

Stylistics and Setting Mise en Scène in Television: Examining their Impact on Audience Aesthetic Appreciation

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Abstract

This study was anchored on the tenets of semiotics theory or semiology and author's theory. It investigated the extent to which style and setting choices within a television series affect audience engagement and aesthetic appreciation. The study became necessary to ascertain the growing impact of stylistic choices and setting on viewer's appreciation as well as television production and analysis. Literature-modelling and Survey design was employed with the aid of 11-items questionnaire. The sample cut across 400 residents of Aniocha north local government area which were selected through sample random and purposive sampling techniques to reflect and represent all the residents of Aniocha north LGA in ten wards. Data obtained were analyzed and presented with frequency table, simple percentage and mean scores. The study found that that television mise-en-scene contribute to the overall aesthetic appeal and narrative coherence, which can enhance audience engagement and appreciation. Majority of respondents in Aniocha north agreed that they are exposed to television programmes and films. And to a large extent the style and setting choice within a television series affect their audience engagement and their aesthetic appreciation greatly. Therefore, the study concluded that audience engagement and aesthetic appreciation depend largely on the director's stylistic choices and setting mise en scène. As the interplay of style and setting creates meaning and engages viewers. Revealing, that Mise en scene is the nucleus of every film and television programme. Film or television programme cannot be shot without an appropriate setting and style; It was recommended that the directors and producers should top up their games with innovative idea to survive this current age of digitalization by improving day by the day. This is essential in order to withstand the postmodernism point of view.

Introduction

Mise en scène, a French expression meaning "placing on stage", refers to the composition of visual elements in a scene, including lighting, set design, camera work, and costumes. In the world of television, mise en scène is a crucial factor in the aesthetic appeal and narrative coherence of a series. Mise en scène is the arrangement of elements within a scene, often considered a key factor in the overall aesthetic appeal and narrative coherence of a television programme. Aesthetics is becoming increasingly important in television and film production, as audiences have come to appreciate the beauty and visual appeal of television series and films. These aesthetic elements, which include the overall visual design, lighting, and the use of specific styles and settings, have become a key factor in determining audience attention and interest. In this context, the stylistic choices and setting of a television series not only affect the overall narrative coherence but also contribute to the audience's aesthetic appreciation and engagement with the program. While viewers may not be consciously aware of these stylistic and setting elements, they nevertheless play a crucial role in guiding audience attention and engagement. The planning, budgeting, and preparation of television productions involve a range of creative and technical professionals who must balance artistic vision with practical considerations. As Zettl (1976) notes, the settings and styles of television productions must serve multiple purposes, including complementing the subject matter, aligning with the overall programme purpose, and contributing to the aesthetic appeal of the production. The arrangement of actors and scenery for a theatrical production is a task that requires a high degree of creativity and artistic vision.

The evolution of television production in the last decade has resulted in a heightened emphasis on stylistic choices and setting mise en scène. From the saturated hues of *Breaking Bad* to the intricate world-building of *Game of Thrones*, modern television seeks to not only entertain but also visually captivate its audience. Moreover, in the age of streaming and online viewing, television series are increasingly becoming global phenomena, reaching diverse audiences across different cultural and geographic contexts.

In the television industry, this involves the use of visual arts, such as storyboarding and cinematography, to create visually compelling and aesthetically appealing scenes that enhance the narrative and transport the audience to the world depicted on screen. In recent years, television productions have become increasingly elaborate and visually complex, with the aim of enhancing the immersive and engaging experience for viewers. Thus, this study tend to discuss the extent to which style and setting choices within a television series affect audience engagement and aesthetic appreciation. Furthermore, this study also will ascertain the growing impact of stylistic choices and setting on viewer's appreciation as well as television production and analysis.

This raises the question of whether stylistic and setting choices in television can effectively cater to universal aesthetic sensibilities while remaining true to the specificity of each show. Thus, there is a need to investigate how the mise en scène and stylistic choices in television series influence the aesthetic appreciation of diverse audiences and how this, in turn, shapes our understanding of visual language in the medium.

The study will be beneficial to the Nigeria government with its numerous parastatals and relevant agencies such as Nigeria Broadcasting Corporation (NBC), The National Film and Video Censors Board (NFVCB) and viewers. Furthermore, the findings of this study would serve as reference material and add to the body of knowledge for researchers, broadcasters, film makers, Nollywood, Journalists, programme producers, directors, students and lecturers among others who wish to work on similar area. The geographical scope of the study is Oredo local government of Edo State, the content scope is on stylistic and setting mise en scène in television: examining their impact on audience aesthetic appreciation. The unit scope who formed the respondents were audiences who are viewers of the Television programme of the study area.

Development / Evolution of mise-en-Scène in Television and the Film Criticism

In the theatre, the director positions actors on a carefully designed set, organizing the on-stage space. This stage of action was dubbed in French as mise en scène. The mise en scène of a play is the entire physical object on the stage. (props, furniture walls, actors) and the arrangement of those objects to present effectively. Jeremy g. Butler (2012). In the 1950s, film critics and the French film magazine cahiers du cinema began using the term mise en scène when reviewing movies. However, because there is no singular definition of mise en scène, its usage varies. André bazin, a co-founder of cahiers du cinema and an expert in Italian neorealist, argued that as film technology became more advanced, editing became less important. He and his colleagues valued the components of mise en scène more than good editing, as mise en scène afforded directors more opportunities to be artistic. Thus, directors began using long takes to leverage the impact of mise en scène.

A long take is a single continuous shot that lasts longer than the average shot without editing or cutting away. With the help of moving cameras, the audience can follow characters and see more of their world from different angles, all while staying in the moment. When done well, a long take accomplishes the goal of conveying mise en scène. (Masterclass, 2019)

In a plays narrative and theme, the mise en scene was adopted by film studies in 1960s broadly used, and sometimes misused. For some film critics the term carried almost mystical connotation, while for others it's vaguely describe any component of visual style. This includes settings, costuming, lighting, and actor movement, which work together to create the overall visual aesthetic and narrative atmosphere of the production.

The mise-en-scene has been a huge part of film and television throughout the last century and it has vastly improved during the last fifteen years. TV series such as AMC's 'the walking dead' (2010-) and HBO's 'game of thrones' (2011-) have created a cinematic universe, that can actually compete with block buster movies such as, '28 days/weeks later' (2002/2007) and 'the lord of the rings' (2001/2002/2003). The uses of mise-en-scene in these two television programs have affected the production values and semiology of recent television series, compared to the five naughtiest movies. mise-en-scène is formed by all the elements that appear "within the shot itself, as opposed to the effects created by cutting." In other words, if it's on the screen and if it's a physical object recorded by the camera, then it's part of the mise-en-scène. (elementsofcinema.com, Gabe Moura, july 1, 2014)

Relevance of Settings and Style in Television

'Settings is a very broad term, it can include scenic arrangements ranging from a hung drape to full-scale replica of a village'. Gerald millerson (1972, p. 134) in other words settings is the process of arranging the necessary props of a set before shooting of scene in a movie or television programme while style is the predetermined deliberate manner of arranging a set or making a presentation. Style is any distinctive, patterned, developed, meaningful use of techniques of the film medium, including mise-en-scene, framing, the relevance of settings and styles in film and television production cannot be overemphasized. It is the nucleus of every film and television programme. Film or television programme cannot be shot without an appropriate setting and style; it helps actors in a film or presenters/anchors in a television to fit into character for production to be achieved.

It helps to convey other forms of non-verbal messages required in the set for production. Gerald millerson (1972, p. 134) noted that the design of television settings has developed from a rich inheritance of theatrical and motion picture practice. But Television designers or art directors has numerous problem which is peculiar to

thier medium. To be successful, settings should satisfy several requirement, thus must artistically be appropriate to the subject; and to the programme purposes and aims, taking into consideration the studio dimensions and facilities to accommodate production treatment, perfect operational freedom for camera, lighting and sound to achieve optimum pictorial effect as coordinated by the director. Setting is those elements within the frame that function to depict space, place, and time period. In the cinema, setting can take on an active role; it need not be only a container for the action.

Setting can be an already existing locale or a studio construction--either way critical decision is made as to how the setting will signify in what way. The overall design of a setting can significantly shape how we understand story action. Example: The rural and simple setting of Waking Ned Devine is an important factor in mediating our judgment on the fraud that Jackie and the others are committing--it helps ally our sympathy with them. Setting also includes props: those objects within the setting that function within the ongoing action.

The Production Designer is the professional responsible for building and dressing the set. She works with the Art Director, the Set Designer, and the Prop Master to create and add these physical elements to the filmic space. The Production Designer reports to the Director, and together they conceptualize the look of the film well before cameras start rolling.

The Role of Mise en Scene in Television

This is the stage that determines if the film will continue or not because, without funds, there would be no cast or crew to work in the film production. The parties involved in the financing will draft the appropriate contracts and also sign them to make a deal. After this, the preparations for the shoot are made. This is called pre-production where locations for the shoot are selected and prepared before time, the cast and the film crew is hired, and the sets are built.

Here, all the process in the production of the movie is carefully outlined to each and every involved party, and they are also carefully planned. Even with a lot of funding, if this process is not done carefully, the film production can halt or even fail. The most critical crew positions are outlined and the people to take those positions are named before anything else goes on. The most crucial crew positions that must be there to make a good film are:

- Director
- Costume designer
- Film producer
- Assistant Director
- Unit production manager
- Production designer
- Location manager
- Choreographer
- Director of photography
- Casting director
- Production and sound mixer
- Composer
- Sound designer

These are crucial positions in the film production, and their roles cannot be ignored if there is to be a successful production of the film.

The Production

The production stage is the next one after preproduction. Here, the film is created and shot. There is the recruitment of more crew in this stage due to the complexities of some roles. This is the most complicated process of the film production. Everyone involved in the film production has to take his or her roles seriously here for the production to be successful. A regular shooting day begins by the arrival of the crew at their call time. The actors usually have different call times, and the crew has to arrive early enough to prepare everything in advance before the actors come. For efficiency purposes, the electric, grip and production design crews are always a step ahead of the sound and the camera departments. When one scene is getting filmed, these crews are already preparing for the next one. This means that the filming process will face no problems, and if there are any, they will be easily solved ahead. After the crew prepares the equipment, the actors are already in their costumes, and they attend the makeup and hair departments.

The early stages of **pre-production**, the director or his AD sits down with set designers, prop masters, location managers, costume designers, and scenic artists to determine the look and feel intended. In some instances, the *mise-en-scène* is designed to evoke emotions that permeate the whole movie. The decor of the set, or how it's dressed, comprising mainly of the furniture, props, and the set itself. Instead of just placing objects here and there, the director must be savvy to fathom how these elements may bear significance in a deeper level, while also emphasizing themes, creating meanings, and provoking thoughts.

- Staging and scenes from the films prospective and later televisions perspective was borrowed from theatre who call this *mise-en-scène*, being all the physical objects on the stage. It is very important in television because it forms all the basic principles and components of a show. Set Design The set is the physical place where the show takes place and the decorations or props used in the scene. The scene can either be in a studio or at an offsite location or anywhere the director and budget allow it to be Studio Set Design fall into two broad categories: narrative and non- narrative Types of studio set, the main function of narrative sets is to house actors engaged in a story.

Narrative Signify to viewer Mostly sitcoms and fictional television shows generally shaped shallow and wide usually shot with more than one camera.

- In non- narrative sets do not create the illusion of an everyday room
- NON-NARRATIVE News, Sports and game shows Desks and shots usually faced at viewer as if they are being addressed not so concerned about hiding lighting and other cameras.

Location Set Selection Sports and news shot on scene to help capture it for viewer, and make it feel as we are there Shots of a city or familiar place to viewer can be played in credits to make us feel more associated with the show

Lighting Design Early TV used lots of light and cameras were not very good at displaying it, which limited outdoor shots to daylight times and in studio to be done under powerful lights Four Basic Characteristics or Properties of Light in TV Direction Intensity Color Diffusion Three Point Lighting Key Light High-Key Lighting Low-Key Lighting Fill Light Back Light Note the use of shadows to fully or partially cover a characters face for different reasons Lights can also be colored or diffused using different lens covers or bulbs Describes the different variables of lighting and illumination that takes place in television programming.

- Cameras are more sensitive than in the past and this allows videographers the ability to manipulate lighting for a variety of effects.

Actor Movement Pattern of movement by actors Tend to be at angles and lateral. Actor movement is the way a director moves an actor around the set to incorporate them into a scene

- Costume design is in narrative and non- narrative sets. Costume Design: Costume is one of the first aspects of a character that we notice and build expectations upon.
- Portions of costume can function as prop (six-gun in Westerns)
- Make-Up: Pigments and materials applied to figures to construct their characters.
- Functions to define and articulate character
- Frequently strives for invisibility and realism.
- Example: The make-up on Jackie makes his cheeks redder which we attribute to his walking in the cold rain, not that he is wearing make-up.
- Example: Maggie's make-up in the bar is made to look like Maggie is wearing make-up for a special occasion--it's invisibly visible!

Figure movement and Expression (Acting): The physical performance of character, including gestures, expressions, and actions functions to express thoughts and feelings. Example; The expressions on Jackie's face as he transforms Ned's eulogy into his gratitude for Michael's friendship can create various kinetic patterns. Example: The patterns that are created in the closing shot of everyone raising their class on the cliff-side with the sun rising. The actors and their gestures start to function more as graphic figures.

Frequently functions along a spectrum of individualized (probabilistic) to stylized (expressive more than real for whatever contextual motivation).

Example: Though most performance in the film is individualized, the scenes of Maggie and Fin (It's the Pigs, Fin) are stylized.

Theoretical Framework

Theories are crucial to any empirical research; they provide the landscape of analysis and hypothesis testing, which is aimed at predicting phenomenal relevant to any research work. This study is anchored on the semiotics theory or semiology and authors' theory The semiotics theory began during the 19th century by a Swiss linguist named Ferdinand de Saussure. Semiotics is a Greek word, *semiotikon* meaning sign as well as the study of signs and their interpretation. It's the connection between an object (the signified) and its linguistic representation

(such as words, the signifier) and how the two is connected. It's against this background that marshal McLuhan medium theory states that the medium is the message, thus Roland Barthes propounded the semiotic theory. He saw the content of the media (TV) as most significant when it comes to analysis of communication as noted by Ikepe(2012). According to Barthes (1992) semiotics is the study of media (TV) images and the way they can be co-opted to serve alternative ends. Although semiotics or semiology as its better known in America. Barthes was interested in seemingly straight forward sign to that communicates ideology and connotative meaning. Semiology is basically concern with anything that can stand for something else. Roland Barthes semiotics theory fits this study as it has the potential of unifying conceptual frame work and a set of methods and terms for use across the full range of signifying practices. Semiotics: This theory examines the signs, symbols, and codes used in media to convey meaning. In the context of mise-en-scene, semiotics would explore how style and setting choices in television create signifiers that contribute to the overall meaning and narrative of a program. Semiology is closely related to this study as it deals with the study of signs and their meanings in communication, particularly in media such as television. Here's how semiotics is connected to the impact of stylistic and setting mise-en-scene on audience aesthetic appreciation: Semiology helps to analyse the stylistic choices and setting elements in television programs as signs that convey meaning and evoke emotional responses from audiences. Semiotics can provide a framework for understanding how these signs in television mise-en-scene contribute to the overall aesthetic appeal and narrative coherence, which can enhance audience engagement and appreciation. For example, the colour palette and lighting in a television series can be analyzed as signs that convey specific moods and atmospheres, influencing the emotional response of the viewer.

This study is also anchored on the Auteur Theory

This study is underpinned by the Auteur Theory, which emphasizes the director's role as the key creative force behind a motion picture. Originating in France in the 1940s, the Auteur Theory postulates that the director's vision and style are fundamental to the film's overall message and impact, similar to an author's role in literature, this theory was developed in the journal *Cahiers du Cinéma*, and theorists François Truffaut and Jean-Luc Godard later became prominent directors of the French New Wave. The term 'Auteur Theory' was coined by the American film critic Andrew Sarris, and it developed from the cinematic theories of André Bazin and Alexandre Astruc, a cornerstone of the French New Wave cinematic movement. Auteur Theory asserts that the director is the primary creative force behind a film, akin to an author in literature. This theory is related in the sense that the style and setting of all production is determined by the director of the film or television production.

Empirical review

Butler, J. G. (2007). *Style and setting: Mise-en-scene*. In *Television: Critical methods and applications* (3rd ed., pp. 131-158). Mahwah, NJ: Lawrence Erlbaum Associates, Publishers.

The study of Butler, J. G. investigated the Critical methods and applications of Mise-en-scene. Butler's study aimed to explore the concept of mise-en-scene in television, focusing on the interplay of style and setting in creating meaning and engaging viewers. The study found that style and setting were critical elements of mise-en-scene in television, impacting viewer engagement and experience. The use of specific camera angles, framing, lighting, and props could enhance viewer immersion and understanding of the narrative, while stylistic choices in costuming, makeup, and music could influence the overall tone and atmosphere of a scene.

Puspita (2014), has studied eleven figures of speech in "Les Miserable" movie. She has concluded that the film contains similes, metaphors, personifications, apostrophe, metonymy, synecdoche, symbols, paradox, hyperbole, irony and litotes. She has found that these figures play an important role in giving imaginative pleasure and in giving additional imagery also in adding emotional intensity. She has asserted that the first function is the most prominent one in this movie. Najar (2019), has analyzed stylistically the God Father movie. She mentions that this movie represents the most successful crime movies although it has been released over 45 years ago. She has also compared between the original novel and the movie. She has studied the themes, cinematography, language, figurative language, symbols, locations, customs, music and sound effects in the movie. Finally, she has concluded that applying this type of analysis gives the audience or even the reader of the novel a better understanding for literary works.

Research methodology

This study adopted the literature-modelling and survey design method. The literature-modelling method enabled the researcher to synthesize previous studies that have been conducted that are related to the topic. The study relied on published materials like books, news papers magazines, official and non-official records. This implies that setting and style are essential part of what constitutes mise en scene of all television production. The survey design method was also used for this study. The population of the study is drawn from residents of Aniocha north local government areas of Delta State. The researcher randomly selected Aniocha north out of other local

government areas in Delta states. The selected Aniocha north local government areas (Delta north), population is **142,600**. The selected Aniocha north local government areas (Delta north), population is 142,600, (Population Density, 2022).

The sample size for this work is 400, which is drawn from residents of Aniocha north Local Government Areas. This figure was derived using Taro Yamene Formula. The sample size of 400 was also deduced from the sample size determination formula proposed by Taro Yamane.

The sampling techniques employed in the collection of data were the simple random sampling and the purposive techniques. The simple random technique was adopted to allow the researcher give all respondents in the defined population equal and independent chance of being selected for the sample.

The research instrument for collecting data for this study is the questionnaire. The instrument for this study was administered to 400 (four hundred) residence of Aniocha north local government area, with Issele-uku as the head quarter. Aniocha north local government area is made up of eighteen [18] towns. The towns in Aniocha north are: Issele-uku, Issele-azagba, Issele-mkpitime, Onicha-ugbo, Obior, Onicha-olona, Onicha-uku, Ezi, Obamkpa, Ugbodu, Ukwunzu, Ubulubu, Ogordor, Ugboba, Idumuogo, Idumuje-unor, Idumuje-ugboko and Aniofu. However, for political purposes, Aniocha North is further divided into 10 wards structure. For the purpose of this study the researcher worked with the ten ward structure. To reach the populace, the researcher distributed the 400 copies of questionnaires among the ten (10) wards in Aniocha local government area. The researcher with the aid of one research assistant gave 40 copies of the questionnaires to respondents in 10 Wards. Obior and Onicha-ukwu ward one 40 copies, Onicha-ugbo ward two 40 copies, Obomkpa ward three 40 copies, Onicha-olona ward four 40 copies, Issele-azagba ward five 40 copies, Issele-uku 1 ward six 40 copies, Issele-uku 2 ward seven 40 copies, idumuje ward eight 40 copies, Ukwunzu ward nine 40 copies, and Ezi ward ten 40 copies, with a total of 400 questionnaire. The research study covered all the wards in Aniocha north local government area. The completed copies of the questionnaires were collected on the spot upon completion. The method employed by the researcher for the collection of this study data, was the person – to – person approach with the aid of one (1) research assistant to reach out to the 400 respondents in the 10 wards of **Aniocha** north local government area, Delta state. In effect, the completed questionnaire was retrieved on the spot. This enabled the researcher to collect the entire questionnaire administered without losing any. It also afforded the researcher the opportunity to clarify issues before the respondents within the confines of research ethics. The method used by the researcher in analyzing data which were collected from respondents was the simple percentage method.

Data Presentation and Analysis

Section A: Bio Data

Table 1: Showing Gender of respondents

Gender of Respondents	Frequency of Response	Percentage of Response (%)
Female	144	36 %
Male	256	64 %
Total	400	100 %

Source: Field Survey, 2024

From the data collected, majority of the respondents are males. This is because the male are 256 representing 64% of the total respondents, the number of female are 144 representing 36% of the total number of respondents.

Table 2: Showing the Age Distribution of Respondents

Age Range	Frequency of Response	Percentage of Response (%)
18-22 years	12	3
23-29 years	24	6
30-36 years	164	41
37 years and above	200	50
Total	400	100

Source: Field survey, 2024

Data collected from the field revealed that majority of the respondents are those who fall under 37 years and above as they are 200 representing 50% of the total number of respondents. Respondents who fall under the age range of between 18 – 22 years representing 3% of the total numbers of respondents are the least as they were only 12 of them.

Table 3: Showing the Marital Distribution of Respondents

Marital Status	Frequency of Response	Percentage of Response (%)
Single	10	2.5 %

Married	360	90 %
Separated	20	5%
Divorced	10	2.5%
Total	400	100%

Source: Field Survey, 2024

Among the respondents, the married are more. They are 360 representing 90% of the total number of respondents. While the singles and divorced are ten (10) respondents each representing 2.5% each, those that are separated are twenty (20) representing 5% of the total number of respondents.

Table 4: Showing the Religion Distribution of Respondents

Religion of Respondents	Frequency of Response	Percentage of Response (%)
African Traditional religion ATR	24	6 %
Christian	360	90%
Muslim	16	4%
Total	400	100%

Source: Field Survey, 2024

Majority of the respondents surveyed are Christians as 360 of them representing 90% of the total number of respondents identify with the religion. While 24 respondents representing 6% of respondents practice African traditional religion, only 16 respondents representing 4% of the total number of respondents are Muslims.

Table 5: Showing Distribution of Respondents per wards

Wards	Frequency of Response	Percentage of Response
Obior and Onicha-ukwu ward one	40	10
Onicha-ugbo ward two	40	10
Obomkpa ward three	40	10
Onicha-olona ward four	40	10
Issele-azagba ward five	40	10
Issele-uku 1 ward six	40	10
Issele-uku 2 ward seven	40	10
idumuje ward eight	40	10
Ukunzu ward nine	40	10
Ezi ward ten	40	10
Total	400	100

Source: Field Survey, 2024.

The above table gives a breakdown of the population of Aniocha local government area of Delta State.

Table 6: Showing the Extent to Which Respondents Watch film and television

Items	Frequency	Percentage
Large Extent	384	96%
Low Extend	10	2.5%
Not Exposed	06	2.5%
Total`	400	100%

Source: Field Survey; 2024

Majority of respondents agreed that they are to a large extent exposed to television programmes and films in Aniocha north local government area of Delta State

Table 7: Showing the Extent to which style and setting choices within a television series affect audience engagement and aesthetic appreciation

Items	Frequency	Percentage
Large Extent	384	96%
Low Extend	10	2.5%
Not Exposed	06	2.5%
Total`	400	100%

Source: Field Survey; 2024

Majority of respondents in Aniocha north agreed that they are exposed to television programmes and films. And to a large extent the style and setting choice within a television series affect audience engagement and their aesthetic appreciation greatly.

Table 8: Showing the extent Television programmes and film series contribute to audience engament

Item	Extent of TV and film contribution to audience engament	SA	A	D	SD	Total	*	Decision
		Values						
i.	stylistic and setting choices within a television series affect audience engament	380 1520 95%	20 60 5%	0 0 0%	0 0 0%	400 1520/400 100%	3.95	Accepted
ii.	The Stylistic and setting choices within a television series does not affect aesthetic appreciation of the audience.	0 0 0	0 0 0%	40 80 10%	360 360 90%	400 440/400 100%	1.1	Rejected
iii.	The growing impact of stylistic choices and setting on viewer's appreciation helped in television production and analysis?	250 1000 62.5%	150 450 37.5%	0 0 0%	0 0 0%	400 1550/400 100%	4.6	Accepted
iv.	Aesthetic setting and styles has contributed to audience engament of films and television production	250 1000 62.5%	98 294 24.5%	48 96 12%	4 4 1%	400 1394/400 100%	3.48	Accepted

Source: Field Survey; 2024

From the data collected as indicated above, respondents are of the view that the stylistic and setting choices within a television series has contributed significantly towards audience engament. More so the growing impact of stylistic choices and setting on viewer's appreciation helped in television production and analysis in Nigeria

They rejected the view the Stylistic and setting choices within a television series does not affect aesthetic appreciation of the audience in Nigerians. They agreed that Aesthetic setting and styles has contributed to audience engament of films and television production

Table 9: Showing the Contribution of television and film series influence toward audience aesthetic appreciation

Influence of television and film series toward audience aesthetic appreciation in the following ways

Item	Contribution	SA	A	D	SD	Total	*	Decision
		Values						
i.	Information Dissemination	380 1520 95%	20 60 5%	0 0 0%	0 0 0%	400 1580/400 100%	3.95	Accepted
ii.	Education and audience Enlightenment	280 1120 70%	40 120 10%	45 90 11.25 %	35 35 8.75%	400 1365/400 100%	3.41	Accepted
iii.	the mise en scène and stylistic choices in television series influence the aesthetic appreciation	280 1120 70%	20 60 5%	50 100 12.5%	50 50 12.5%	400 1330/400 100%	3.32	Accepted
iv.	Sensitization and advocacy	270 1080 67.5%	100 300 25%	30 60 7.5%	0 0 0%	400 1440/400 100%	3.6	Accepted

Criteria mean 3.0 Source: Field Survey, 2024

The table above shows the **Contribution of the style and setting mise en scene of television and film towards audience aesthetic appreciation.**

The data collected revealed that the style and setting mise en scene of television and film has contributed to the audience aesthetic appreciation and assimilation. Through the following, dissemination of information, education of the audience, enlightenment of the audience about the beauty of the medium, moreso, by disseminating the kind of information people need (audience) and Sensitization and advocacy on national issues.

Table 10: Showing how respondents perceived mise en scene that is evident in every television or film production

Item	Perception	SA	A	D	SD	Total	X	Decision
	Values	4	3	2	1			
i.	Favourably	250	100	30	20	400	3.45	Accepted
		1000	300	60	20	1380/40		
		62.5%	25%	7.5%	5%	100%		
ii.	Non-favourably	03	04	183	210	400	1.5	Rejected
		12	12	366	210	600/400		
		0.75%	1%	45.75%	52.5%	100%		
iii.	commendable	250	100	30	20	400	3.45	Accepted
		1000	300	60	20	1380/40		
		62.5%	25%	7.5%	5%	100%		
iv.	impressive	280	50	30	40	400	3.5	Accepted
		1120	100	60	120	1400/40		
		70%	12.5%	7.5%	10%	100%		

Criterion means 3.0: Source Survey, 2024

Most of the respondents strongly agreed that the mise en scene that is evident in every television or film production favourable, commendable and impressive.

Out of the 400 respondents, the mean score of those who are in the impressive is 3.5. This signifies acceptance.

Table 11: Showing the extent at which mise en scene predict mood in TV and film

Item	Extent at which mise en scene predict mood in TV and film	SA	A	D	SD	Total	*	Decision
	Values	4	3	2	1			
i.	Mise en scene in a television series and film can be analyzed as signs that convey specific moods	380	20	0	0	400	3.95	Accepted
		1520	60	0	0	1520/400		
		95%	5%	0%	0%	100%		
ii.	Film or television programme can be shot without an appropriate setting and style	0	0	40	360	400	1.1	Rejected
		0	0	80	360	440/400		
		0	0%	10%	90%	100%		
iii.	stylistic choices and setting influencing the emotional response of the viewer	250	150	0	0	400	4.6	Accepted
		1000	450	0	0	1550/400		
		62.5%	37.5%	0%	0%	100%		

Source: Field Survey; 2024

Majority of respondents in Aniocha north agreed that mise en scene can predict mood in TV and film. In addition, to a large extent the style and setting choice within a television series influence the emotional response of the viewer.

Findings

It revealed that television mise-en-scene contribute to the overall aesthetic appeal and narrative coherence, which can enhance audience engagement and appreciation. For example, the colour palette and lighting in a television series can be analyzed as signs that convey specific moods and atmospheres, influencing the emotional response of the viewer.

The study found that style and setting were critical elements of mise-en-scene in television, impacting viewer engagement and experience. The use of specific camera angles, framing, lighting, and props could enhance viewer immersion and understanding of the narrative, while stylistic choices in costuming, makeup, and music could influence the overall tone and atmosphere of a scene.

This study found that audience engagement and aesthetic appreciation depend largely on the director's stylistic choices and setting mise en scène. As the interplay of style and setting creates meaning and engages viewers.

The study reveals that Mise en scene is the nucleus of every film and television programme. Film or television programme cannot be shot without an appropriate setting and style; it helps actors in a film or presenters/anchors in a television to fit into character for production to be achieved. It helps to convey other forms of non-verbal messages required in the set for production. mise-en-scene, being all the physical objects on the stage. It is very important in television because it forms all the basic principles and components of a show. It is worthy to note that directors don't go about saying mise en scene but it is essential and present in every television, film cinema and theatre production world over. From literature review and empirical study it was deduce that settings and styles are part of the elements of mise en scene and present in every TV programme

It was found that the director is in charge directing, coordinating and harnesses all other personnel and machine to achieve set goals. The director owns the television production and he is held responsible for the overall outcome of the TV production and programme. Stylistic and setting choices in television effectively cater for universal aesthetic sensibilities and at the same time remains true to the specificity of each show. The arrangement of actors and scenery for a theatrical production is a task that requires a high degree of creativity and artistic vision. In the television industry, this involves the use of visual arts, such as storyboarding and cinematography, to create visually compelling and aesthetically appealing scenes that enhance the narrative and transport the audience to the world depicted on screen. In recent years, television productions have become increasingly elaborate and visually complex, with the aim of enhancing the immersive and engaging experience for viewers.

Summary

The study found mise en scene as the totality of all visual elements in the frame of the screen of a television set and noted that settings and styles are mise en scene in television.

Just as Wimmer and Dominick (2003. p143) noted that content analysis is a reality check which portray the phenomenon, trait and characteristics under study against the standards taken from real life. The congruence of television presentation and the actual situation are then discussed.

Mise en scene in television is a careful and deliberate process of selection of all relevant elements to suit the desired goal of production and the arrangement in a particular pattern or manner that help depict the true meaning of the television programme, most aspect of television productions take place in the studio. this places a duty and responsibilities on the director and producer to put together the entire elements of production by appointing the required personnel to work with him in the realization of the television programmes, from preproduction which is the ideation, planning and budgeting stage where the decision of everything to be put in is discussed and agreed upon to the production stage which is the action, the actual shooting where the actors/presenters do their presentations employing the needed style and techniques to achieve production goals using both verbal and non-verbal communication and the post production stage which involve putting together all other aspect of production such as desired effects, editing distribution, exhibition/circulation and archive.. it suffice to say that settings and styles are part of the many factors which contribute to create the visual in television better known as mise en scene.

Conclusion and Recommendations

The directors and producers should top up their games with innovative idea to survive this current age of digitalization by improving day by the day. This is essential in order to withstand the postmodernism point of view. Before now most TV productions are done in the studio and daytime but with the advent of digitalization, telecast can originate anywhere with camera, light, portable battery and recording facilities, mobile micro wave transmitter everywhere becomes a television studio with satellite transmission; it has the whole earth as its stage.

TV ability to transmit from just anywhere does not render the studio obsolete, however, TV studio continue to exist because if properly designed, they can offer maximum control combined with optimal use of the TV equipments, zettl (2003; 18)

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