 (100.0)	31 (100.0)	176 (79.0)
Total	69 (100)	91 (100)	31 (100)	31 (100.0)	222 (100)
Type of social media used	Freq. (%)	Freq. (%)	Freq. (%)	Freq. (%)	Total
WhatsApp	0 (0.0)	3 (12.0)	-	-	3 (5.9)
Facebook	4 (15.4)	4 (16.0)	-	-	8 (15.7)
Instagram	1 (3.8)	2 (8.0)	-	-	3 (5.9)
Twitter	6 (23.1)	13 (52.0)	-	-	19 (37.4)
All of the Above	12 (46.2)	3 (12.0)	-	-	15 (29.4)
Others	3 (11.5)	0 (0.0)	-	-	3 (5.9)
Total	26 (100)	25 (100)	-	-	51 (100)
Sponsorship	Freq. (%)	Freq. (%)	Freq. (%)	Freq. (%)	Total
Sponsored	10 (13.5)	16 (16.5)	4 (12.9)	1 (3.3)	31 (13.4)
Un-sponsored	64 (86.6)	81 (83.5)	27 (87.1)	29 (96.7)	201 (86.6)
Total	74 (100)	97 (100)	31 (100)	30 (100)	232 (100)

Source: Field Survey, 2023

Table 1 indicates the distribution of identifiable programme across tertiary institutions in Lagos State. It could be observed that the predominant type of programme across the institutions is the 'General Talks/Discussion Programme'. More evidently, the aforementioned programme is more prevalent in LASU and UNILAG as compared with other institutions recording about 24 (32.0%) and 20 (20.4%) of the respondents. Other dominant predominant programmes are musical shows/General Entertainment, musical shows/general entertainment, radio classes/educational programme, Religious Programme, discussions, News and sports.

Table 1 further presents other relevant items such as the nature of broadcast of Campus radio programme; the LIVE broadcast appears to be the most prevalent across the institutions, however, predominantly the main nature in UNILAG and LASU. As regards the audience participation, the predominant medium appears to be "Phone-in" across the surveyed institutions constituting about 62 (51.7%) of the total respondents. The SMS channel of participation takes the second position involving about 35 (29.2%) of the surveyed sample. The participation via social media takes the third position incorporating about 22 (18.3% of the total respondents. With respect to type of social media used, the predominant platform appears to be Twitter constituting about 37.4% of the respondents. Nevertheless, 29.4% of the respondents adopt all the highlighted platforms such as WhatsApp, Facebook, Instagram and Twitter. As regards programme sponsorship, majority of the respondents constituting about 86.6% of the respondents across the institutions revealed most of the programmes were un-sponsored.

It could be observed that the table provides the distribution of identifiable programme on the campus radio stations across different institutions, indicating the types of programme and their prevalence. It equally shows the nature of broadcast and audience participation. The table implies the variety of programme offered the mode of broadcast, and the level of audience engagement with the programme.

Table 2: Sources of Campus Radio Programme in Campus Radio Stations

	LASU	UNILAG	YABATECH	LASUSTECH	
Source of Programme	Freq. (%)	Freq. (%)	Freq. (%)	Freq. (%)	Total
Radio Station (In-house)	49 (65.3)	57 (58.2)	22 (71.0)	22 (71.0)	150 (63.8)
Academic Staff	0 (0.0)	5 (5.1)	0 (0.0)	1 (3.2)	6 (2.6)
School Management	5 (6.7)	2 (2.0)	3 (9.7)	1 (3.2)	11 (4.7)
Student(s)	11 (14.7)	16 (16.3)	0 (0.0)	5 (16.1)	32 (13.6)
Independent Producers (from outside)	9 (12.0)	18 (18.4)	6 (19.4)	2 (6.5)	35 (14.9)
Government Agency	1 (1.3)	0 (0.0)	0 (0.0)	0 (0.0)	1 (0.4)
Total	75 (100)	98 (100)	31 (100)	31 (100)	235 (100)

Source: Field Survey, 2023

This objective focuses on the sources of programme on campus radio stations in tertiary institutions in Lagos State. As shown in Table 2, the most identified source of programme is Radio Station (In-house) across the tertiary institutions. Evidently, the above-mentioned source of programme predominant in LASU and UNILAG compared with other institutions, thus, recording about 49 (65.3%) and 57 (58.2%) of the respondents.

The next most identified sources of programme include students and independent producers. The two foregoing sources are more prevalent in UNILAG and LASU as compared with YABATECH and LASUSTECH. However, the government agency appears to have the least response rate of 0.4%. Thus, the table above displays the sources of campus radio programme in campus radio stations. The table presents the frequency and percentage distribution of programme sources for four different Campus radio stations source of programme (identified as "Radio Station (In-house)", "Academic Staff", "School Management", "Student(s)", "Independent Producers (from outside)", and "Government Agency").

The totals for each programme source are also provided. From the table, it can be inferred that the majority of the programmes are sourced from the in-house radio station for all the four Campus radio stations. This is evidenced by the highest frequency and percentage values attributed to "Radio Station (In-house)" for each campus. Additionally, the table shows minimal involvement of academic staff in programme sourcing and a moderate contribution from independent producers.

Table 3: Distribution of Sources of Programme Sponsorship on Campus Radio Stations

Station:	LASU	UNILAG	YABATECH	LASUSTECH	
Source of programme sponsorship	Freq. (%)	Freq. (%)	Freq. (%)	Freq. (%)	Total
Advertising Agencies	-	-	-	-	-
Government Agency	1 (1.4)	1 (1.1)	0 (0.0)	0 (0.0)	2 (0.9)
Non-governmental organization	2 (2.7)	4 (4.2)	0 (0.0)	0 (0.0)	6 (2.6)
Independent producers	14 (19.2)	15 (15.8)	6 (19.4)	1 (3.3)	36 (15.7)
Station (In-house)	48 (65.8)	69 (72.6)	22 (71.0)	28 (93.3)	167 (72.9)
School management	7 (9.6)	6 (6.3)	3 (9.7)	1 (3.3)	17 (7.4)
Others	1 (1.4)	0 (0.0)	0 (0.0)	0 (0.0)	1 (0.4)
Total	73 (100)	95 (100)	31 (100)	30 (100)	229 (100)
Target Audience	Freq. (%)	Freq. (%)	Freq. (%)	Freq. (%)	Total
Students	9 (12.0)	26 (26.3)	1 (3.2)	8 (25.8)	44 (18.6)
Academic	3 (4.0)	16 (16.2)	0 (0.0)	3 (9.7)	22 (9.3)
Non-academic	2 (2.7)	22 (22.2)	1 (3.2)	3 (9.7)	28 (11.9)
Business centres	2 (2.7)	2 (2.0)	0 (0.0)	1 (3.2)	5 (2.1)
Community	19 (25.3)	21 (21.2)	1 (3.2)	7 (22.6)	48 (20.3)
All of the above	40 (53.3)	12 (12.1)	28 (90.0)	9 (29.0)	89 (37.7)
Total	75 (100)	99 (100)	31 (100)	31 (100)	236 (100)

Source: Field Survey, 2023

Table 3 exhibits the distribution of programme sponsorship sources on campus radio stations for four different Campus radio stations. The table includes the frequency and percentage distribution of programme sponsorship sources for each campus and a combined total. The table reveals that the primary source of programme sponsorship across all campuses is the in-house radio station. This is evident from the significantly higher frequency and percentage values attributed to "Station (In-house)" compared to other sources. The involvement of government agencies and non-governmental organizations is relatively low in comparison to the in-house radio station.

Additionally, the table shows the predominant source of programme sponsorship, which appears to be the station (In-house) incorporating about 72.9% of the respondents across the institutions. UNILAG has the largest responses followed by LASU. The Non-governmental organization source of programme sponsorship takes the second position constituting about 15.7% of the total respondents. However, government agency yields the least number of responses of about 0.9%, specifically in LASU and UNILAG. The target audience as regards programme on campus radio stations is predominantly the community constituting about 20.3% of the responses across the institutions. The "students" as the target audience takes the second position constituting about 18.6% of the responses. However, 37.7% of the respondents claimed that the highlighted audience were incorporated in the target audience. These interpretations indicate that the in-house radio station plays a dominant role in both

programme sourcing and sponsorship across the surveyed campuses, demonstrating its central position within the campus radio environment.

To corroborate this, the findings from the Key Informants Interview agree with the data retrieved from the content analysed. According to the KII, radio stations source their programme from various channels. These sources include in-house production teams, syndicated programme that are broadcasts from other radio stations or networks, collaborations with external content creators, and audience participation through call-ins or online submissions. On the other hand, it was reported that Campus radio station source its programme through a combination of student-generated content, collaborations with academic departments, partnerships with local artists and performers, and engagement with the broader campus community.

Additionally, the Informants observed that stations may explore syndicated programme, podcasts, and partnerships with other media outlets to diversify their content offerings. According to KIIYCTMale:

In house programme that presenter runs, as the presenter are tasked with, sponsored programme by independent producers, and programme from the college communities. But the bulk from the academic faculties (KIIYCTMale).

Whereas, KIPLAGMale opined that, “The major sources of programme in the station is the environment, as it is majorly campus based, student based, and the sources from the community- the campus i.e a resource person, which could be a professor or doctor from a department who have a high say in the field or topic discussed (KIPLAGMale). In agreement, Informant KIILASUSTFemale stated thus:

The sources of our programme in the station is internal, we look at programme on a quarterly basis, and come up conceptualize new programme and improve on the new and existing programme (KIILASUSTFemale).

Again, Informant KIILASUFemale explained that:

Programme on campus radio stations emanate from diverse sources, each contributing to the richness and variety of content. Student-generated content forms the backbone, with students actively involved in creating and hosting shows that reflect their interests and talents. Collaborations with academic departments yield educational content and partnerships, fostering a symbiotic relationship between radio stations and different disciplines. Local artists and performers often feature in programme, contributing to a vibrant representation of the artistic talents within the campus community. Community engagement initiatives play a crucial role, involving the broader campus

community in content creation, idea generation, and participation, ensuring that the programme resonate with the entire student body.

Discussion of Findings

The examination of research question one provides valuable insights into the types of programmes available on the campus radio stations in tertiary institutions in Lagos State. The data illustrates the diversity of programme offered, encompassing categories such as musical shows/general entertainment, radio classes/educational programmes, religious programmes, news, sports, health talks, general talks/discussion programmes, interviews, discussions, weather forecast, drama, gender-specific programmes, and awareness programmes. The findings indicate a broad range of content offerings aimed at catering to the diverse interests and preferences of the student audience. This programme diversity aligns with theories of media pluralism and democratic communication, as discussed by Couldry (2012) in his work on media diversity and societal representation. Couldry argued that diverse media offerings contribute to civic engagement, cultural expression, and public deliberation within society.

In addition, the data highlights the nature of broadcast, where a substantial majority of programme are broadcasted live, signalling a real-time and interactive engagement with the audience. The study highlights the audience preferences for specific types of programmes, such as entertainment, sports, educational content, and news updates. These preferences align with existing literature on media consumption patterns among young adults, as discussed by Jenkins et al. (2016) in their research on youth media preferences. Jenkins et al. noted a trend towards interactive, engaging, and diverse content offerings in media platforms targeted at young audience, echoing the programme preferences observed in the context of campus radio stations in Lagos State.

Furthermore, the data showcases the audience participation channels, with phone-in, SMS, and social media emerging as prominent modes of engagement for campus radio programme. The utilisation of social media for feedback is also evident, with platforms such as WhatsApp, Facebook, Instagram, and Twitter serving as channels for audience interaction and feedback. These findings underscore the diverse and interactive nature of the programmes offered, reflecting a student-centric approach and a dynamic engagement with the audience. The programme types and broadcast nature of campus radio stations in Lagos State mirror the evolving trends in community media programming observed by Anderson and Wilson (2016) in their study on community radio dynamics. Anderson and Wilson highlighted the shift towards interactive, diverse, and audience-centric programme formats in community

media outlets, reflecting the adaptability and responsiveness of campus radio stations to the changing media landscape.

The findings suggest that the campus radio stations in the tertiary institutions in Lagos State are committed to offering a diverse, engaging, and interactive range of programmes that cater to the holistic needs and interests of the student body. The emphasis on entertainment programme reflects an integrated approach to content creation, aiming to stimulate intellectual discourse, promote learning, and entertain the audience. In agreement, a study conducted by Jegede et al (2015) indicates that the students like to listen to entertainment programme rather than educational programme. Whereas, *Uzochukwu & Okafor (2016)* concludes that the representation of educational content in any community media could affect the level of importance attached to them by receivers. Meanwhile, the edutainment theory, a concept rooted in the fusion of education and entertainment, proposes that learning can be enhanced through engaging and entertaining content. This theory suggests that when educational material is presented in an entertaining and enjoyable manner, learners are more likely to be motivated, engaged, and consequently, more receptive to the information being conveyed.

Musical shows and general entertainment programmes were the second most prevalent, accounting for 16.2% of the total programmes. This underscores the significance of music and entertainment in the programming schedule of campus radio stations. The inclusion of musical content reflects an effort to cater to the entertainment preferences of the student audience and create an engaging and lively atmosphere through diverse musical genres and entertainment segments.

Again, it was observed that educational programme, religious shows, news, sports coverage, and health talks were among the other prominent programme types identified. This diversity in content demonstrates a holistic approach to programming, aiming to address the multifaceted interests and informational needs of the student body. Furthermore, the presence of interview-based programmes, discussions, and gender-specific content highlights an inclusive approach to content creation, endeavouring to represent diverse voices and perspectives within the campus community. In agreement, Noreen et al (2021) proved that campus radio in both public and private universities gratify the educational needs of their students almost equally. The more the students have the need for educational content on campus radio, the more campus radio broadcasts gratify their educational needs.

Meanwhile, the analysis of the nature of broadcast revealed that a vast majority of programme were aired live, accounting for 93.6% of the total programmes. The predominance of live broadcasts signifies a commitment to real-time engagement, immediate interaction, and spontaneous audience participation. This emphasizes the dynamic and interactive nature of campus radio, enabling direct engagement with the audience and real-time response to emerging events, trends, and discussions.

However, it is noteworthy that a small but notable percentage of programme (6.4%) were recorded, indicating a balance between live and pre-recorded content. This suggests a strategic use of pre-recorded shows, potentially offering flexibility in scheduling, content creation, and ensuring consistent programming during specific time slots.

The data also provide insights into audience participation and the utilization of social media for feedback. Phone-in was revealed as the most favoured mode of audience participation, with approximately 51.7% of the programmes incorporating this interactive feature. This indicates a strong emphasis on promoting direct engagement and dialogue with the audience, allowing listeners to contribute to discussions, share opinions, and interact with hosts and other listeners in real time. Additionally, the use of social media for feedback demonstrated a notable presence, with 20.7% of the programmes utilizing social media channels. The specific platforms utilized included WhatsApp, Facebook, Instagram, and Twitter, reflecting a multi-platform approach to soliciting and integrating audience feedback. This strategic use of social media aligns with contemporary communication trends, providing avenues for extended audience reach, feedback aggregation, and fostering an online community around the campus radio initiatives.

In agreement with the interview data, it was reported that radio stations often place priority on a variety of programme, depending on their format and target audience. This can include music shows, talk shows, news and current affairs programme, sports coverage, and community-focused programme. Key Informant KIIYCT Male stated thus:

Priority is on educative programme, as it is a campus radio. 70% educative to inform the students about what is happening in the college and collaboration with all the faculties in the college with specialized programme that are equally educative The type of programme placed on priority is Educational programme, Teachers Roundtable, education today, matters arising, mass com belt for the students and others. Priority is placed on educational programme as it is a campus radio station (KIIYCT Male).

KIILASUST Female added that:

Essentially we do hybrid programme, we take care of the student on campus and the indigenous communities. We have English programme, Yoruba programme that have to do with students, i.e, Agric Today, Health Talk, sport generally for 3days in a week, entertainment programme for Student's interests and talk shows about relationships as this as what most of them wants to talk about. For the indigenous community, we look at family issues, news and current

affairs, newspaper headlines for both audience. The station runs a hybrid programme, as we look at what will interest the students and the host community. The main priority is in the students as they are the major audience programme and because it is a campus radio to serve the students and staff of the school. So the programme look to satisfying the students, staffs (KIILASUST Female).

To corroborate the above, key Informant KIILASU Female opined that:

Campus radio stations conscientiously prioritize an array of programme to cater to the multifaceted interests and needs of their student audience. Foremost among these are educational programme, aligning with the academic pursuits of the students and fostering a culture of continuous learning. Student-centric shows are also given prominence, providing a platform for students to express their thoughts, concerns, and achievements, fostering a sense of community (KIILASU Female).

Perhaps, the stations often dedicate airtime to entertainment programme, including music shows and talk segments, to engage and uplift the student body. Cultural and artistic expression programme play a pivotal role in showcasing the rich diversity within the campus community, fostering an environment that celebrates various forms of creativity. Additionally, news and current affairs programme keep the audience well-informed about campus events, local news, and pertinent issues.

The findings of this affirm the submissions of the Developmental media theory by Dennis McQuail. The theory notes that the media (radio) should always be conscious of its developmental role even while protecting its freedom in news gathering and dissemination through campus radio station in tertiary institutions. Meanwhile, it is obvious that campus radio stations cannot divorce itself from the challenges in the society of which it is a part. It must contribute in solving these problems through education and mobilization. Therefore campus radio stations should consider it a duty to adopt the proposition of the media development theory in order to carry out positive development tasks in line with nationally established policy.

Also, the Functionalism theory emphasises on the functional analysis of the media. The media in this case is a campus radio station which has been purposively established in order to communicate to diversely heterogeneous audience through its content, skilled producers and presenters in order to create an effect in the mind of the audience and their host community. Furthermore, the Edutainment theory highlights the importance of audience engagement and participation in the learning process. Campus radio programme often encourage listener interaction through phone-ins, social media engagement, and other interactive features. Edutainment theory emphasises the importance of making educational content both informative and

entertaining to enhance learning outcomes. Edutainment theory learning should not be perceived as a chore or a tedious task, but rather as an enjoyable and enriching experience (Slater, 2002).

The data gathered through the survey and Key Informants Interviews (KII) shed light on the diverse origins of these programmes, providing valuable insights into the campus radio landscape. The analysis of research question two provides comprehensive insights into the sources of campus radio programme in tertiary institutions in Lagos State. The data reveals that the primary source of programme across the campuses is the in-house radio station, with a substantial majority of respondents attributing the programme to the in-house production teams. Although, the data highlights minimal involvement of academic staff and a moderate contribution from independent producers in programme sourcing.

Nonetheless, this organisational structure aligns with studies on community media sustainability by Clark (2017), who highlighted the strategic importance of internal content creation in ensuring the autonomy and relevance of community media initiatives. Moreover, the findings revealed the preferences for different types of programme on campus radio stations, with a notable emphasis on educating, informing, and entertaining the student audience. This is in consonance with theories related to media consumption and audience engagement, as discussed by McQuail (2010) in his seminal work on communication theory. McQuail's theory emphasises the role of media in fulfilling educational, informational, and entertainment needs, mirroring the multifaceted approach adopted by campus radio stations in Lagos State.

Furthermore, the analysis shed light on the predominant source of programme sponsorship, where the station (In-house) plays a dominant role in both programme sourcing and sponsorship across the surveyed campuses. The involvement of government agencies and non-governmental organizations in programme sponsorship is relatively low in comparison to the in-house radio station. These findings suggest that the campus radio programmes primarily emanate from internally generated content, with limited external involvement in sourcing and sponsorship.

The Key Informants Interviews corroborated the survey findings and provided additional context to the sources of Campus Radio programmes. According to the Key Informants, the programmes predominantly emanate from internal resources and collaborations within the campus community. The presence of the in-house production teams, student-generated content, academic partnerships, and community involvement were highlighted as key sources of programmes. This multifaceted approach to content creation reflects the comprehensive and inclusive nature of the Campus Radio programmes, capturing a wide array of voices and perspectives within the campus ecosystem.

The survey findings also revealed that the primary source of programmes for all four campuses is the in-house radio station, accounting for a significant portion of

the programmes. With 63.8% of the sampled responses in support, it is evident that the radio stations heavily rely on in-house productions to populate their programme schedule. This aligns with the observations from the Key Informants, indicating that the in-house production teams play a central role in providing content for the Campus Radio.

While the academic staff and school management contribute to programme sourcing, their involvement is relatively low compared to the in-house programmes. The surveyed data showcased minor involvement of academic staff and school management, implying that external sources play a limited role in programme sourcing for the Campus Radio. On the other hand, the survey data indicated that independent producers from outside the campus contribute to the programme sourcing, reflecting a collaborative approach to content creation. This involvement, although not as prominent as in-house programmes, demonstrates the radio stations' openness to external collaboration and diversified content. Furthermore, the participation of independent producers signifies a broadening of the content spectrum on the Campus Radio, potentially enriching the listening experience for the audience.

In terms of programme sponsorship, the in-house radio station emerged as the dominant source, with the majority of the programme sponsorship stemming from this source. This underscores the self-sufficiency and autonomy of the Campus Radio stations in generating and financing their content. It also indicates that the radio stations have established a robust infrastructure for sustaining their programmes and operations internally. The survey further documented the limited involvement of government agencies and non-governmental organizations in programme sponsorship, suggesting that external financial support from these entities plays a minor role in sustaining the Campus Radio programmes. Moreover, these findings are consistent with the contributions from the Key Informants, reflecting an emphasis on self-sustainability and internal resource management within the Campus Radio stations.

CONCLUSION

The conclusion of the study emphasizes the importance of campus radio stations in fostering community engagement and addressing the diverse interests of their audience within tertiary institutions in Lagos State. The findings indicate that these stations play a crucial role in not only educating and entertaining students but also in providing a platform for interaction, engagement, and the exchange of ideas.

The research reveals that a significant majority of the programmes offered are produced in-house, underscoring the autonomy and self-sufficiency of campus radios in generating content. The predominance of live broadcasts enhances real-time engagement, allowing students to actively participate and contribute to discussions.

This dynamic nature of campus radio stations highlights their relevance as a medium for promoting social interaction and camaraderie within the campus community.

However, the study also identifies gaps in programme diversity, where certain formats resemble commercial radio stations, potentially deviating from their original educational objectives. This finding calls for a reconsideration of content strategies to ensure that campus radio stations fulfill their primary roles effectively.

The paper advocates for enhanced collaboration among academic staff, students, and independent producers to enrich the programming and address the varied needs of the student body. Furthermore, it suggests that campus radios should leverage social media platforms to facilitate greater audience interaction and feedback.

The study highlights the multifaceted role of campus radio stations as essential tools for community building, education, and entertainment within the university environment, urging stakeholders to prioritize diverse and engaging content that aligns with their educational mandates.

RECOMMENDATIONS

The study presents several recommendations aimed at enhancing the effectiveness and diversity of programmes offered by campus radio stations in tertiary institutions in Lagos State.

Firstly, it is recommended that campus radio stations adopt a structured approach to programme development that carefully considers the varied interests and needs of their audience. This could involve regular audience surveys and feedback mechanisms to better understand student preferences and tailor content accordingly.

Additionally, fostering collaboration between academic staff and the campus radio teams is crucial. It is suggested that educational content be prioritized alongside entertainment programming, ensuring that the educational objectives of campus radios are met. Workshops and training sessions should be organized for student broadcasters to improve their skills in news gathering, content creation, and presentation, ensuring a high standard of broadcasting.

Moreover, the study advocates for the creation of partnerships with independent producers and community members to diversify the content available, bringing in fresh perspectives and ideas. This would not only enrich the programming but also enhance community engagement. Utilizing social media as a strategic tool for audience interaction and content promotion is another recommendation made in the paper. By leveraging platforms such as WhatsApp, Facebook, Instagram, and Twitter, campus radio stations can enhance engagement, solicit feedback, and create a sense of community among listeners.

Lastly, the paper encourages institutions to explore potential sponsorship opportunities beyond in-house funding, including collaborations with businesses and

non-governmental organizations, to support their operations and improve sustainability. By implementing these recommendations, campus radio stations can better fulfill their roles as vital communicative and educational platforms within their academic communities.

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