

GHANA INSTITUTE OF JOURNALISM (G.I.J)

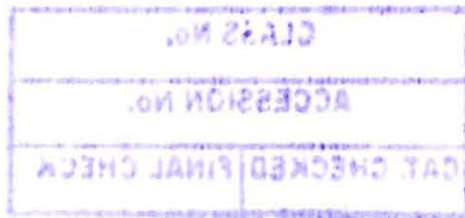
**TOPIC: - STRATEGIES FOR MANAGEMENT OF REALITY TV SHOWS: A CASE
STUDY OF GHANA'S MOST BEAUTIFUL**

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A DISSERTATION SUBMITTED TO THE GHANA INSTITUTE OF JOURNALISM
(G.I.J) IN PARTIAL FULFILLMENTS OF THE REQUIREMENTS FOR THE AWARD
OF A MASTERS DEGREE IN MEDIA MANAGEMENT

NOVEMBER, 2017

DEDICATION

To my Late Father, Godfred Kobina Nyamekye Adams. I hate you, but I Love You More.

ACKNOWLEDGEMENTS

All praise and adoration be unto the Lord for His Grace, Mercies and Blessings granted onto me throughout this Program.

To My Mother Mrs. Faustina Adams and annoying Brother Ransford K.D Adams for allowing me the time and space to study. I Love You

To my entire family; The Support system has been marvelous

A special thanks to my supervisor, Mrs. Marilyn Abeka-Daniels (Ablordey) I really appreciate the time and indulgence. God Bless You.

To;

My best friend and Mentor, Prof. Linus Abraham, Former Rector, National Film and Television Institute (NAFTI); thanks for your love, patience and encouragement.

To;

Mr. Dayan Aggudey (DW Cable Net Shipping Ghana Limited)

and

Mr. Joseph Otto (Strategic Security Systems (3SiL); You always show up for me even at the 11th Hour. Words will not do justice to my Gratitude

To;

Rev. Johnny & Mrs. Vera Apea-Korang (Royalhouse Chapel, Tema Central)

Mr. & Mrs. Pulak Pyne (Royalhouse Chapel, Tema Central)

Ps. & Mrs. Benjamin Agyarku-Manu (Spain)

For Your Constant Prayers and Encouragement in the Word, I would not have made it this far.

God Bless You All

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CHAPTER ONE

INTRODUCTION

1.1. Background of the Study

Mass media is a means of communication that reach and influence large numbers of people. A medium is a 'channel of communication' - a means through which people send and receive information.

The printed word, for example, is a medium; reading a newspaper or magazine, where something is communicated to receivers on print. Radio deals with the audio reception of information dissemination through the FM Channel. Entertainment factor has proven to be pivotal in visual media, especially in television. The non-fiction programs and the episodes' serials and to the present yearlong running daily soaps, the change in television content is huge in terms of concepts, narration, production qualities as well as the distribution (Frank, 2003).

Television is one of the most important and powerful media of the twentieth century. Since John Logie Baird invented television in 1926, it has commanded the attention of our eyes, ears, fears and dreams, and developing to be the key storyteller in the contemporary industrialized world (Gary & Lotz, 2012).

The Ghana Broadcast Cooperation was established as Gold Coast Broadcasting System by colonial governor, Sir Arnold Hodson on 31st July 1935. As the economic flood gates opened in the television industry of Ghana, a new age of entertainment insurgency is being observed. The television continues to inundate our screens and lives alike. This has brought an overall impact of globalization and liberalization, which has maneuvered to the growth of so many new channels in

Ghana. With the manifestation of many new television channels, there has been an up increase in the competition amongst each of these channels. Whether through transmission of reality shows, religious pilgrimage broadcast or figuring out their position by telecasting array of programmes for kids or women, each of these channels is relying profoundly on creativity and out of the box philosophy. Any fresh concept or a programme dished out on a channel- if is successful, results in a mad rat race of other television channels for showcasing similar programs with slight modification. It is one of the ways to boost their channel ratings and the end is always to outdo the other channels.

Ghana Television

GTV (Ghana Today Television) is the national public broadcaster of Ghana, run by the Ghana Broadcasting Corporation. It commenced operations on July 31, 1965 and was originally known as GBC TV. GTV broadcasts mainly local programming, with over 80% of the schedule consisting of original productions. Although its main production studio is located in Accra, capital city of Ghana, it has affiliations nationwide and covers 98% of the airwaves in Ghana, making it the most powerful mode of advertisement in Ghana. Being the first television station in Ghana the have been the mother of most innovations and creations of most television programs and concept, from the New Bulletins to Series and Television drama including the new sensation of Reality TV.

TV3

TV3 Network Limited (TV3 Ghana) is a private, free-to-air television broadcaster in Ghana. Launched in 1997 by Thai company BEC-TERO, TV3 Ghana airs and produces a variety of television programmes including acclaimed news bulletins, dramas and successful reality television and entertainment shows. TV3 Ghana established itself as the most watched free-to-air television station in Ghana, having achieved 65% nationwide penetration at end-2006 and

aiming to reach 90% by 2008. TV3 has been the home of Pacesetter for most innovative television Programs and Television Drama (including reality Tv Shows), and also the introduction of popular soap operas including Esmeralda, Juana La Virgen' (Joana the Virgin), which immediately put the country on a stand still when fans were missing an episode due to power cuts. They also introduced the fan loving Weekly music shows like Music Music, Bands Alive, Mentor, Dance Fever, looking for Love which immediately grasp attention of its viewers. Most of their innovation have been soon after airing become the norm for most Television station to follow, including the Nation's Station, GTV.

1.1.1 History of Reality Shows- Western Influence

Reality television programs have been around since the first broadcast of Candid Camera in the late 1940's, although it has not been until recently years that these types of shows have gained immense popularity. The debut of Survivor in 2000 has been credited with the commencement of reality programming in the current television landscape (Rowen, 2000). Most of reality television programming is geared to individuals less than twenty-five years of age (Frank, 2003). Frank suggests that younger viewers are drawn to these shows because they depict characters and situations that are relevant to their everyday lives. Nabi et al. (2003) felt that regular viewers watched because they found it entertaining and that it was enjoyable to watch another's life as it enhanced their own awareness about themselves.

Casually viewers watched because they were bored or because they enjoyed watching another's life.

1.1.2 History of Reality Television in China

The global media and entertainment industry is a powerful business with vast opportunities for development. A PwC (Price Water House Coopers) report (2012) indicates that Global

Entertainment & Media spending rose 4.9 percent in 2011. Over the next five years, the number is estimated to increase from \$1.6 trillion in 2011 to \$2.1 trillion in 2016, a 5.7 percent compound annual increase. PwC also writes that there were 13 countries in 2011 whose total Entertainment & Media spending exceeded \$25 billion. Among them, China, with a total spending of \$100 billion, passed Germany to become the third largest Entertainment & Media market in the world. Moreover, of the leading countries, China will be the fastest growing with projected compound annual increases of 12.0 percent. It is also forecast that this industry will continue strong growth over the next five years. With a projected 11.6 percent compound annual increase, China's spending is likely to reach \$148 billion by 2015.

Entertainment television is one of the most important products of the modern television industry. Reality television, as a new genre, originally created by western countries, later spread worldwide and became quite popular. Chen (2007) states that the inevitable development of reality shows in the Chinese market can be attributed to three factors. First, the reform and opening-up policy in the 1990s had a great impact on China's political, economic, social and cultural development. When people lived in a stable social environment and had sufficient economic abilities to meet their physiological needs, they began to seek spiritual satisfaction. As a result, cultural consumption became one of the most direct demands. Reality shows, as a cultural product, provided people with the most economic and convenient way to consume culture and enjoy themselves. Second, market forces also led to the prosperous growth of reality television. TV stations were in fierce competition against each other to catch viewers' attention. Microsoft founder Bill Gates declared in 1996 that "Content is King" (Forbes, 2012). It was as true at that time as it is today. Therefore, a new type of program undoubtedly attracted media professionals' attention. Reality shows that major TV networks produced successfully appealed to the audiences' entertainment needs and helped

networks to generate high advertising profits. In 2003 and 2004, Hunan TV and Guangdong TV were the two stations that made the most efforts in developing reality shows. Accordingly, their advertising revenues turned out to be the first and second highest of all television stations in China (Yin, Ran, & Chen, 2006). Therefore, the decision to launch reality television was a necessary choice because it complied with market rules and met television stations' expectations of enhancing competitiveness. Third, reality television, regarded as a mix of documentary, game competition and talk show, had a direct influence on people's lives. The entertaining moments in the shows enabled audiences to forget unhappiness and relieve stress. A documentary style catered to people's natural desire for snooping. More important, this highly-interactive television format entirely changed the role of the audience. Instead of sitting in front of the television set, they had an opportunity to express opinions, show talent and realize dreams on the stage. All in all, it is certain that reality television would be part of the development of television in China (Chen, 2007).

Reality TV in Ghana

Increasingly reality TV shows have become a staple of television stations all over the world. This phenomenon is also happening in Ghana. It is difficult to find any country where beauty pageants are not held. An increasingly Reality TV shows like most popularly Music shows like X factor, Got Talents and the likes including Big Brother and the recent Beauty Reality Shows like Miss Universe have become international and developed huge global audiences (chang,2002). Research in the western world is beginning to explain the attractiveness of reality shows and the attributes that define the successful ones. But no educational research has been in Ghana. Reality TV shows are categorized as performance reality TV and are considered to be the most successful types of TV formats in the recent decades that do not depict fictitious stories with professional actors, but the lives of real people. They promise authentic performances. On one hand they have a real

background and on the other hand they have a media-specific construction that is dramatized by editing techniques to boost ratings.

Beauty Pageant

Beauty Pageants are very popular through the world, and increasingly have become very popular media events. It is difficult to find any country where beauty pageants are not held. And increasingly shows like Miss Universe have become international and developed huge global audiences. And yet beauty pageants have increasingly come under criticism, with some countries even suggesting banning them but the Ghanaian audience seem to just not have enough of Ghana's Most Beautiful.

Ghana's Most Beautiful

Ghana's Most Beautiful, which has been running in the last 10 years on TV3, seems to have gained some critical acclaim and has a good following. Ghana's Most Beautiful, (GMB) is one of the most successful, if not the most successful reality TV shows in Ghana. GMB is a 13 to 15 weeks' reality TV beauty pageant that houses 10 ladies from the 10 regions in Ghana, namely, Upper East, Upper West, Northern, Brong-Ahafo, Ashanti, Eastern, Volta, Greater Accra, Central and Western Regions and are tasked with promoting the Regions Culture to promote National Unity. The slogan for GMB is "Redefining Beauty to Promote National Unity".

Since the inception of Ghana's Most Beautiful, the rave of it has led to many articles that has tried to address what it is. Where bloggers write; "For once in the history of Ghana, we have a pageant that. . ., The most congenial and funniest: Naa. . ."(Kwame Dadzie 2016) " the creators have chalked a mighty success. . .", TV3's most successful reality shows. (Iddi Muhayu-Deen 2016) This should give you an idea of how audiences are sentimental about the GMB reality TV Show.

1.2 Statement of the Problem

Media content analysis is an integral part of media studies and research that heighten media users' or citizens' understanding of the society. Media programs particularly telecast shows are bound to have positive or negative impact on society. Television is arguably the most pervasive mass medium because it combines sound and pictures and no skills are necessary for the audience to watch or enjoy them (Rowen,2000). Today, reality shows with celebrities acts as a clutter-breaking property for viewers; they provide increased visibility and a chance to reach out to a larger TV-viewing audience. Even though the star quotient is important as it attracts viewers instantly, reality shows keep viewers glued to TV monitor even when the presence of stars is less relevant.

While reality shows are also becoming stable on Ghanaian TV, there has been little or no research in Ghana attempting to explain the attractiveness of these shows. And more importantly from a media management perspective of the Ghanaian audience. Considering that such research is popular abroad, it has a different audience as compared to the still growing audio-visual medium in Ghana.

“Mentor, Dance Fever, looking for Love Bands Alive” and the likes were all Reality TV shows created before or around the same time as GMB, but have had its days and withered off. This research is geared at trying to understand the phenomenon of reality content creation and the hype its managers instill in the audience who never seem to tire of the show. It will ponder on questions like; What will make a reality show successful in the increasingly competitive media environment? Why are audience impressed by Reality TV Shows? Why are audiences impressed by Ghana's Most Beautiful? Why do audiences still watch these shows and why have they not yet reached their peak despite having been broadcast for years? If the audience are the once keeping the show alive.

1.3. Objectives of the Study

This study examines the influence of strategic management on the success of reality shows in Ghana. In order to achieve the overall objective, this study has both theoretical and empirical sub-objectives. They are:

1. Identify the types of reality shows common in Ghana
2. Identify the reason why reality shows are popular in Ghana
3. What makes GMB successful
4. Identify the creativity in the management of GMB

1.4. Research Questions and Hypothesis

This study examines the influence of strategic management on the success of reality shows in Ghana. In order to achieve the overall objectives, the study will gather data to answer the following questions:

1. What reality shows are and the types that exist?
2. Why reality shows are popular in Ghana?
3. Why GMB is successful?
4. How has GMB been managed to attract a large audience?

1.5. Significance of the Study

Television is arguably the most pervasive mass medium because it combines sound and pictures and no skills are necessary for the audience to watch or enjoy them. Today, reality shows with celebrities acts as a clutter-breaking property for viewers; they provide increased visibility and a

chance to reach out to a larger TV-viewing audience. Even though the star quotient is important as it attracts viewers instantly, reality shows keep viewers glued to TV monitor even when the presence of stars is less relevant. Thus it is of great importance that the impact of reality shows on society is assessed.

This study presents a valuable contribution to the strategic management literature in several important ways. First, it provides further support for strategic media management processes, taking into account creativity and innovation.

Second, it demonstrates how managers of reality shows should make distinctions of creativity and innovation and how each of them can contribute to the success of projects especially reality shows in Ghana.

The study presented valuable recommendations that are useful to managers of reality shows in Ghana and beyond.

Purpose of the study

The purpose of the present study was to propose a conceptualization of strategic management of reality shows in among other things such creativity and innovation of managers to bring audience in through voting and engaging them and the style or format of this reality Tv Show GMB

The study looked at the role of these variables; of fusing the styles of Reality Tv Format and the Beauty Pageant format while inculcating the cultural identity of the Ghanaian audience in the popularity of GMB

1.6. Scope of Limitation

This study confines itself to the strategic management of reality shows especially that of the GMB Reality TV Show. It does not concern itself with other forms of reality shows or Beauty Pageants. The study is restricted to the GMB reality show organized by TV3. The study will only deal with

organizers and directors of the reality show. GMB has been running since 2006 giving it a total of 11 seasons running for 11 years. The successfulness is being compared to other reality Tv show formats that has dwindled over the years, the gathering of the information took place during the last ended season of GMB from August 2017 to November 2017.

1. Most records were done by voice recording and was later transcribed for interpretation and analysis.
2. It being an educational write up, the time constraints were massive.
3. Access to management gave an added unbudgeted cost to this research process.

1.7. Definition of Terms

The set of conditions for judgment concerning the primary interest of the research.

GMB: Ghana's Most Beautiful reality Tv show which has a theme of "Redefining beauty to promote national unity"

Audience: A group of people who watch and enjoy a particular Tv content at a particular given time or period of time.

1.8. Organization of the Study

The research has been organized into five chapters. The first chapter introduces the research, gives the background to the study, identifies the key problem under investigation and states the specific objectives for the research. It further comes out with the relevant research questions. It states the significance of the study and outlines the limitation and delimitation of the study and how the study was organized. This chapter is relevant to the study because it puts the study into perspective and helps to check deviations.

The second chapter presents a review of relevant literature on the subject matter. The chapter provides the theoretical and historical information needed to carve an in-depth understanding of the issues. Chapter Three contains the research design adopted, the source of the data, the data collection tools employed, the sampling technique, the key data variables and the framework for data analysis and reporting. This chapter provides a guide as to the conduct of the field work. The fourth chapter presents the results of the interviews which were undertaken and discusses findings. This is a very important chapter in the research because it provides the information to answer the research questions raised. The fifth chapter constitutes the summary, conclusion and recommendations. This is very relevant to the study because it discloses information which hitherto was unknown and hence adds to the existing body of knowledge.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

Entertainment television, as a mix of entertaining, cognitive, aesthetic and educational elements, is immensely popular in modern society. Media professionals, as a result, have been making great efforts to explore and create new forms of it (Eger, A. O. (2013). The literature review looked at some issues relating to management, mood management theory, creativity and innovation, reality shows situations in other countries and also empirical evidence. This helps us understand the control media managers have over media consumed by audience and how GMB managers have mastered it to the success of the GMB Show.

2.2. Theoretical Framework

The theoretical framework is the structure that can hold or support a theory of a research study. The theoretical framework introduces and describes the theory that explains why the research problem under study exists.

2.2.1 Management

Management refers to the process by which individuals try to influence the activities of subordinates to achieve a desired result (Rosenfeld, Giacalone, & Riordan, 1995). This process has been studied in a variety of contexts, with particular attention in recent years to work settings. Effective management researchers have focused on a number of different aspects of the workplace, including teamwork (Turnley & Bolino, 2001), interviews (Kristof-Brown, Barrick, & Franke, 2002; Stevens & Kristof, 1995), performance appraisals (Wayne & Kacmar, 1991; Wayne & Liden, 1995), and promotion ability ratings (McFarland, Ryan, & Kriska, 2003).

In each of these situations, a person's overarching goal when engaging in effective management is to create a desired image in the minds of others in order to achieve work outcome (e.g., Leary & Kowalski, 1990), which can be achieved by using a variety of tactics (Jones & Pittman, 1982; Tedeschi & Melburg, 1984). Early research on effective management primarily examined the relationship between the frequency of specific tactic usage and work outcomes such as performance ratings and career success (e.g., Judge & Bretz, 1994; Wayne & Liden, 1995; Wayne, Liden, Graf, & Ferris, 1997). Although the extant research has established the effectiveness of certain effective management behaviors, little is known about why and how these tactics work. Social influence theory suggests that individual characteristics of the influencer may have an important effect on the efficacy of impression management tactics. Turnley and Bolino (2001) provided one attempt to begin examining this issue with an investigation of how self-monitoring affected the success of impression management behaviors in student workgroups. Their study provides an excellent starting point for understanding the impact of the personal characteristics of the influencer on effective management outcomes

The Importance of Strategic Management

Managers must carefully consider their organization's internal and external environments as they develop strategic plans. They should have a systematic means of analyzing the environment, assessing their organization's strengths and weaknesses, identifying opportunities that would give the organization a competitive advantage, and incorporating these findings into their planning. The value of *thinking strategically* has an important impact on organization performance. What Is Strategic Management?

Strategic planning is defined as the process of diagnosing an organization's external and internal environments, deciding on a vision and mission, developing overall goals, creating and selecting

general strategies to be pursued, and allocating resources to achieve the organization's goals (Hellriegel, Jackson and Slocum, 2005). The objective of strategic planning is to align an organization's activities with its environment, thereby providing for its continuing survival and effectiveness. It requires an organization to monitor its internal and external environments constantly for changes that may require modifying existing strategic and tactical plans or developing different ones altogether.

2.2.2. Mood Management Theory

Mood management theory posits that the consumption of messages, particularly entertaining messages, is capable of altering prevailing mood states, and that the selection of specific messages for consumption often serves the regulation of mood states (Zillmann, 1988a).

Past research has shown that people in positive mood states have sought to maintain this state through communication choices. Studies have also proven that people use the mass media to regulate negative mood states. For example, Bryant and Zillmann (1984) found that when confronted with the media bored subjects more frequently selected exciting programs than relaxing programs. In some subsequent study respondents in a bad mood were more likely to read magazine articles containing good news (Biswas, Riffe, & Zillmann 1994). These findings can be explained by the mood management theory which predicts people will use the media to manipulate a negative mood state.

Other studies testing the mood management theory have specifically looked at depressive mood states. For example, a study completed by Meadwocroft and Zillmann (1987) found that premenstrual and menstrual women preferred comedy over alternative choices more strongly than did women midway through their cycle. It is suggested that this preference reflects a desire to

overcome the hormonally mediated noxious mood states that are characteristically associated with the premenstrual and menstrual phases of the cycle. These mood states have been found to include depression, anxiety, and irritability. From these studies it can be concluded that those with induced depressive states can use the media to regulate their negative feelings.

Not only did the above studies regarding mood management prove that people seek to diminish a negative mood state, but different types of entertainment fare and different genres within those types have varying effects on specific mood states. Various research studies involving those suffering from clinical depression have found that music is a means used frequently by those with depression to cope with and prevent a worsening of negative symptoms. Moreover, music has been cited as able to change a bad mood (Parker & Brown 1982, Thayer, Newman, & McClain 1994). More specifically, other studies have proven that calming music decreases levels of excitation amongst depressives and exciting music increases excitation states showing that listening to music is an effective coping strategy for the clinically depressed (Weidenfeller & Zimny 1962).

A variety of research studies have been completed looking at the effects of specific moods and musical preference. Many studies have shown that listening preferences reflect the current mood state of a person. One study completed by Dollinger (1993) found that extraverts and those seeking excitement are more apt to listen to hard rock. Another study found that teenagers reported to enjoy listening to music that reflected their mood (Gibson, Aust, & Zillmann 2000). Finally, research has proven that music preference is associated with the environment (North & Hargreaves 1996). From this it can be inferred that those who experience depression would most likely select music that reflects their depressive mood state and the environment in which they exist.

Not only has it been shown that music is selected based upon mood; it has also been proven that music can change those affective mood states. In a study completed by Wells and Hakanen (1991) it was found that teenagers use music for emotional management either for mood enhancing or mood tranquilizing purposes. It has also been proven that people in bad moods are more decisive in exercising their selection rights in order to diminish their negative mood state (Knobloch & Zillmann 2002). It can then be concluded that teenagers will decisively select music that reflects their mood state and that selection will help them overcome that negative mood.

One very important factor that needs to be considered is that it was found that positive emotions, rather than negative emotions were associated with overall music preference regardless if the themes of the music were negative (Hakanen 1995). It was also found that negative mood states lead to music listening rather than music listening causing negative moods (Stratton and Zalonowski 1997). In correlation with mood management these studies together show that entertainment selection is based upon initial mood and exposure can only result in a positive mood state.

Mood management theory (Zillmann, 1988a, b) belongs to a larger group of theoretical approaches that address the selective exposure to media content and proposes that the selection of media stimuli is driven by hedonistic motivation. In contrast to other theoretical approaches that explain media choice on the basis of relatively stable dispositions, such as habits or gratifications sought resulting from individual differences in personality characteristics, mood management theory posits that selective exposure to media messages is a function of the current affective state of media users and follows the principle of mood optimization.

Basic Assumptions and Predictions

Mood management theory, initially referred to as the theory of affect-dependent stimulus arrangement (Zillmann & Bryant, 1985), is founded on the basic assumption that individuals are motivated to terminate or alleviate negative affective states and to preserve and intensify positive affect. To serve these hedonistic goals, individuals rearrange their stimulus environments in a way that aids them in the optimization of mood via maximizing positive affect and minimizing aversive mood states. Media exposure is just one among a multitude of options of stimulus arrangement, yet a highly efficient one. While traditional means of stimulus arrangement often require considerable effort, such as a change in location (e.g., going for a walk), or the exertion of energy in an uplifting activity (e.g., playing a soccer game with friends), media exposure offers the opportunity of symbolic stimulus arrangement via mediated representations of environments, narration, or social interaction. Given the almost ubiquitous availability of a plethora of media offerings, today stimulus rearrangement is more easily available than ever before. According to mood management theory, we learn to navigate through this stimulus environment in a way that best suits our hedonic needs through operant learning. Initially, stimulus selection occurs randomly and independent of our current mood states. Selections, however, that are incidentally made during negative mood states and that successfully terminate or tone down this noxious state are negatively reinforced and will thus be enacted with a higher probability in similar situations in the future. Analogously, stimulus exposure that succeeds in maintaining or intensifying good mood is positively reinforced, thus increasing the likelihood of similar stimulus selection in the future.

- **Observation**

In contrast to other theories of media choice, such as the uses-and-gratifications approach, that propose that the selection of media content is a rational and conscious decision process, mood management theory assumes that media users may but do not necessarily have to be cognizant of the motivational processes driving their selective exposure to media content. As the theory is based on the mechanisms of operant learning, it does not require the assumption of deliberate media choice. While media users may recognize their hedonic motivation in some situations, their media exposure may be less deliberative and more intuitive in many other situations.

A necessary precondition for the learning processes proposed in mood management theory is a contingency between message characteristics and the modification of prevailing moods. Mood-specific content preferences can only develop if different message types and genres have reliable and predictable effects on mood. If all media stimuli possessed the same mood-altering qualities or if the effect of media content on mood varied randomly, no stable and mood-congruent preference could emerge. Accordingly, prior research on mood management has made concrete predictions on the mood-impacting characteristics of media stimuli and the corresponding mood-congruent selection patterns. Mood management theory focusses on four distinct dimensions that characterize media messages in terms of their mood-altering effects (Zillmann, 1988a, b):

- **Excitatory potential:** The first dimension addressed in mood management theory refers to the effect of media messages on the arousal level of media users. Whereas calm and relaxing media stimuli (e.g., nature films or slow music) reduce the level of arousal, exposure to other forms of media content (e.g., action movies, or erotic content) leads to increases in arousal.

- **Absorption potential:** A second important factor that influences the mood-altering

potential of media messages is their ability to capture the attention of media users and thus to suppress the affect-maintaining cognitive elaboration and rumination on the origins of a given mood state. Highly absorbing media messages have a higher intervention potential and thus more strongly distract media users from the sources of their current affective state, resulting in more effective mood alterations than less absorbing messages.

- **Semantic affinity:** A further dimension that is strongly related to the distraction from a current mood is the overlap between the media content and the media user's current affective state. Media messages that contain strong references to the current mood are less effective in altering the prevailing affective state than those showing low semantic affinity with the current mood.

- **Hedonic valence:** The last mood-altering media characteristic refers to the general positive versus negative tone of media content. Messages with a positive hedonic valence (e.g., a comedy program) are more effective in terminating aversive and maintaining pleasurable moods than messages with negative affective valence (e.g., sad and tragic portrayals in drama).

Value Creation

Companies that experience a business model innovation must embark on a course towards alternate sources of value creation. Osterwalder and Pigneur (2010) initiated the Business Model Canvas buzz that placed value propositions at the core of business models. This study set out to explore the importance of value within business model innovation. Practitioner applications and research explanations should correlate value with each action (Carayannis, Sindakis, Walter, 2015) regardless of the frequent redefinitions of value in literature (Zott et al., 2011). Although the

concept of value crossed research streams, the locus of value creation in business model innovation was the activation of enablers that were mindful of extant activity systems.

2.2.3. Humanistic Theory

The humanistic theory is relevant to this research due to the analysis on the employee attitude towards their work, their commitment and their relationship with the supervisors. Mele (2003) suggested that humanistic psychologists recognized past experiences to be important in determining one's self-potential and self-actualization. Self-actualization was defined as 'a process of learning, growing and becoming a better person' (Franken 1998). The humanistic theory assumes that peoples` life as their own responsibility and believe in themselves as well as they are motivated to actualize their potential (Franken 1998).

Kaufman (1976) suggested that Maslow's theory of needs emphasizes on the human basic needs which apparently do not change genetically in instinct or origin. Lombardo and Foschi (2002) emphasize that the concept of self-actualization has been strongly influenced by needs.

The Mayo-Hawthorne studies (1933) proved that economic reward had not been the sole motivator for employees (Gallagher & Einhorn 1976). The hygiene factors introduced by Herzberg (1964) had distinguished the reward that facilitates the career growth and factors that ease annoyance or irritation among the employees. Almost all humanistic psychologists believe that human behaviour or attitude is greatly influenced by needs. The theory developed by George Kelly was grounded in the thinking that we have various ways of interpreting and predicting circumstances, and that this leads to our individual differences. These differences he dubbed as "personal constructs" are the tools we use in acquiring information from the outside world and processing them inside our minds. When we interact with our environment and within ourselves, this manner of interacting is, for Kelly, our personality.

Kelly's humanistic theory is based on the Fundamental Postulate, which says that the manner by which a person anticipates events psychologically channelizes his process. This means that our actions are determined by our expectancies of the outside world, based on our interpretation of past experiences. For instance, if some individual views others as open-minded and friendly, he would have a greater tendency to become more sociable and open to people. However, if he sees others as rude and egocentric, he would tend to trust only himself and become indifferent.

- **Organizational creativity**

There are various definitions of organizational creativity. The outcomes of organizational creativity should be new and useful, i.e. be valuable to the organization (Amabile, 1998, George, 2007, Isaksen and Ekvall, 2010, Cummings, 1965). Sternberg and Lubart define creativity as "the ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e., useful, adaptive concerning task constraints)" (Sternberg, 1999, p. 3).

Moultrie and Young (2009) argue that creative acts should correspond to a known situation, when they refer to creativity as "the production of ideas which are both novel and applicable to an identified opportunity" (p. 300). Perry-Smith and Shalley (2003) develop the value perspective by arguing that creativity is continuous, so the outcome is more or less creative, not either or. Some definitions have a system perspective, for example Woodman et al. (1993) who define organizational creativity as "the creation of a valuable, useful new product, service, idea, procedure, or process by individuals working together in a complex social system" (p. 293).

Both Moultrie and Young's (2009) and Woodman et al (1993) definitions have a process perspective but they highlight the output of the process. This output correlates to the term innovation. Creativity is a prerequisite for innovation and thus creativity is a starting point for

innovation (Amabile et al., 1996). In other words, innovation can be viewed as a successful implementation of creativity (Ekvall, 1996).

Numerous studies have shown that creativity and innovation are influenced by the organizational context (e.g. Amabile et al., 1996, Ekvall, 1996, Tesluk et al., 1997), although none has to this point focused on creativity in an open innovation setting. Previous research has suggested that creativity and innovation are more likely to occur in organic rather than mechanistic organizations (Mumford et al., 2002), as the first is argued to offer the type of contact and autonomy that is known to encourage new ideas (Pelz, 1967). Ekvall (1997) showed that the type of structure in an organization has an effect on people's perception of the creative climate, where a flat and/or empowered structure is preferred if creativity is desired.

According to Chesbrough (2003b) open innovation enables actors to work together and generate ideas and synergy effects, and it is a way for knowledge to be spread and developed. Open innovation also creates possibilities for organizations to commercialize ideas through channels they would not have access to through internal development, and thus the organization can then generate value from something that probably would not have been exploited at all in traditional R&D. This contact with areas outside the company's own business area is beneficial not only for the company, but in many cases for society as a whole (Chesbrough, 2003a). To sum up, open between firms and the outside environment.

It is important to keep in mind that organizations should not necessarily use the same exploitation strategies for all services or products. Innovation is not a competitor or a replacement. (Chesbrough, 2003b), it is a different way to develop ideas and innovations. How effective innovation is depending on the context, all situations are not helped by the same remedy (Huizingh, 2010).

2.3. Empirical Literature

Reality television programming has been around since the first broadcast of Candid Camera in the late 1940's. It has not been until recently that these types of shows have gained immense popularity. The debut of Survivor in 2000 has been credited with beginning the infiltration of reality programming in the current television landscape (Rowen, 2000). Individuals are embracing this genre of television programming as a relatively permanent fixture in television programming. In 2003 the Academy of Television Arts and Sciences added "Best Reality Show" as an Emmy category (Rowen, 2000). This has led to the development of many types of reality programming formats. While the research in this area is relatively limited despite the recent surge in reality programming, in what follows I aim to summarize previous research in this area.

The increase in reality programming is undoubtedly related to with the increasing number of cable channels, which allows advertisers to reach niche markets (Hiebert and Gibbons, 2000).

The majority of reality television programming is geared towards the individuals under twenty five years old (Frank, 2003). MTV has been presenting the Real World to this target younger demographic for more than ten years. Frank (2003) suggests that younger viewers are drawn to these shows because they depict characters and situations that are relevant to their everyday lives. However, it was not until the debut of Survivor in the year 2000 (Rowen, 2000), that reality television has gained a spot on network primetime television, where the reality genre shows began to target an older demographic (Rowen, 2000). There is a variety of shows that still target the younger demographic, but now there are more shows that target a much wider demographic. For example, network primetime shows such as The Apprentice target the 18-49 demographic (Rowen, 2000). Therefore, it is most likely that a greater range of individuals are watching reality television today than in the past.

Nabi et al. (2003) examined the genre of reality television programming itself.

Multidimensional space analysis, of all television shows, indicates that reality television is a genre that is distinct from all of the other preexisting genres; However, not all reality shows should be considered one cohesive genre (Nabi et al., 2003). Two dimensions were found in the analysis, with the first one presented as a continuum as to how suited the programs are for primetime programming. The second dimension is fiction real. This is a continuum based on whether the programs were portrayed as fictional or realistic based shows. Some "reality" shows were listed as fictional because for some reason, the audience did not perceive the show as realistic (Nabi et al., 2003). Interestingly, not all reality shows were classified as "reality," and not all fictional shows were classified as "fictional." Some individuals included shows that were not necessarily reality based in their definition of reality programming because they perceived the shows as unrealistic (e.g., soap operas). Therefore, when studying reality television, it is important to examine the subcategories within this genre. They include: romantic, talent, quiz, and game (Bailey and Barbato, 2003). In this study, I will examine not only reality television viewing as a whole, but also exposure to subgenres of reality television.

Nabi (2007) used multidimensional scaling to understand the subgroups of reality TV programming. There were two dimensions along which viewers thought about reality TV, romance and competitiveness. Dating programs were found to be a unique type of programming that did not relate to other types. Subgroups of reality programming were found to be fluid and difficult for viewers to separate one from another because of the overlap among the categories. Nabi encourages reality TV researchers to focus on the qualities of the programs and not the categories.

Some research has sought to discover why people watch reality television. Reiss and Wiltz (2004) asked individuals to rate themselves on Reiss's 16 basic life motives and also to report how much they viewed reality programs and how much they enjoyed these shows. Results indicated that the appeal to reality television programs was dependent on the amount of reality television watched.

The more reality programs an individual reported liking, the more status oriented they were, they placed a higher value on vengeance, were more motivated by social life, less motivated by honor, more focused on order, and more concerned with romance. The reality television shows that people prefer to watch are those that stimulate the motives people intrinsically value the most. For example, if they value romantic relationships, they may prefer to watch *The Bachelor*, or if they value work, they may prefer to watch *The Apprentice*. Therefore, when determining why people watch reality television, it can be concluded that they select shows based on their individual values, motives, and desires.

Nabi et al.'s (2003) second study also examined the psychology of the appeal of reality television programming. The hypothesis that individuals enjoy reality television programming for voyeuristic reasons was not fully supported. Individuals indicated that they enjoyed watching other people, but that they were fully aware that the individuals knew they were being watched, which by definition is not voyeuristic. Therefore, Nabi et al. (2003) concluded that people watch reality shows because they enjoy watching real people instead of actors. Further examining the uses and gratifications sought by reality Television audiences, Nabi et al. (2003) found that regular viewers watched because they found it entertaining, for the enjoyment of watching another's life and the self-awareness they receive from these programs. Casual viewers watched because they were bored, or because they enjoyed watching another's life.

Cognitive and emotional predictors of reality TV were examined by Nabi, Stitt, Halford, and Finnerty (2006). Happiness, parasocial relationships, social comparison, self-awareness, negative outcomes, and dramatic challenge were related to enjoyment of reality TV. They also found that reality TV appealed less than other genres of TV programming to the audience. This was not because of the negative emotions that it provoked, but the limited ability to evoke positive emotions. Nabi et al. (2006) also determined that perceived reality was not related to enjoyment from viewing reality TV programming. They found that various dimensions of perceived reality were related, but not as a whole. Further research needs to be conducted to understand the relationship between enjoyment and reality TV viewing.

Hall (2006) conducted focus groups to understand why participants enjoy watching reality TV programming. Participants enjoyed reality shows most because of their humor and suspense. Reality programs were also found to fulfill social functions for the viewers. Respondents reported watching with friends and talking with friends about the reality shows they watched. Participants indicated that their view of reality TV programming as realistic was fluid. The criteria were different from show to show and changed as new shows were broadcast. Therefore, perceived reality may be a difficult concept to measure.

Papacharissi and Mendelson (2007) examine the gratifications sought from reality TV. Concurrent with previous research, findings indicate that respondents reported watching reality TV mainly to pass the time or for entertainment purposes. The respondents who reported watching for entertainment were most likely to perceive the shows as realistic.

Barton (2006) examined reality TV programming and gratifications obtained. Results indicated that the content of the reality show influenced the gratifications obtained. A new gratification that

has not been studied was identified in this study, personal utility. This was one of the strongest predictors of overall gratifications obtained. Personal utility refers to the viewer gaining something personally useful from the program. This research provides support for viewers' genre specific programming selection is related to the gratifications obtained. Therefore, it is important to understand that the viewers are watching for different reasons. These reasons may lead to differing perception by viewers and thus differing effects. Therefore, the plan is to understand the motives and gratifications sought by reality television viewers by including the television viewing motives scale (Greenberg, 1974). Individual difference variables have also been found to moderate why people watch reality television. In examining the gratifications received from reality television programming, Nabi et al. (2003) found significant sex differences. Men reported to be more entertained by reality programs and formed Para social relationships more often than women. However, when examining how the sex of the respondent moderates the effects of reality television programming, Reiss and Wiltz (2004), did not find sex had a significant influence on reality television outcomes. Age has also been found a significant influence on reality television outcomes. Younger viewers reported becoming more self-aware and entertained from watching reality shows, while older viewers reported engaging in social comparisons from viewing (Nabi et al., 2003). Race also had an impact on media use outcomes. Whites were found to identify with the characters, while nonwhites were found to learn more information from reality television programming (Nabi et al., 2003). Therefore, I plan to include sex, age, and race as individual difference variables to examine if they moderate the relationship between reality television and interpersonal relationship perceptions.

Perceived reality is a construct that has been important to media researchers, even before the development of reality television. Potter's (1988) conceptual definition of perceived reality is a construct composed of three dimensions. The first dimension is the magic window, which is defined as the "belief in the literal reality of television messages" (p.31). This component deals with how much the viewer believes that the mediated message reflects the outside world. Second, utility is defined as the practicality of the viewer applying what is viewed on television in their everyday life. It refers to the relevance and degree to which one can relate the information with their life. Third, identity refers to the identification with a character on television, defined as the degree to which the viewer thinks a character plays a part in the viewers' actual life (Potter, 1988). Magic window, utility, and identity are central to the understanding of a viewer's perception of reality because each of these components will affect a viewer's perceived reality of a television program. Certain shows may create different levels of perceived reality. Each of the three components of perceived reality differs by genre, and even show. These components should be analyzed as to how they affect perceived reality of reality programming. I expect that perceived reality may moderate the relationship between reality television and interpersonal relationship perceptions. Studying crime reality television programming, such as America's Most Wanted, Cavender and Bond Maupin (1993) examined perceived reality. Based on the choice of story selection, cinematographic techniques, and the claims they make, these programs were found to depict a very real sense of danger to the audience. Crime drama was found to be high in the identity component (Cavender and Bond Maupin, 1993). The images in these shows allow the viewer to identify with the characters that were presented as victims. The victims were said to possess characteristics that included more people than they excluded. "Participating in reality programs means the audience is part of that reality, making the reality almost indistinguishable from any

other aspects of life,” (Cavender and Bond Maupin, 1993). This study suggests that reality programming has a unique form because of the presentation of realistic characters, settings, and plot.

One study examined the perceived reality of reality TV programs. Meng and Lugalambi (2003) found that respondents did not view reality programs as realistic. Perceived plausibility of the program mediated the relationship between the type of program viewed and the perceived utility. The authors argue that the best manner to examine perceived reality is by the degree of personal utility that the viewer receives from the reality program. Because reality television is a format of programming that is relatively new, there is limited research regarding this genre of television programming. However, the research that exists in this area tells us some important things to guide in the study of this phenomenon. First, reality television lumped together under one umbrella may distort the effects of each subgenre within reality programming. Second, researchers must take into account the level of commitment of the viewer. Regular viewers have been found to have differing effects than casual viewers (Reiss and Witzl, 2004). Lastly, researchers must understand that individuals watch for different reasons, are motivated by different needs, and thus have different needs satisfied through the watching of this genre of television.

Hall (2009) investigated whether Viewer Perceptions of Reality Programs' authenticity were associated with involvement, enjoyment, and perceived learning. Four dimensions of perceived authenticity were identified: cast eccentricity, representativeness, candidness, and producer manipulation. Perceptions that the cast was not eccentric, that they were representative of people the respondents could meet, that they were behaving candidly, and that the producers were manipulating the show were associated with cognitive involvement. Cast representativeness was also positively associated with social involvement. Each form of involvement was associated with

enjoyment. Perceptions of the cast members' representativeness, candidness, and lack of eccentricity were associated with perceived learning.

Lundy et. al. (2008) conducted a research study to explore college students' consumption patterns in regard to reality television, their rationale for watching reality shows, their perceptions of the situations portrayed on these shows, and the role of social affiliation in the students' consumption of reality television. The results of focus groups indicated that while participants perceive a social stigma associated with watching reality television, they continue to watch because of the perceived escapism and social affiliation provided. Meti V. and Jange S. (2012) made attempt to explore opinion of the students, research scholars, house maker and teaching faculty's consumption patterns in regard to reality television, their rationale for watching reality shows, their perceptions of the situations portrayed on these shows, and its impact on the society based on the sample of 100 respondents in Gulbarga city of Karnataka state.

The results discussed are on types of television programs viewed, rating of most watched reality shows and its impact on society.

Observation

(Reiss and Witzl, 2004) and Hall (2006) do acknowledge that the different backgrounds; environmental and emotional do affect the decision and thirst for these forms of TV Format. Thus this study is narrowing its findings to the Ghanaian audience using TV3's successful GMB reality TV Show as its Case Study. This study will highlight the cultural relevance of the success of the show in the eyes and hearts of the Ghanaian audience.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter gives an overview of the research design adopted in the thesis. The chapter further looks at the research methodology and the practical approach adopted to achieve the objectives. A descriptive survey was employed as it is distinguished by its ability to investigate the influence of management issues within on reality shows in Ghana. Data was collected using two instruments. This chapter then looks at the quantitative analysis techniques which were used for analyzing the data.

3.2 Research Design

According to Aaker, Kumar and Day (2001), a research design acts as a blueprint that directs the researcher on what methodology to employ in order to achieve the objectives of the research study. The study employed a descriptive cross-sectional survey design which will allow for the type of observational study while analyzing the data collected.

Qualitative cross-sectional study will allow for unstructured questions and make it easier for data collected to be as descriptively analyzed as possible.

The rationale for adopting a survey approach as a design is to provide direction to the research method and facilitate the formulation of a general action plan which helps the researcher to achieve the objectives in a systematic manner (Altinay & Parakevas, 2008). It helps to identify perception of respondents and draw conclusion from the target group (Altinay et al, 2008). Most importantly, a survey strategy was preferred for this study because the study aims at collecting primary data

from a sizeable group of individuals, which is possible by a survey approach as compared with an experiment approach (Hair, Babin, Money & Samuel, 2003).

There are two types of survey strategies: the descriptive survey approach and the analytical survey approach (Collis & Hussey, 2003; Altinay et al, 2008). To achieve the research objective, the descriptive survey approach was selected because it provides finding that will be well defined and can be explained and portrayed numerically (Collis et al, 2003). The descriptive survey method allows the researcher to obtain a representative data in a specified population (Collis et al, 2003). Although the survey strategies of descriptive and analytical present several number of advantages, it also presents a few challenges. This is because the descriptive study does not allow the researcher to identify certain behavioral patterns and attributes of the respondents.

A Case study method, according to Robson (2002) involved an empirical investigation of particular contemporary phenomenon within particular real context using work sample analysis as source of evidence. It asks clear cut questions and such questions are appropriate in this study. It helps the researcher to learn from practice to be able to inform the theory on which that study is based. This leads to a better understanding of the problem and helps to assess the issues raised in the cause of the investigation.

3.2 Research Approach

The primary objective of this study is to identify the managerial effectiveness of reality show managers. In view of this, a quantitative approach was used in this study. According to Hittleman and Simon (2002), quantitative approach is characterized by the use of statistical analysis to describe, compare and attribute causality. Generally, quantitative research is considered to be objective. It utilizes numerical data to obtain information about the world. McMillan and

Schumacher (2006) add that this research approach maximizes objectivity by using numbers, statistics, structure and control. Quantitative researchers believe that the best way of measuring the properties of a phenomenon (e.g. the attitude of individual towards certain topics) is through quantitative measurements, because quantification makes the observation more explicit (Babbie & Mouton, 2001).

3.3 Research Population

Polit and Hungler (1999:37) refers to the population as an aggregate or totality of all objects, subjects or members that conform to a set of specification. In this study, the population is the Ghanaian audience who like to consume the GMB Reality Tv Show. The show creators, producers and managers will also form a sub of the research population.

3.3 Sampling Strategy

A two stage sampling method procedure was adopted for the selection of the various participants in the study. The stratified simple random sampling strategy was used. The first stage was to classify the population into two groups. The first group comprised of the management of the reality show. The second group also comprised of viewers and audience. The study sampled respondents from the two groups.

3.4 Sample Size

Bryman & Bell, (2003) defined sample size as the suitable number of participants required to attain the desired study results. The sample was made up of seventy-two (72) participants. The sample size was deemed appropriate for the study based on the recommendations of Tabachnick and Fidell (2007) which stipulates that for an appropriate sample size for quantitative studies, the sample size (N) should be $(N > 50 + 8M)$ where M is the total number of independent variables. Since there is

only one independent variable in the study, the minimum sample size required for this study was fifty-eight (58) [i.e., $50 + 8(1) = 58$]. Therefore, the sample size of 72 respondents more than satisfies the recommended sample size for the purpose of the present study.

3.5 Sources of Data and Data Collection Instruments

The demographic characteristics of respondents were identified by items included in their respective questionnaires. The audience survey included demographic items such as gender, age and educational qualification. The reality show management questionnaire survey had demographic questions similar to those in the audience questionnaire. The demographic information to understand the occupational backgrounds of the participants and to detect any compounding effects arising out of them. Testing will not be done on a causal relationship between demographic information and the study variables. However, the information will provide background data and give an additional perspective about the respondents.

3.6 Data Collection Procedure

This research used the survey method of data collection, so two sets of survey questionnaires targeting audience and managers of the show were prepared. Letters seeking for permission to carry out the survey at the wasp sent to the management of the reality show and TV3 human resource department. Appointments were made to visit the office to personally deliver the set of printed questionnaires to respondents. Research procedures were explained to senior management team concerning the survey.

3.7. Data Analysis

The Statistical Package for Service Solutions (SPSS) 20th version was used for data analysis. All the variables item measures were first totaled and then averaged for individual participants. The gender of the participants was entered as dichotomous variables (a variable that places responses into only two groups) such as Female = 1, Male=2), and participants' age, education and tenure at post. Descriptive analysis was used to determine outcome of the study and also to answer research questions.

3.7.1. Preliminary Analysis

The preliminary analysis was done in steps. These are normal distribution of the variables test, descriptive statistics analysis of study variables and reliability analysis for study instruments. In the first place, the normality of the data obtained for the study was verified. This was done by checking the Skewness and kurtosis of the data obtained. Normality of the data was accepted when Skewness and Kurtosis were between -1 and +1 (Tabachnick et al, 2007). Coefficient of internal consistency (Cronbach's α) was also computed to establish the reliability of each of the scales in the questionnaire. Measures had satisfactory reliabilities, with alpha values ranging from 0.80 to 0.96. Nunnally (1978) suggests that the coefficient alpha should be equal or higher than .70 if a set of items can constitute a reliable scale.

3.8. Research Ethics

The researcher ensured that the confidentiality of the respondents is secured. The research also took into consideration other ethical concerns that came up during the study.

The ethical considerations did not involve only human interaction and protection of human rights, and surveys; however, the researcher looked at data cleansing challenges that will require risk

mitigation in the knowledge discovery process of revealing the populations of data necessary to conduct the appropriate analysis. The European Science Foundation Codes of Conduct for Research Integrity (2011) published the principles of integrity in scientific and scholarly research. The Academy of Management Journal (2011) publishes its code of ethics enforcing ethical standards, integrity, and respect for civil and human rights, along with freedom of information and inquiry in research, publication, and teaching. The research study considered all the above mentioned ethical code of conducts.

The researcher addressed ethical considerations of confidentiality and privacy. The researcher used a rigorous and conscious effort at all times to sustain this promise. A guarantee was given to the respondents that their names would not be revealed in the questionnaire and research report. In order to ensure the success of the research, each respondent's response remained anonymous. Moreover, participants received a verbal and written description of the study, and informed consent was obtained before the survey. Participation in the study was voluntary, and all participant responses were confidential. Finally, it was agreed that a copy of the final report be given to each organization that took part.

3.9. Reliability of Research Result

Reliability is the degree to which an assessment tool produces stable and consistent results (C. Phelan and J. Wren 2005-06). The GMB Reality Tv show is an audience show. The voting system for the 1st 5 years was based on 60% audience Votes thus the producers were counting on the mass audience watch. So it is empirical that such a research can be reliably accesses and discussed by the audience whom the show was purposely created for.

3.10. Problems Encountered

The major problem encountered was the availability of the managers of the show and also due to the academic setting of this literature, time constraint was paramount.

3.11. Summary

This chapter involved the study approach of quantitative and study design of cross sectional survey. The chapter also involved the population and the sample size of 72 respondents. The descriptive analysis was used to examine the extent of respondent's association and assertion to the questions raised in the study. This also involved the preliminary study of validity and reliability which indicated a reliable study instrument of not less 0.70 Cronbach alpha values on average.

CHAPTER FOUR

RESULTS AND DISCUSSIONS

4.1. Introduction

Welcome to the Chapter where I present to you my findings. The process from getting permission and getting access to the subjects of the study. In this chapter all findings are presented and analyzed to answer to the research questions that was presented in Chapter 1.

4.2. Demographic Data Analysis

The data analysis was done in four steps. These are normal distribution of the variables test, descriptive statistics analysis of study variables, reliability analysis for study instruments and regression analysis among the variables of the study.

In the first place, the normality of the data obtained for the study was verified. This was done by checking the skewness and kurtosis of the data obtained. Normality of the data was accepted when skewness and kurtosis were between -1 and +1 (Tabachnick & Fidell, 2007). Coefficient of internal consistency (Cronbach's α) was also computed to establish the reliability of each of the scales in the questionnaire. Measures had satisfactory reliabilities, with alpha values ranging from 0.76 to 0.96. Nunnally (1978) suggests that the coefficient alpha should be equal or higher than 0.70 if a set of items can constitute a reliable scale.

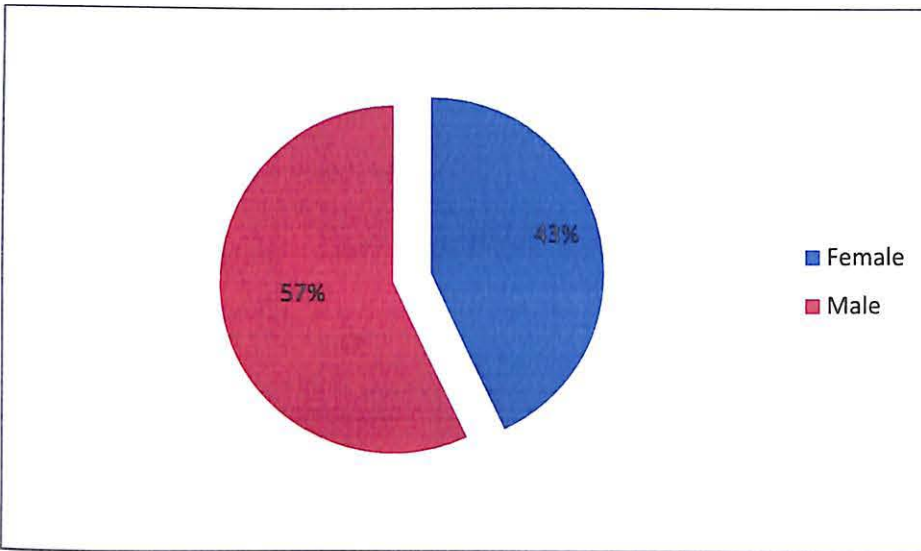
Data analysis also involved the computing of the descriptive statistics of the demographic data. Demographic analysis was carried out based on demographic data. This consisted of data on age of respondents, educational level of respondents. A parametric statistical test, specifically regression analysis was also used

4.3. Demographics

4.3.1. Gender

Figure 1 below indicates the constitution of male and female respondents. 57% which represents the higher percentage of the respondents were males and 43% of the respondents were females. This indicates a greater proportion of males participated in the study.

Figure 1: Gender of Respondents



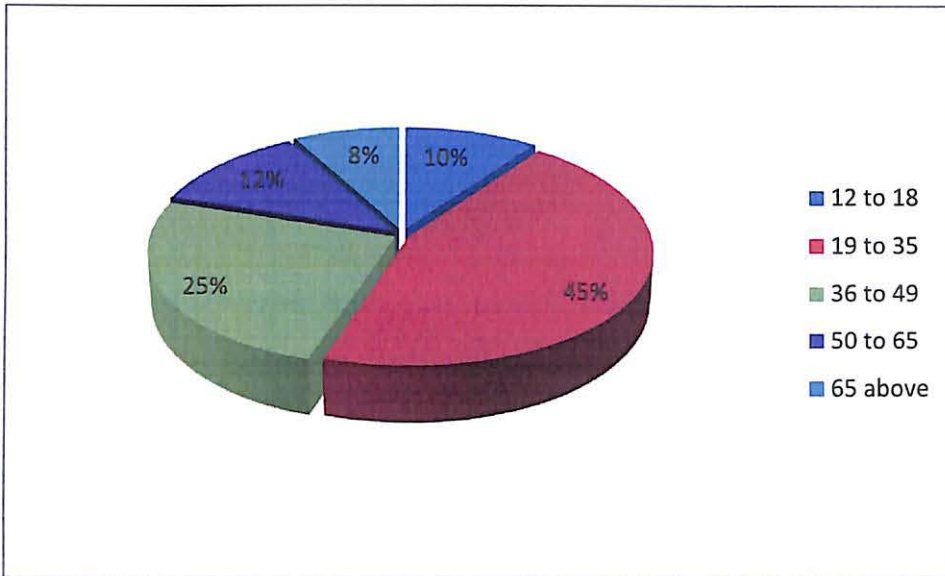
Source: field data (2017)

4.3.2. Age

The figure below indicates respondents' ages. 10% of the respondents were between the ages of 12 and 18, 45% of the respondents were between the ages of 19 and 35. 25% of the respondents were between the ages of 36 and 49. 12% of the respondents were also between the ages of 50 and 65 and the last group of respondents was people above 65 years and also formed 8% of the respondents. The largest group of respondents was between the ages of 19 to 35 years who are within the active page group.

Therefore, it is most likely that a greater range of individuals are watching reality television today than in the past

Figure 2: Age of Respondent

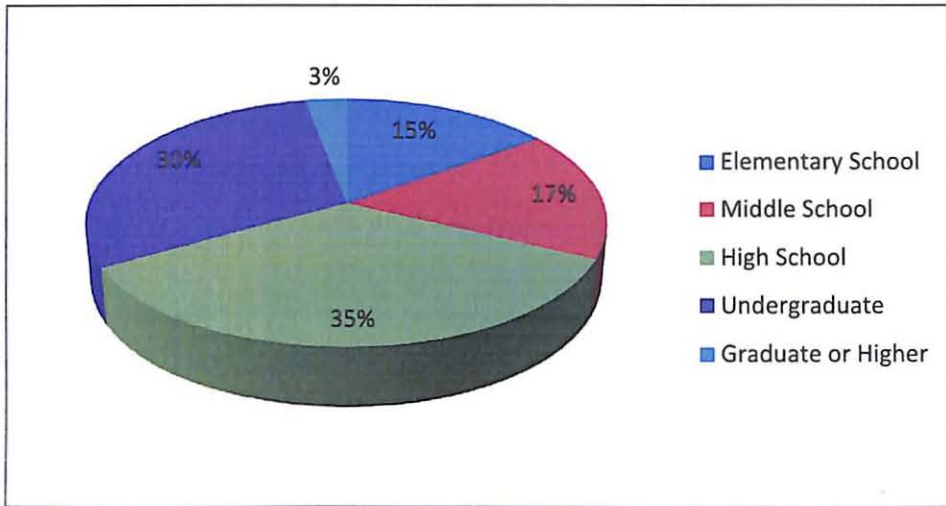


Source: field data (2017)

4.3.3. Education

The figure below indicates the educational level of respondents. 15% of the respondents had attained elementary education. 17% of the respondents had attained middle school level. 35% of the respondents had also attained high school level, 30% of the respondents had also attained undergraduate level of education whilst 3% of the respondents have also had graduate or higher degrees. The majority of the respondents were had attained up to high school level

Figure 3: Educational Level

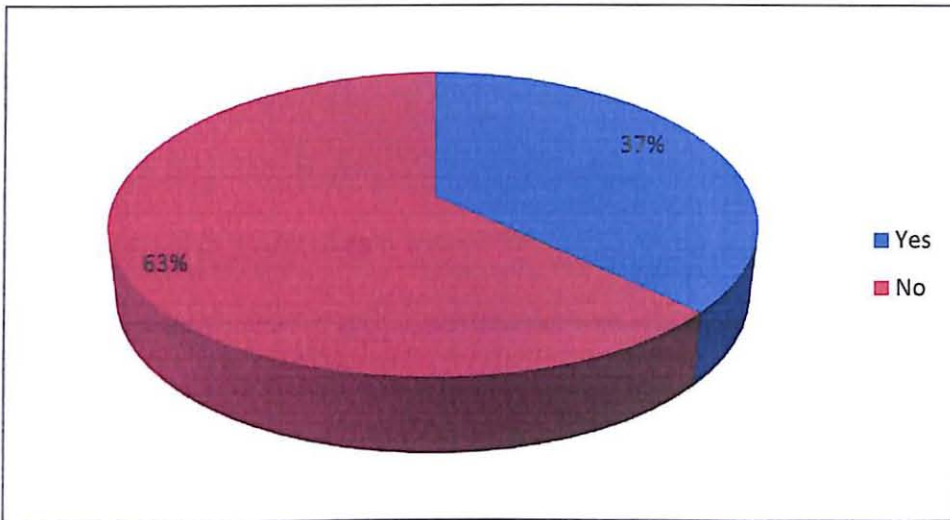


Source: field data (2017)

4.3.4. Marital Status

The figure below indicates respondents' marital status, showing the portion of respondents married and those that are single. The figure indicates a larger representation of 63% was not married while the married group was 37% of the respondent group.

Figure 4: Are you Married?

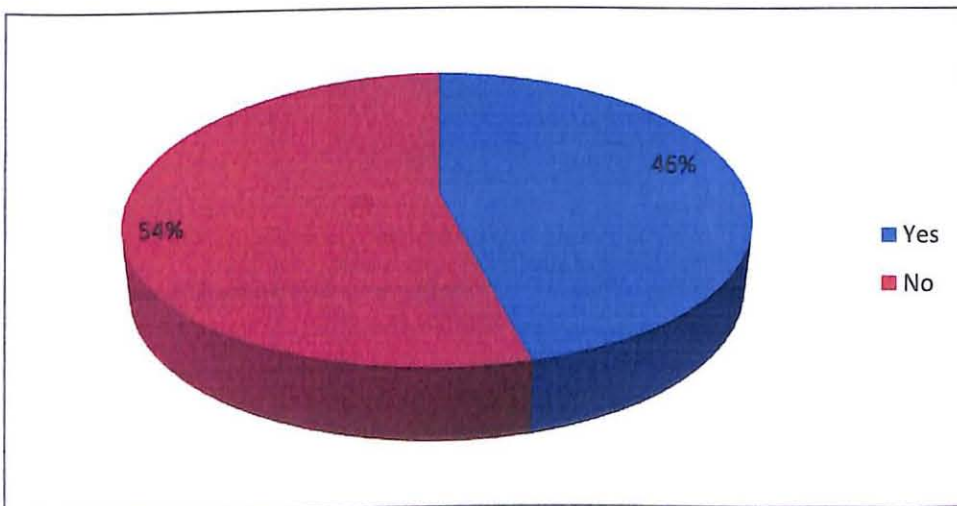


Source: field data (2017)

4.3.5. Parental Status

The figure below reveals parental status of respondents. 46% of the respondents responded that they are parents. 54% of the respondents responded as being not being parents. The greater portions of the respondents are non-parents.

Figure 5: Are you a Parent?

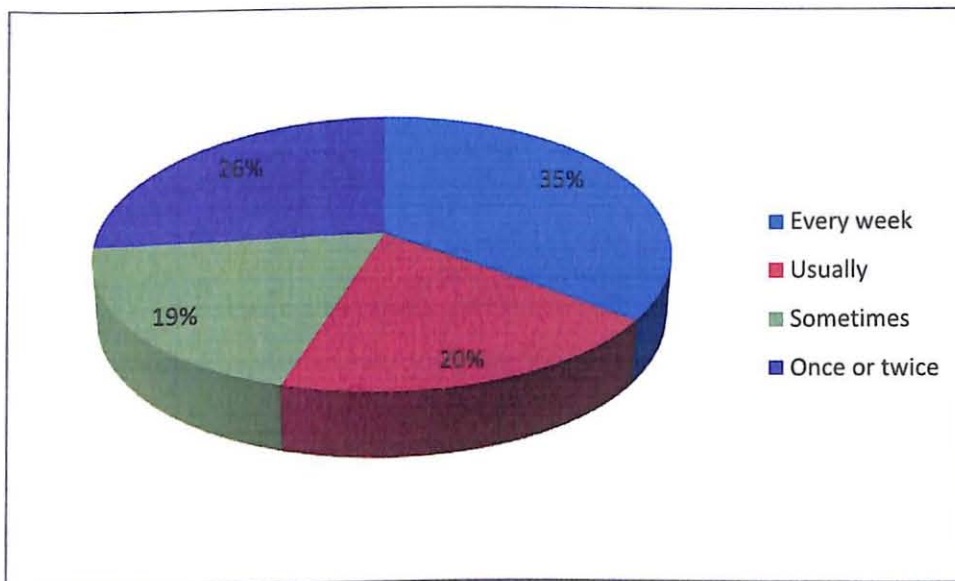


Source: field data (2017)

4.3.6. Time spent on the program

The figure below indicates how often respondents watch the program. 35% of the respondents revealed that they watch the program every week. 20% of the respondents indicated that they usually try as much as possible to watch although it might not be every week. 19% of the respondents also revealed that they sometimes watch the program, probably when they are free, which means they do not make it a point to watch the program. 26% of the respondents also alluded to the fact that they only watch the program once or twice in a season. This revealed that greater number of the respondents do make a point in their schedule to watch the program which is telecasted every Sunday.

Figure 6: How often do you watch the program GMB?



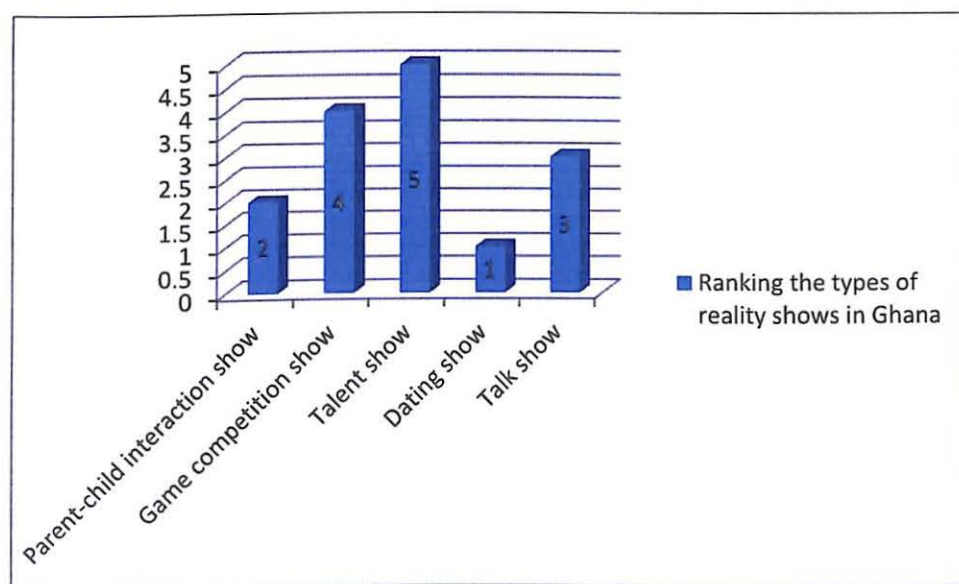
Source: field data (2017)

4.4. Analysis of Objectives

4.4.1. Research question one: What types of reality shows are in Ghana?

The figure below talks about types of reality show. The reality shows were rank based on its presence in the Ghanaian television industry. Respondents rated Talent show as the most type of reality shows programs they see and watch on their television. Indicating that most reality shows in are talent show oriented. The next highest ranked was game competition. The third ranked was talk show, the fourth ranked was parent chalk interaction show and the last ranked was dating shows.

Figure 7: Which types of Reality show are in Ghana



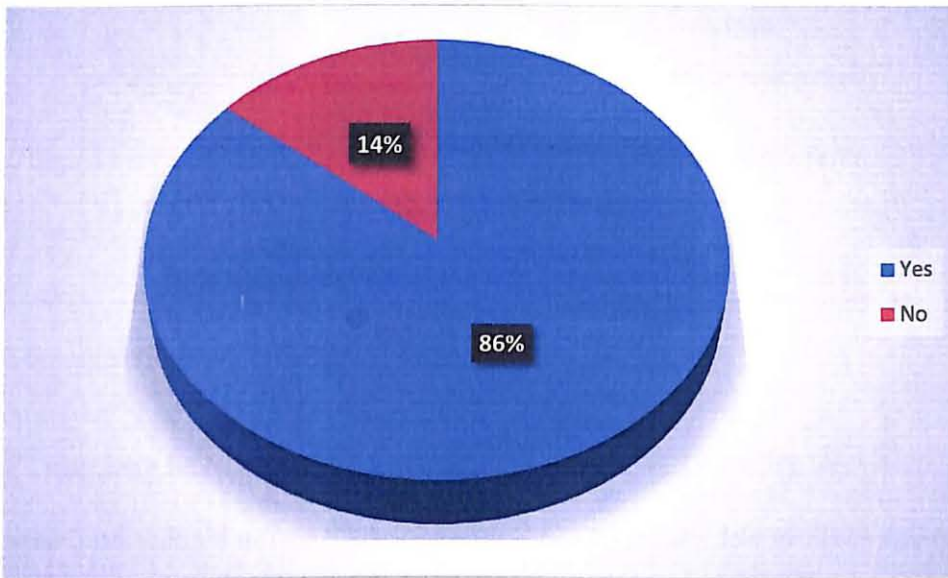
Source: Field data (2017)

A study conducted by Nabi (2007) used multidimensional scaling to understand the subgroups of reality TV programming. There were two dimensions along which viewers thought about reality TV, romance and competitiveness. Dating programs were found to be a unique type of programming that did not relate to other types. Nabi encourages reality TV researchers to focus on the qualities of the programs and not the categories.

Popularity of Reality Shows

The diagram below indicates the popularity of reality shows in Ghana. Respondents were given the opportunity to respond to a question in the questionnaire which is to indicate whether reality shows in Ghana is popular. Most of the respondents represented by 86% indicated that yes reality shows are popular in Ghana. Few of the respondents representing 14% said no. This shows how popular reality shows have become in Ghana.

Figure 8: Are Reality Shows Popular?



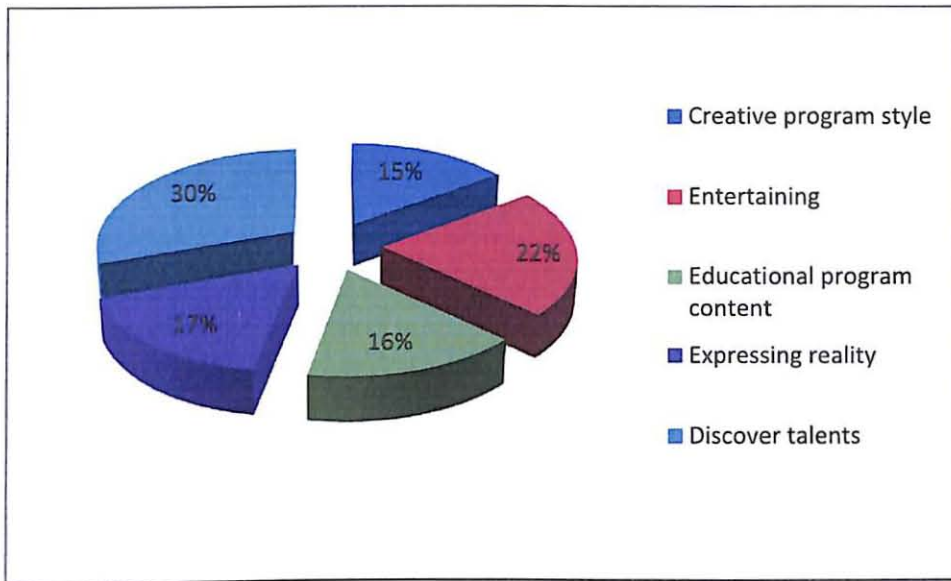
Source: Field data, (2017)

Reason for The Popularity of Reality Shows In Ghana.

The figure below indicates the issues that contribute to the popularity of reality shows in Ghana. Respondents were given the chance to choose which given reason they think contributes immensely to the popularity of reality shows in Ghana. Majority of the respondents agreed to the fact that because reality shows in Ghana has mainly be talent shows, it has help discover a lot of talents and that is what has contributed immensely to reality shows being popular pin Ghana. some section of respondents also asserted that reality shows are popular because viewers see that as a

way of bringing to their attention things that they knew nothing about, therefore serving as an educational program to some of them.

Figure 9: Why are Reality Shows Popular?



Source: field data (2017)

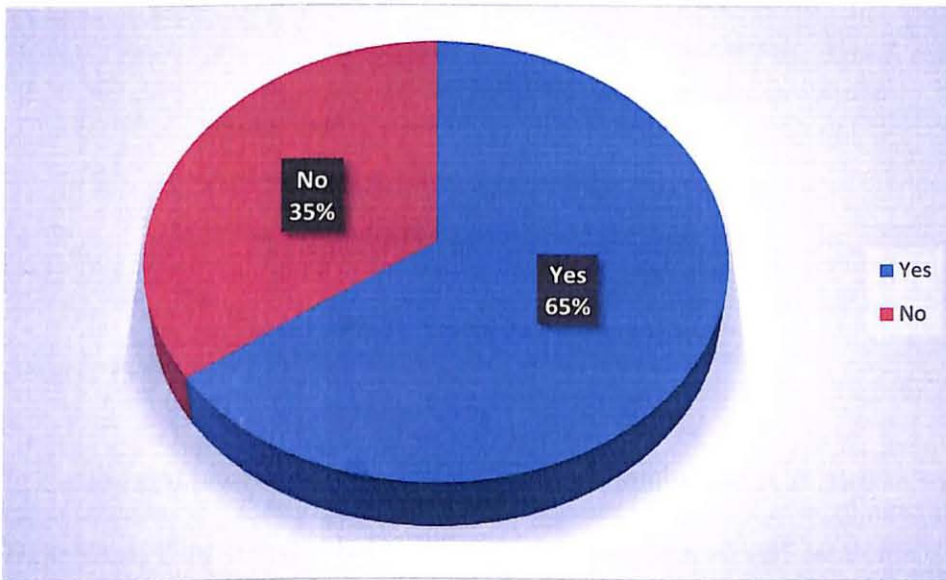
Researchers have sought to discover why people watch reality television. Reiss and Wiltz (2004) asked individuals to rate themselves on Reiss's 16 basic life motives and to report how much they watched reality programs and how much they appreciated these shows. Results indicated that the appeal to reality television programs was dependent on the volume of reality television watched. The more reality programs an individual stated liking, the more status concerned with they were, they placed a higher value on vengeance, were more motivated by social life, less motivated by honor, more focused on order, and more concerned with romance. The reality television shows that people prefer to watch are those that stimulate the motives people intrinsically value the most.

4.4.2. Research Question Three: Why Ghana's Most Beautiful Is Successful?

Success of Ghana's Most Beautiful

The figure below indicates respondents' perception how successful the program has been. Most of the respondents indicated that represented by 65% indicated that the program has been successful. That is from the view of the respondents and also 35% stated other wise of the program, that it has been successful. They believe there are still other issues relating to the show that needs more attention.

Figure 10: Is GMB Popular?



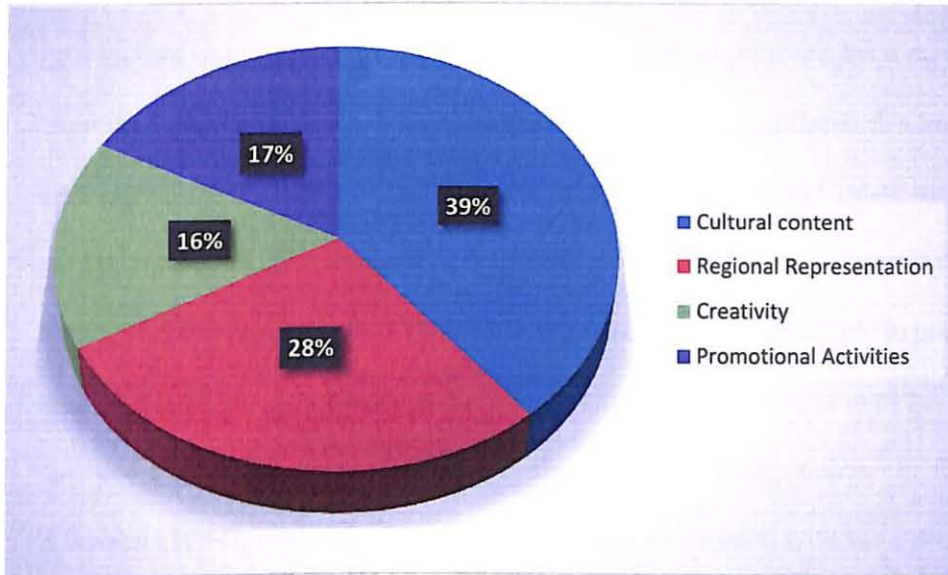
Source: Field data (2017)

What Has Make the Show to Be Successful

The figure below indicated some relevant issues and factors that contribute the success of the reality show. Respondents were given the opportunity to rate some of the factors in relation to the success of the show. Factors such as cultural content, regional representation, creativity and promotional activities. The study revealed that cultural content was rated the highest among the factors presented by the study to be the most contributing factor. This was followed by the

representation of the various regions in Ghana. Other factors that contributed were the creativity employed in the management of the show and promotional activities which help in the promotion and exhibition of cultural and national prides.

Figure 11: Why is the Show successful?



Source: Field data (2017)

In a study conducted by Finnerty (2006) some variables were related to enjoyment. Variables like Happiness, Para social relationships, social comparison, self-awareness, negative outcome, and dramatic challenge were related to enjoyment of reality TV. They also found that reality TV appealed less than other genres of TV programming to the audience. This was not because of the negative emotions that it provoked, but the limited ability to evoke positive emotions. A study by Nabi et al. (2006) had a different indication and determined that perceived reality was not related to enjoyment from viewing reality TV programming. They found that various dimensions of perceived reality were related, but not as a whole. Further research needs to be conducted to understand the relationship between enjoyment and reality TV viewing.

4.4.3. Research Question Four: How Is Ghana Most Beautiful Managed to Attract Large Audience?

The study gathered data to answer this question through interview of the program manager. The interviewee indicated some salient reasons why the program has been successful. The response from the interview indicated that management takes into consideration a lot environmental factors such as viewers' demands, current affairs, cultural issues and other management issues. The management of viewers' mood helps in the overall program management of the show this was asserted by the interviewee. The research study has shown that people in positive mood states have sought to maintain this state over communication choices. Studies over the years have also proven that people use the mass media to regulate negative mood states. In the case of Bryant and Zillmann (1984), the study discovered that when confronted with the media bored subjects more regularly selected exciting programs than relaxing programs. In a subsequent study respondent in a bad mood were more likely to listen and watch programs that contains good news (Biswas, Riffe, & Zillmann 1994). These findings can be explained by the mood management theory which envisages people will use the media to deploy a negative mood state.

Research studies which tested the mood management theory have specifically looked at depressive mood states. A study by Meadwocroft and Zillmann (1987) found that pre-menstrual and menstrual women preferred comedy over alternative choices more strongly than did women midway through their cycle. This may have accounted to why most of the viewers of the show are women. The study suggested that this preference reflects a desire to overcome the hormonally mediated noxious mood states that are characteristically associated with the premenstrual and menstrual phases of the cycle. These mood states have been found to include depression, anxiety, and irritability.

From these studies it can be concluded that those with induced depressive states can use the media, especially reality shows to regulate their negative mood feelings. The studies regarding mood management prove that people seek to diminish a negative mood state, but different types of entertainment fare and different genres within those types have varying effects on specific mood states.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1. Introduction

This chapter is divided into three main sections. The first section places emphasis on the recommendation/implications of the study. The second part deals with the conclusion of the study while the third and final part presents the areas for further research.

Hiebert and Gibbons, (2000) the increase programming is undoubtedly related to with the increasing number of cable channels, which allows advertisers to reach niche markets. The majority of reality television programming is geared towards the individuals under twenty-five years old (Frank, 2003). Frank (2003) suggests that younger viewers are drawn to these shows because they depict characters and situations that are relevant to their everyday lives. However, it was not until the debut of Survivor in the year 2000 (Rowen, 2000), that reality television has gained a spot-on network primetime television, where the reality genre shows began to target an older demographic (Rowen, 2000). There is a variety of shows that still target the younger demographic, but now there are more shows that target a much wider demographic. For example, network primetime shows such as The Apprentice target the 18-49 demographic (Rowen, 2000).

5.2. Why This Topic

Television is one of the most important and powerful media of the twentieth century. Since John Logie Baird invented television in 1926, it has commanded the attention of many eyes, ears, fears and dreams, and developing to be the key storyteller in the contemporary industrialized entertainment world. Increasingly reality TV shows have become a staple of television shows all over the world. This phenomenon is also happening in Ghana. It is difficult to find any country

where reality shows are not held. An increase TV shows like most popularly Music TV shows like X factor, Got Talents and the likes including Big Brother and the recent Beauty Reality Shows like Miss Universe have become international and developed huge global audiences. The GMB reality show has become the household television reality show in Ghana since its inception. The GMB reality has taken the Beauty Pageant concept and using the recent hyped Reality TV Show format to insight the appetite of the Ghanaian audience

Emotional Utility.

Prior research has applied a number of theoretical approaches to explain why seemingly non-hedonic media content may possess emotional utility, i.e. provide positive hedonic gratification and thus aid mood optimization (Zillmann, 2000). Affective disposition theory, for example, provides insights into the emotional utility of media content featuring the suffering of beloved protagonists (e.g.in Ghana's Most Beautiful, there is the documentary sequence that gives a background of the contestant and what they had gone through for the week to come up with the performance of the week). The theory proposes that viewers develop specific anticipations and hopes concerning the fate of liked and disliked contestant. While media users hope for a positive ending for morally good and innocent protagonists, they hope for punishment and a negative ending for disliked antagonists (i.e: Eviction). As many seemingly non-hedonic media stimuli ultimately depict the restoration of justice and the deserved punishment of the antagonist, exposure to the suffering of liked media characters is finally rewarded through hedonically pleasant affective experiences. The emotional utility of suspense-laden media stimuli such as violent action or horror movies, which seem to evoke unpleasant feelings of tension and fear rather than mood optimization and pleasure, is further explained by excitation transfer theory. The theory suggests that the physiological arousal elicited during suspenseful movie scenes or other arousing media stimuli

only slowly returns to baseline levels and intensifies the emotional experiences during subsequent media exposure. As many action-laden narratives culminate in a happy ending, the aversive experience of suspense and fear during exposure provides the hedonic gratification of particularly intensive feelings of euphoria and relief at the end of the narration. Although many forms of media content provide emotional gratifications via empathy with the protagonists and a happy ending, other media stimuli elicit primarily negative affective reactions that do not culminate in an uplifting conclusion (e.g. drama or horror films). The theoretical construct of metaemotions has been used to explain the emotional utility of sad and poignant media fare (Oliver, 1993). The concept of metaemotions refers to the cognitive appraisal of emotions, making a distinction between the direct emotional response to media stimuli and the evaluation of these emotions. In contrast to the original assumptions of mood management theory this suggests that negative moods and emotions do not necessarily have to be perceived as unpleasant states that need to be terminated or avoided. Rather, media users can come to the conclusion that negative emotions do have a positive value and provide emotional gratification, for example because they are socially desirable or are indicative of attractive and desirable personality characteristics, such as being able to feel empathy for others.

5.3. Conclusion

The research study indicated some figure below indicates respondents' marital status, showing the portion of respondents married and those that are single. The study indicated a larger representation of 63% was not married while the married group was 37% of the respondent group. The study revealed parental status of respondents. 46% of the respondents responded that they are parents. 54% of the respondents responded as being not being parents. The greater portions of the respondents are non-parents. Majority of the respondents revealed that they watch the program

every week. 20% of the respondents indicated that they try as much as possible to watch although it might not be every week. This revealed that greater number of the respondents do make a point in their schedule to watch the program which is telecasted every Sunday.

Types of Reality shows were rank based on its presence on the Ghanaian television industry. Respondents rated Talent show as the dominant type of reality shows programs they see and watch on their television. Indicating that most reality shows in are talent show oriented. The next highest ranked was game competition. The third ranked was talk show, the fourth ranked was parent chalk interaction show and the last ranked was dating shows. Most of the respondents represented by 86% indicated that yes reality shows are popular in Ghana. Few of the respondents representing 14% said no. This shows how popular reality shows have become in Ghana.

Majority of the respondents agreed to the fact that because reality shows in Ghana has mainly be talent shows, it has help discover a lot of talents and that is what has contributed immensely to reality shows being popular pin Ghana. some section of respondents also asserted that reality shows are popular because viewers see that as a way of bringing to their attention things that they knew nothing about, therefore serving as an educational program to some of them. The study revealed that cultural content was rated the highest among the factors presented by the study to be the most contributing factor. This was followed by the representation of the various regions in Ghana. Other factors that contributed were the creativity employed in the management of the show and promotional activities which help in the promotion and exhibition of cultural and national prides.

The response from the interview indicated that management takes into consideration a lot environmental factors such as viewers demands, current affairs, cultural issues and other management issues. The management of viewer's mood helps in the overall program management

of the show this was asserted by the interviewee. The research study has shown that people in positive mood states have sought to maintain this state over communication choices. Studies over the years have also proven that people use the mass media especially comedy and reality show to regulate negative mood states.

5.4. Strength and Limitations

The present study had a number of strengths. For instance, it was done in Ghana and with a Ghanaian sample, thus it provides Ghanaian reality show managers with current and valuable information regarding the skills needed to manage reality shows in Ghanaian context.

There was almost an equal representation of both male and female in the study sample; thus, results can be generalized across gender. Despite the strengths, the study has a few limitations.

Before discussing these limitations, it is to be said that these limitations can mostly be accounted for by time constraints with lack of time being seen as the main generator of these limitations in the first place. With more time for investigation, more information to fill gaps in the current research could have been obtained.

Second, generalizability is another issue of potential concern. Even though the studies concentrated only the Ghana Most Beautiful which is a popular reality show, there are a lot of reality shows in Ghana which could have presented different sides to the subject matter if included.

Third, data was taken at a single point in time simultaneously. The use of such cross-sectional data prevents one from making definitive causal inferences. A longitudinal study might provide greater insight into reality show management in Ghana. The study encourages others to further explore the phenomena uncovered in the present research through experimental and/or longitudinal designs.

5.5. Suggestions and Recommendations

Based on the findings and limitations of this research, a variety of future studies are recommended. Managers must carefully consider their organization's internal and external environments as they develop strategic plans. Managers should have a systematic means of analyzing the reality shows, assessing their organization's strengths and weaknesses, identifying opportunities that would give the organization a competitive advantage, and incorporating these findings into the planning of reality shows to make them different and stand tall among other shows.

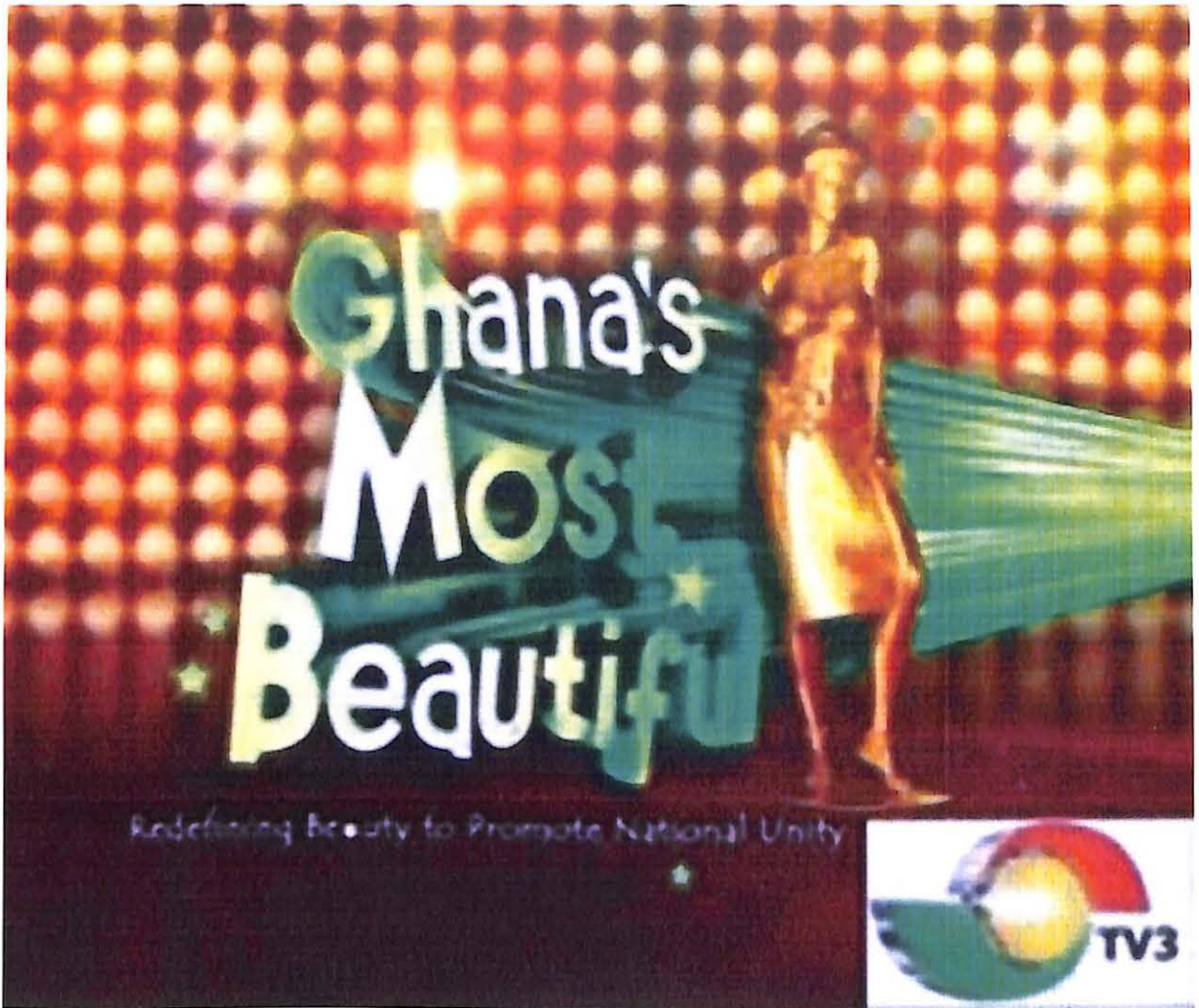
First, replication of this research should be carried out to reveal similarities and differences in the present findings. Further similar study could be conducted using a different reality show probably from a different television platform.

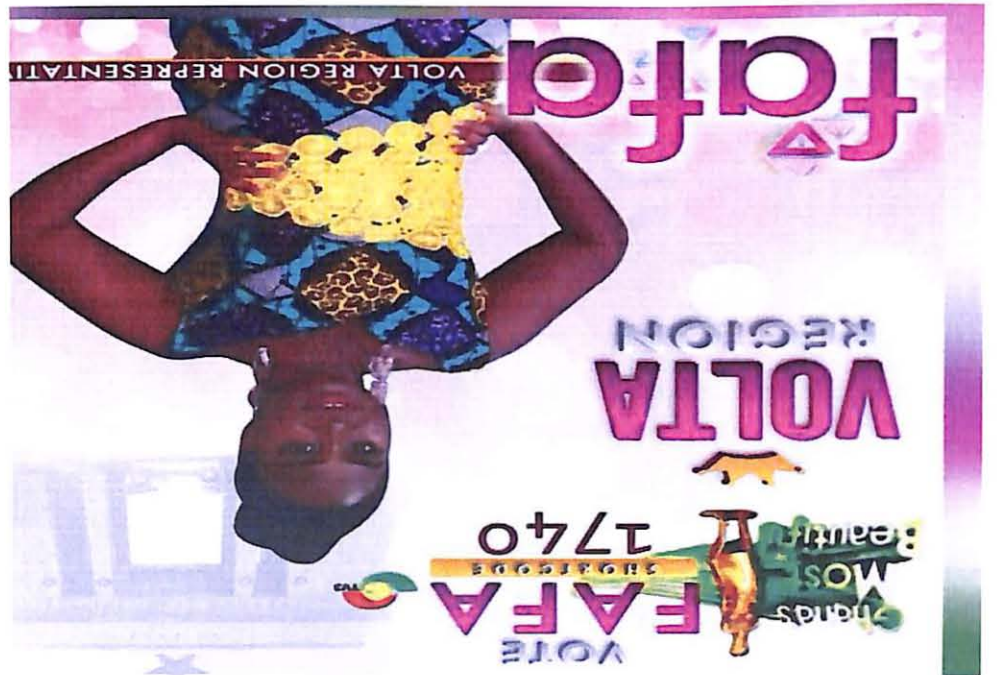
Though difference score techniques are widely used in research involving agreement theories, future research could be conducted by using other techniques such as multivariate multiple regression analysis. The results could be compared with the current research to reveal similarities and differences between these two analytical methods.

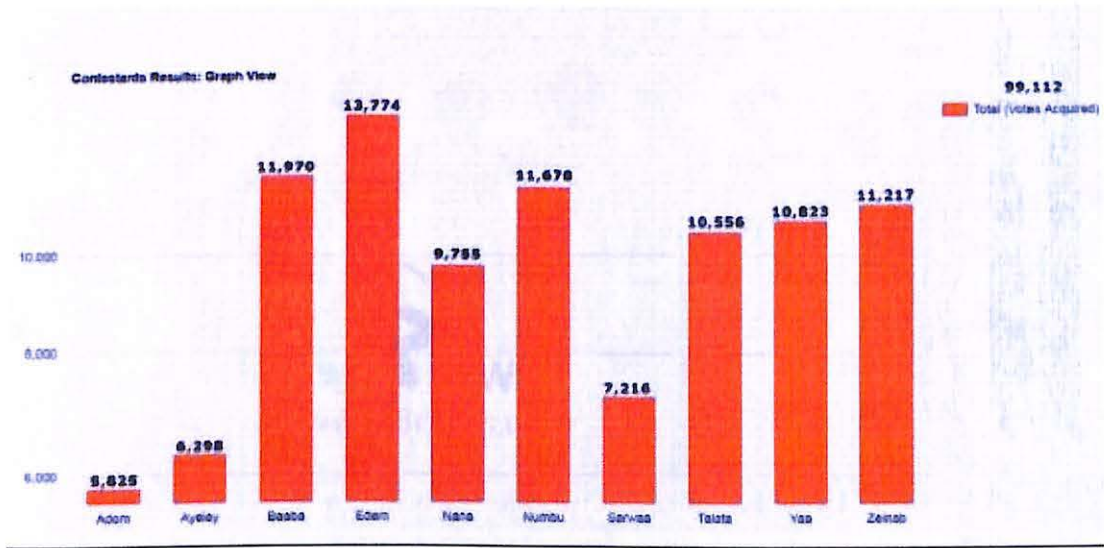
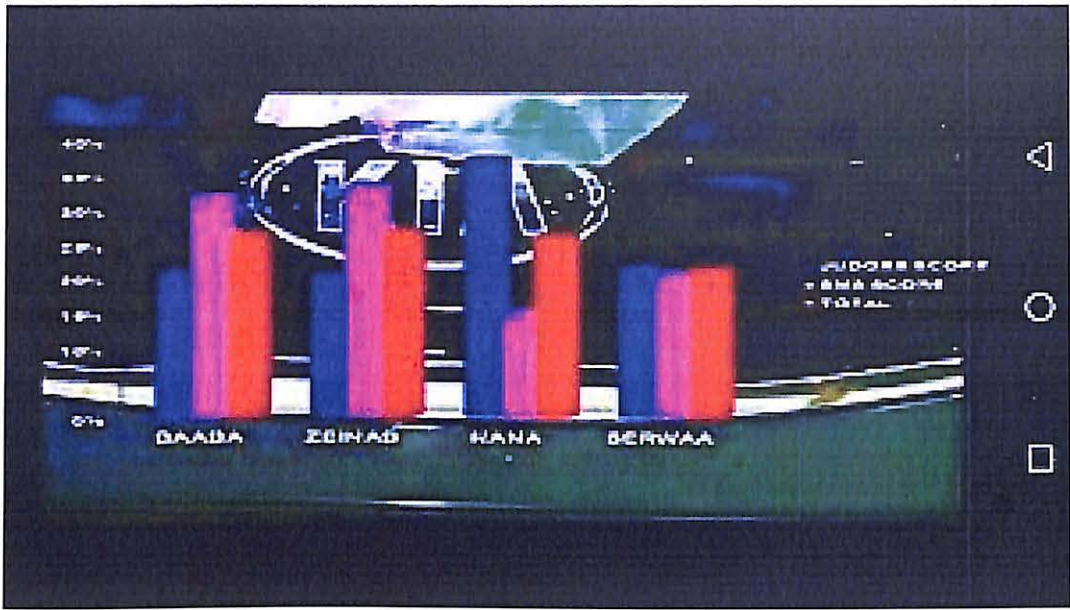
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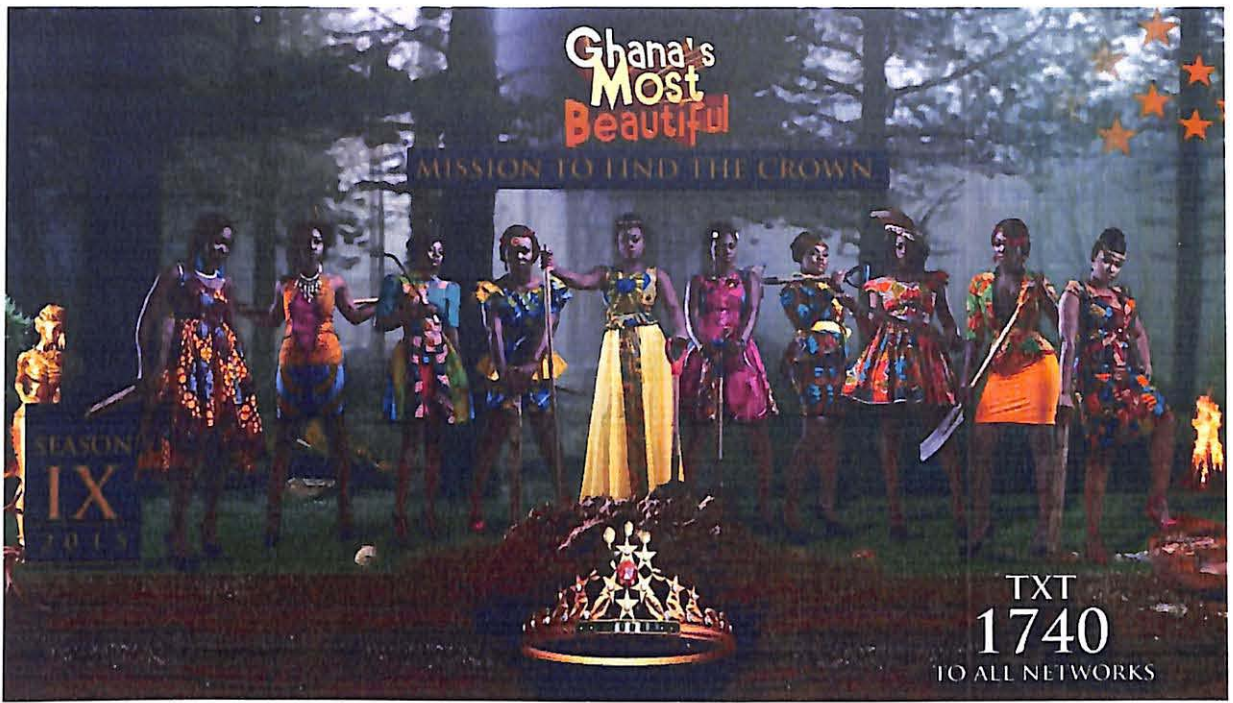
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APPENDIX









Who Wears The Crown ?



VOTE ON
ALL NETWORKS

VOTE ON
TIGO ONLY

Ghana's
Most
Beautiful

ONE BLOG. ONE CHART.

IT'S ALL ABOUT THE MOOD

Zillmann 1988 | based on Festinger's Theory of Cognitive Dissonance | selective media choices as a result of affective states | mood improvement and mood maintenance | individuals in a sad, bored or bad mood strive to improve their mood | individuals in a good mood strive to maintain their mood | unconscious process | prediction and explanation of media choices |

CHARACTERIZATION OF MEDIA CONTENT

- 1 Excitatory potential 2 Absorption potential 3 Semantic affinity 4 Hedonic valence

SMARTPHONES-Survey results

I use my smartphone...

- ...when I want to relax (47.8%)
- ...when I want to calm down (17.4%)
- ... when I want to take my mind off (82.7%)
- ... when I want to clear up myself (55.4%)
- ... when I want to displace something (30.5%)
- ... when I am bored (89.5%)



VIDEO GAMES

mood effects video game choice | motives for playing video games: boredom, fun, stress relief, relaxation, ... | mood repair through active video game playing confirmed |



Research Updates

ADVERTISING

omnipresence of advertising | annoying and disturbing character | effectiveness of newspaper advertisement according to different moods | people in a good mood pay more attention to advertising | deeper information processing? | consequences for purchase behavior? |



SOCIAL NETWORK SITES

Mood Management through Social Comparisons | upward and downward social comparisons | self-esteem improvement through social comparisons | Facebook usage to watch profiles | attractive profile pictures make us feel unsatisfied with our b1) | people in a negative mood tend to look longer at unattractive profile pictures than participants in a good mood |

