

GHANA INSTITUTE OF JOURNALISM

**TRANSNATIONALISATION OF TELENOVELAS: HOW WOMEN IN ACCRA SHAPE
THEIR LOCAL IDENTITIES IN RESPONSE TO ASPECTS OF THE LATIN
AMERICAN VERSION OF SOAP OPERAS.**

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DECLARATIONS

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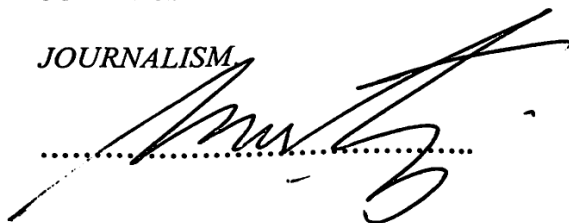

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MR STEPHEN MANSO FREMPONG

DEDICATION

This work is dedicated to my sweet wife Mrs. Solange Kalunga IpangaAhiabor and my lovely children; Kekeli and Deladem.

I also dedicate this piece to my late mum, Ms Vincentia Adorkor

I appreciate all of you for your support throughout these years.

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I acknowledge the immense help and tremendous support of my dear wife Mrs Solange Kalunga Ipanga Ahiabor and my two children, not forgetting my late mother, Ms Vincentia Adorkor.

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Finally, I thank all my friends, David Amoo Osei, and most especially, Charles Ehun Andoh who gave me the moral support to finish this study.

ABSTRACT

Soap operas have come to stay with the Ghanaian media, especially, television stations. It is for this reason that proper attention needs to be given as far as airing these programmes are concerned.

This study was generally aimed at investigating how transnationalisation of telenovelas is eroding the fibres of the Ghanaian culture. Specifically, it sought to find out the extent of attention given to soap operas by the Ghanaian media, televisions in this regard, examined the impact of these operas on the Ghanaian culture and ascertained the transnationalisation dimension of the operas and globalisation and commercialisation on the item of truth.

The probability sampling method was used in obtaining the required data from the 250 respondents, with majority being females whose ages ranged between 18 and 60 years.

The data were subsequently analysed using the numeric tables, graphs and charts.

The findings from the study have revealed that the media was contributing largely to the general destruction of the Ghanaian culture.

It was also realised that the media was giving too much attention to the broadcasting of soap operas across the country, with less attention given to the local movies.

In view of the fact that the media had recognised that women were large consumers of soap operas, they would continuously televise the programme to meet their demands. This, to all intents and purposes has gone a long way to increase the commercialisation aspect of telenovelas since such programmes attract a lot of advertisements from large companies and institutions.

Consequently, it was revealed that women were losing touch with their Ghanaian culture.

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CHAPTER ONE

1.0.INTRODUCTION

In the last two decades, telenovelas, the Latin American version of soap operas, have moved from national products within Latin American nations to transnational exports, and also spread beyond cultural and linguistic markets to the global markets. Africa, especially, Ghana, is no exception to this cultural penetration. Telenovelas have been exported to more than hundred countries spanning across the five continents of the world(Jiwaji, 2013).

While they are popular in their country of production due to the messages they carry with its audience's day-to-day experiences, their popularity amongst global audiences with whom they neither share a social nor a cultural history cannot be explained.

Ghana shares neither a social nor a cultural history with Latin America, yet it has been importing and airing telenovelas since 1997. This has aided the soap operas to permeate many aspects of Ghanaian society, influencing a lot of people, especially, women's daily lives. Local radio stations run on-air call-in competitions structured around the telenovela narrative; street lights on main highways carry advertisements of the latest telenovelas to air; and entrance to local television stations are painted with the names of telenovela characters. Telenovelas' popularity continue to grow rapidly; unprecedented as compared to the other foreign globally distributed media products that are aired on Ghanaian local televisions (Opoku-Agyemang, 2009).

As global media products, Schiller (1976) argues that globalisation has facilitated first-world media companies to use media products to 'promote the values and structures of the dominating centre.'

1.1 Background

Soap operas and serials are the integral and most popular genre of commercial television programming in the world today (Firoz, 2005).

Soap operas have gradually acquired this name because they are mainly targeted towards housewives and most advertisers or sponsors initially advertise detergents during the course of these programmes (ibid).

The word opera came into place in view of the sober and serious nature of episodes rather than comedies or parodies that portrayed in movies. Soap opera is a melodramatic serial that is broadcast mainly to entertain its audience. It is eternal, never-ending and resolve around three or five families (ibid).

Firoz further explains that soaps move slowly, and while there is a central plot and some main protagonists, there are numerous sub-plots with equally numerous sub-protagonists; with a variety of complex issues raised and treated which are usually never resolved.

The character of the soap is dramatic with much of its drama stemming from the ability of the actress or actor to gain empathy from the viewers. Soap operas have the primary intention of becoming a long-term part of the daily life of viewers, along with the products that are advertised with them (ibid).

In a contribution to the national newspaper; *Daily Graphic*, (Appiah, 2015) describes vividly how telenovelas captured the attention of viewers, especially, Ghanaian women.

According to the writer, who is also a journalist with the national newspaper, inspired by the adventurous storylines and intriguing romance, most Ghanaians, especially, women and even children have over the years, developed strong interest and love for telenovelas.

To catch the viewers' attention within a short time, telenovelas are shown five days in a week or weekends for about forty-five minutes or one hour. These telenovelas are shown on almost all the television channels on daily basis in the country.

With the episodes being discussed in the local dialects on some television stations, more women have been attracted to the telenovela craze and would not want to miss a single episode as they stick to their television sets (ibid).

Owing to the interest shown in the soap operas, television stations compete with each other to show the latest and interesting soap operas and currently, there are numerous telenovelas being shown on almost all channels daily. The series do not only attract wide range of viewers for the television stations but also generate some funds for them from advertisers (ibid).

Mention can be made of the telenovelas in the 1990s and the early 2000s namely the "Bold and Beautiful", Acapulco Bay", "Sunset Beach" and "Rosalinda". Others are "Esmeralda", Promise to You", "The woman of my life", "Valentina", Storm in the Paradise and Second Chance among others.

1.1.1 Historical background of soap operas in Ghanaian context

Hitherto, most Ghanaians tune in to television stations to watch programmes such as local cultural dramas and theaters which, of course, had great values and worth emulating (Adia 2014).

The representation of cultural elements common to viewers i.e. folklores, customs, traditions, dress codes and music go a long way to build and strengthen viewers' national identity.

However, as the world moves into development, with a lot of focus on technology, much attention is drawn to this paradigm shift, with the world including Ghana, trying to catch pace with the shift (ibid).

In the early 1990s, through to 2000s, there were television programmes such as By-the-fire-side, Obra, Cantata, Osofo Dadzie, Concert Party, just to mention a few.

As the years went by gradually, these programmes begun to vanish into thin air with others such as 'Things We Do for Love' taking over the screens of Ghanaian televisions; which in many instances, had little lessons in themselves to offer viewers. And that has been the contribution to the beginning of cultural erosion taking greater lessons from the Esmeradas and the Acapoco bays.

Adia suggests further that viewers can use fictional television stories to reinforce their self-esteem, and as a self-reflective support tool to better recognise themselves. It can also be understood as a link to the experiences of others through which they can explain their own existence.

Effects of watching these fictional programmes vary from one class of people in society to the other (ibid).

1.1.2 Soap Operas in Ghana

Contributing to the historical background of soap operas, Opoku-Agyeman (2009) avers that in Ghana, a lot of soap operas have been running on television stations. Some even ran concurrently on different stations. The most sensational of the soaps were believed to be on TV3, the pioneers of television soap operas in Ghana.

Meanwhile, most of the stations were fiercely challenging this perception. Some of the soap operas running were, “The Gardener’s Daughter”, “I Will Never Say Goodbye”, “Valentina”, and “Anastasia”, all on Tv3. Others were, “Secretod’ Amor” on Metropolitan Television (Metro TV), “Second Chance” on Net2 Television, “L’Acarsasd’ Ana” on Ghana Television (GTV), and “Till Tomorrow Comes” on TV Africa (ibid).

1.1.3 Dimensions of globalisation

Firoz (2005) states categorically and emphatically that globalisation of television appears to mean the dominance of American television made by American companies. Arguments like these can promote the claim that globalisation of television are in fact a process of cultural imperialism. A lot of nations from the South are producing and exporting media materials, including films from India and Egypt, television programmes from Brazil and Mexico.

Collins (1990) uses Hoskins and Mirus’s term “cultural discount”, to refer to the loss of attractiveness when a television programme is shown to an audience whose cultural and linguistic experience is alien. In turn, this will force the international media companies to recognise local and national cultures as a market niche.

The response of the south to the process of media globalisation is varied. The “alternative media” and community programming have developed and grown. The globalisation of communication and media is spurring a new recognition by the countries in the south (Collins 1990: 21).

The world is fairly globalised today. Just as modernisation, globalisation has influenced the various domains of life of traditional societies, which tried to adhere and adapt itself in the field of economy, while still seeking to preserve its own identity and cultural values. There are apprehensions that the United States of America (USA) has taken over the world through cultural popularity (Firoz, 2005).

The world is now becoming a global village where events and everyday lives are becoming more global and affected by events or situations occurring from afar (Giddens, 1990). Such a phenomenon, according to Giddens, has contributed in the transformation in the time-space distinction.

Giddens, therefore, defines globalisation as a “transformation of worldwide social relation such that distance and localities are now so linked that local happenings can very well be shaped by events occurring many miles away and the vice-versa. It can even be said, as some do, that globalisation is an end product of a long historical process continuing and progressive integration from tribal groups to nation-state societies to super state-blocks and eventually to a world state society (p.64).

Globalisation in recent times can best be defined as the integration of finance, markets, nation state and technologies to a degree never witness before in a way that is enabling individuals, corporations to reach round the world faster, deeper and cheaper than even before (Friedman, 2001).

Globalisation's deriving idea is free-market capitalism. It has its own set of economic rules, which revolves around opening, deregulation and privatisation economies world-wide and it has its own defining technologies; computerisation, miniaturisation, digitalisation, satellite communications, fibre optics and the internet (ibid).

Its defining measurement is speed, rather than scale of commerce, travel and communication and innovation. In cold war times, the most frequently ask question was; how big is your missile? In times of globalisation, it is how fast your modem is? The symbol of cold war system was wall, which divided everyone. The symbol of globalisation system is a world wide web that unites everyone. The defining document of cold war system was the treaty. The defining document of globalisation is the deal (Friedman, 2001).

Sallah& Cooper (2008) refer to globalisation as the world coming together due to closer economic, cultural, environmental, political and technological interactions resulting in global interdependence.

This state of global interdependence is the intertwining of 'your and my' life with those of people across the globe. For example the connection between the food that I like to eat which is grown in the global South and the people in the South who depend on the exporting of such foods for essential income (ibid).

If the defining perspective of cold war was a division, defining perspective of globalisation is integration. Once a country makes the leaps into the system of globalisation, its elite tries to locate themselves in a global context. Last and most important, globalisation has its own defining structure of power (ibid).

The cold war system was built around nation-state, with two super powers at the centre: the United States and Soviet Union. The globalisation system is by contrast, is built round three balances, which overlap and affect each other (Giddens, 1990).

The first is traditional balance between nation states. In globalisation system, the United State is now the sole and dominant super power but the balance between the United States and other states still matters for the stability of this system. The second balance in the globalisation is between nation state and the global market. These global markets are made up of millions of investors moving money around the world with the click of the mouse. These investors are “electronic herd” which gathers in key global financial centres such as Wall Street, Hong Kong, London and Frankfurt, which in turn may be termed as super markets, and can have huge impact on individual nation-state, even to the point of triggering the downfall of the governments, the third balance is the balance individuals and the nation-state (Giddens, 1990).

Because globalisation has brought down many of the walls that limited the movement and reach people, and has simultaneously wired the world into networks, Giddens is of the view that it has given more power to individuals to influence both markets and nation-state than at any time in history.

These ideas espoused by Giddens and Sallah& Copper strongly affirm the popular belief that the world is a global village.

Whereas globalisation may have presented many opportunities as well as opened a lot of people’s eyes to the wider world, others in say, an indigenous African community for example, might see this new development as a threat to their livelihoods, culture and ability to live sustainably.

Be that as it may, it is possible to argue that perhaps until such persons have explored the global connections in relation to their own lives and along with that, explored the interrelations between key elements of globalisation that they will be able to confidently develop their own conclusions and definitions of globalisation.

1.1.4. Elements of globalisation in telenovelas

According to Sallah & Cooper, globalisation is grouped into five phases namely economic, political, cultural, technological and environmental.

Cultural phase: Sallah describes this as, “how culture... is diffused through technological advancement and often propagated as the best,” citing examples of MacDonaldis fast food, the shape of beauty and size zero and the “diffusion of a gangster culture through the music of Fifty Cent; Get rich or die trying attitude” (2008: 5).

Such transfer of culture can only happen through the media, with television and the World Wide Web (www) playing major roles. This is what is usually seen on the screens of Ghanaian televisions portraying the Western culture as superior to that of Africa.

However, Woolley seems to disagree with Sallah & Copper, by accusing them of focusing only on negative tones as far as their explanation of the cultural phase is concerned. Woolley argues that the dominance of mono-cultural identities, yet it can also be argued that the cultural face of globalisation has brought about multiculturalism and diversity and the opportunity to learn about new or alternative ways of living and working.

Environmental phase: In describing the environmental face of globalisation, Sallah makes reference to the destruction of the environment, “strongly linked to carbon emission, destruction

of the ozone layer as well as destruction of the rain forest resulting in global warming, exposure to harmful ultra violet rays, flooding and even to the quality of air we breathe” (2008: 5).

In the same resource, Woolley states that: “We have been carelessly using the earth’s resources and accumulating it’s wealth in the west at such an unsustainable rate that at some point in the future, the natural reserves of oil, coal and gas that we so depend upon for our energy supplies and material goods, such as our stereos, televisions, will one day run out.

The impact of using these resources, either through burning to produce energy or in the production of materials that eventually end up in landfill or worst still, in our oceans and natural rural environments, such as plastics, is detrimental to our survival and the survival of other animal species.” Woolley in Sallah, (2008: 188).

As a globally connected community, Woolley makes an interesting observation that “we may be better placed to work collaboratively in tackling the serious challenges presented to the existence of human society as we know it, but it was the driving elements of global technological and economic developments bringing us together in interdependence that brought about such destruction in the first place.”(ibid: 188).

Political phase: Sallah (2008: 6) sees in the political face the “diffusion of certain ‘democratic’ values and the management of geo-politics”. The political face incorporates international governance interrelations and structures such as the United Nations (UN), The Commonwealth, the African and European Unions.

Technological phase: “Embodies all means of communication bringing the world together and especially people from distant lands to be in touch instantly. This includes the internet, satellite, mobile phones, teleconferencing, newspapers and... Air travel in all its manifestations.” Sallah (2008: 5).

This phenomenon is what is mainly seen in soap operas, whereby with the aid of technology, people from distant lands get in touch instantly.

Technological developments have also not only made the world a smaller place in terms of time and distance, but have changed the very face of communication in a way that has created new cultures within cultures (Woolley, 2008).

“In the same way that I suggest that we must each come to our own conclusions and definitions of globalisation, so too must we come to our own conclusions about the different elements of Globalisation,” (ibid).

1.1.5. The Economic context of telenovelas

The economic face is the most visible with the “movement of stateless capital and multinational branding”(Sallah and Cooper, 2008: 5).

Woolley argues that being independent in an interdependent global community presents in itself, new challenges and opportunities for young people; for example, the challenges faced in 2010 of mass youth unemployment in the UK linked to the global economic downturn as a result of collapsed financial markets in the USA(ibid).

Consider the impact as described above by the troubled financial situation in the USA and the knock on effect this had in the UK and across Europe. That, according to Woolley, is an indication that society is intertwined.

In the view of (Klein, 1979, cited in Opoku-Agyemang 2009), commercial television is primarily a marketing medium and secondarily an entertaining medium, but it is essentially a marketing

medium. The shaping context for the production of soap operas is the competition for daytime television audiences.

Soap programming is compatible with, or complementary to, the commercials at their core. The symbolic world of most soap operas emphasises domestic romance, while commercials emphasise romanticised domesticity. Taken together, they simultaneously reach viewers, potential markets, and consumers in the context of an advanced capitalist society. From an economic perspective, the never-ending tale of for example, 'Guiding Light', is paralleled by never-ending viewing and consumption (Dyer et al., 1977).

The economic interests supporting daytime serials are reflected in the conventional label "soap opera" or "soaps". Sponsored by soap companies, but more accurately corporations selling home and family care products, soap operas are created to attract a predominantly female audience, often referred to as 'the lady of the house' or "the woman in the home" by advertising executives. The close and traditional association between the programmes and sponsors is easily overlooked with the familiarity of the label (Allen, 1992).

In Ghana, the situation is not different as companies that sponsor telenovelas usually deal in family care products or drinks that influence the choices of women in the country.

In addition, the economics of soap production and the fees they bring in from advertising make them very profitable for the networks and attractive to sponsors who wish to reach repeatedly the ideal female market for their products. Soap operas are relatively inexpensive to produce, and advertising costs are relatively low compared to prime-time (Brown, 1992).

According to Cantor *et al.* (1983), the producing costs for soaps are kept down in a number of ways. The shows are videotaped rapidly, with minimal rehearsal time. Most of the taping occurs in the studio, and a limited number of sets are used repeatedly.

There are also economies of scale when the programmes become an hour in length: some of the costs do not increase proportionately (Cantor *et al.*, 1983).

Another factor that explains the attractiveness of soaps to sponsors (and therefore networks) is that costs are low for spots and they can reach the same body of women frequently. For instance, Allen (1992) found out that many women watch a show more than once during the week, and many watch more than one show. And that the stable continuing audience is also a stable continuing market or potential market. Allen also asserts that advertising strategies are based upon knowledge of viewing habits.

Advertisers will place the same commercials on different networks and at different times on the same network as part of their strategy. They will also sponsor prime-time programmes to reach women who are not at home or who do not watch television during the day. The number of female television viewers is considerable and larger than the number of male viewers (Allen, 1992).

Schlinger (1979) believes that women from 18 to 49 years watch television more hours than men the same age watch. In the fall of 1976, the viewing time of these younger adult women was almost seven hours per week more than that of younger adult men. Their total viewing increased by more than four hours in the last three years, and they remain above the overall average for individual viewing, with over 31 hours a week (Schlinger, 1979).

The economic or commercial basis of communication process generates soap operas that are compatible or complementary to the commercials.

Allen (1992) asserts further that a distinction can be made between two broad categories of commercials that appear in soap programming. One category advertises products that make household chores potentially easier and less time consuming for example, laundry detergents, cleansers, paper towels and floor polish. Such commercials appeal to a sense of identity that values, or is reflected in, happy children and husbands, approving friends and neighbours. As many manufacturers have found out, commercials for products that claim to save women time or that appeal to their desire to make domestic responsibilities easier are very successful.

The second major category of commercials has to do with personal attractiveness for women. deodorants, hair spray, panty liners, facial creams, for example, are presented as contributing to social approval in general, but more importantly, to romantic success or appreciation. As many people have observed, what commercials sell, in effect, is an idealised self-image. Both home and family care products tend to emphasise a romanticised domesticity. The first category of commercials make household chores important to domestic relationships; the second category directly emphasises social approval and romantic appreciation.

Finally, the soap opera commercials primarily romanticise domesticity and largely portray women as superior to men in the domestic arena. For example, there are the successes of using certain soaps, for example Lux Beauty Soap, and being refreshed and of using some dishwashing liquid like Sunlight Liquid Soap and having hands that stay young looking. Accordingly, many commercials begin with a problem and disapproval but, through the use of the advertised product, the problem disappears and social approval is regained.

The appeal which is used by advertisers reinforces the woman's position as the viewer of soap operas (Opoku-Agyemang, 2009).

1.1.6. Media imperialism

As a global media product, telenovelas are open to the criticisms posed by the media imperialism thesis which argues that globalisation has facilitated first-world media companies to use media products to 'promote the values and structures of the dominating centre' (Schiller, 1976) at the expense of local communities and institutions.

In a study carried out in 2013 by AameraJiwaji on the impact of telenoveals, with emphasise on "Cuando Seas Mia" it was observed that telenovelas carried out an imperialist ideology, which has a direct, unmediated impact on audience behaviour in the receiving countries.

This reinforces the media imperialism theory, in that the popularity of telenovelas in the receiving countries like Ghana and Kenya, is a form of cultural imperialism and has the potential to suppress the expression and development of locals' cultures and initiatives, contributing to global cultural homogenisation.

Some media critics, especially in Kenya, have sided with the media imperialism thesis, and have asserted how telenovelas invade and manipulate local audiences and cultures (Wandago, 2003).

They have criticised the frequency with which telenovelas are aired as compared to local programmes, claiming that it has an adverse effect on viewers' routines, values and perceptions of reality.

Others, however, celebrate their presence in the local media. According to articles in local Kenyan dailies, telenovelas offer Kenyan audiences voyeuristic entertainment, more dramatic

story lines and 'better and more believable characters' (Mutunga, 2007:22), or as Wahome (2007:14) puts it, Kenyan women need 'wooi-programmes once in a while' alluding to the melodramatic appeal that they hold.

These articles quote a number of young women who watch the Latin American telenovelas, and offer a critique of the media imperialism thesis from the perspective of a single viewer's consumption of a particular telenovela and their appropriation of elements of it into their lives (Jiwaji, 2013).

Media imperialism assumes that media structure rather than the audience determines media content and impact and that it succeeds in asserting the imposition of one culture onto the other (Firoz, 2005).

Media imperialism research also suggests a pure and disempowered vulnerability on the part of the local or indigenous culture in its encounter with foreign cultures.

It has primary focus on the aspects of structure and content. In contrast to media imperialism theory, premise on determination of media structure and content, the user centered communication model in media consumers to be active rather than passive. Media audience thus cannot be ignored in the analysis of any communication process.

Cross cultural audience studies have revealed that audience do not always subscribe to the prescribed meaning of foreign media products and that they often use and interpret media messages from their own distinct cultural experiences (ibid).

The structural thesis of cultural imperialism preceded by the communication revolution hold that western media and other sources of information create a dominative effect in less developed countries, which in time undermines and destroys the indigenous values and cultures (ibid).

1.1.7. Identity of the African woman

The African woman has always been described as respectful, humble and submissive daughter, wife or mother. She is also seen as responsible and one who “cannot challenge authority i.e. their fathers or husbands.” The Ghanaian woman is no exception to this cultural upbringing, with respect as her hallmark.

However, developments in recent years is changing this trend where women are trying very hard to stand shoulders with men in society. This can partly be attributed to the importation of foreign culture into the African setting; Ghana inclusive.

The views that many hold is that this phenomenon is happening due to the emergence of television shows such as telenovelas or soap operas.

Much as soap operas may not be wrong in their entirety due to dynamism in culture, their emergence on the screens of a lot of African televisions, is affecting the culture of the locals.

This assertion to a large extent is true because various scholars have researched into this matter and come out with credible information to that effect.

One reason for commercials in soap operas has to do with personal attractiveness for women. Deodorants, hair spray, panty liners, facial creams, for example, are presented as contributing to social approval in general, but more importantly, to romantic success or appreciation. As many people have observed, what commercials sell, in effect, is an idealized self-image. Both home and family care products tend to emphasize a romanticized domesticity. The first category of commercials makes household chores important to domestic relationships; the second category directly emphasizes social approval and romantic appreciation.

Additionally, soap opera commercials romanticise domesticity and largely portray women as superior to men in the domestic arena. For example, there are the successes of using certain soaps, for example Lux Beauty Soap, and being refreshed and of using some dishwashing liquid like Sunlight Liquid Soap and having hands that stay young looking. Accordingly, many commercials begin with a problem and disapproval but, through the use of the advertised product, the problem disappears and social approval is regained. The appeal which is used by advertisers reinforces the woman's position as the viewer of soap operas (Opoku-Agyemang, 2009).

1.1.8. The changing fabric of society through telenovela

One of such researchers is AameraJiwaji where in 2013, carried out a study on "Cuando Seas Mia" a telenovela in Kenya to explore the effect or impact of this soap opera on the lifestyle of women. It was observed that the global media product had permeated every aspect of Kenya's daily life with women being the main focus.

Jiwaji's study revealed that women co-exist between their traditional identities in a patriarchal Kenyan society and their modern and sophisticated lifestyles in a capital city. Their identities are entrenched within a post-colonial transition within which they negotiate their African nature, femininity, relationships and values in response to their experiences and understandings of tradition and modernity. They each engage with the rural-urban, traditional-modern elements of their identities on a daily basis, and these negotiations fundamentally influence the identities that they inhabit, the roles they engage in, their social behaviour and future aspirations. And their membership within a transitional society, in turn, shapes the ways in which they engage with "Cuando Seas Mia."

Jiwaji indicates that the young women who were used in the study were engaged in a continual process of self-definition and identity construction.

They question what it means to be a woman. What is acceptable behaviour for them as urban African women? Should they embrace the familiarity of the traditional role of African women or should they adopt westernised characteristics and attitudes?

The tensions they experience in defining themselves as women feed into their behaviours and attitudes towards men and relationships. What kind of men should they prefer, will be one of their basic questions? Will it be the typical African man who is dominant and overbearing or the sensitive, romantic modern man popularised by global media?

Their consumption of “Cuando Seas Mia” then is structured around their need to answer such questions in a way, which incorporates elements of their urban environment into their lives without sacrificing their traditional upbringing. And so they engage and interact with the narrative and characters of Cuando Seas Mia on an intensely personal level. Watching it changes and moulds them, their identities as women, the kinds of men that they are attracted to and the nature of the romantic relationships that they want to engage in (Jiwaji, 2013) notes.

1.2 Problem Statement

Soap operas have taken centre stage on the Ghanaian media, making a lot of people, especially, women, devoting a great deal of time for them. Some women cannot afford to miss a day’s episode or series of the various telenovelas which is littered on the various media.

Gradually, these drama and plays are eating into the Ghanaian culture, changing the thinking pattern and the general attitude of a lot of people.

It cannot also be denied that the messages and information transmitted by these plays have negative impact on the lives of Ghanaians and the nation as a whole.

A lot of these women who are the main recipients tend to programme their lives based on what they see on their screens. Their way of life including dressing, eating and talking all tend to mimic what they see in the operas.

The impact of telenovelas has become a great deal of concern to many nations across the globe, with most expressing fear about the cultural erosion in those countries.

Firoz (2005) for instance argues that the cultural impact of satellite television programmes in India is a burning issue in the contemporary media discourses. For those adopting a critical stance towards the media, particularly networks and programmes, he points out that they have become representative of the media impact on culture.

The possibility of cultural domination on a global scale has drawn attention from government officials, local media industries and social researchers. The thrust of the debate has always been whether or not transmission of Western, especially American media products such as soap operas, have eroded traditional values and dominate indigenous cultures of the importing cultures.

In fact the muted responds to Indian television for years after sudden entry of Star TV in the country left many wondering, debate on social and cultural impact of Star TV and India's respond continue unabated.

In Firoz's view, mass media should help build national character, but was not the case with the entry of Star TV in the India, stressing that it shook the very foundation of that country's cultural traditions.

The researcher goes further to show a lot of concern by asking a simple question of whether Star TV is westernising Indian values and the rest of their life.

The primary concern in international communication research has been with the international structure and flow of media.

The central problems of today's global interaction is the tension between cultural homogenisation and cultural heterogenisation. The issue of cultural identity assumes significance in the process of globalisation as it impacts the social, cultural conflicts and contradictions, sharpen society due to unlimited exposure of people to foreign cultural and entertainment package beamed through television (ibid).

The question most people, especially, the men who are not enthused about telenovelas ask is; "why women love telenovela and the impact, be it negative or positive they have on them?"

Although some people are of the view that soap operas, which mostly have Latin America, Philippines and Indian origin is eroding the Ghanaian culture, some die-hard fans think otherwise.

Some women who are addicted to telenovelas, say they glean a lot of moral lessons, lifestyles, and most importantly, the trends of fashion which they turn to portray. Others are of the view that telenovelas are educative and informative.

It is important to point out that while watching these telenovelas, most viewers create delusion relationships to the characters and sometimes want to mimic their way of life.

The hue and cry of Firoz and many other scholars as well as researchers is a step in the right direction, since failure to act now will be like a nation being taken over by a plague.

It has, therefore, become expedient for swift measures to be taken by all including the media, academia and civil society organisations in the country to do their best to bring this creeping menace under control.

1.2.1. Research Objectives

The general aim of the study is to find out how transnationalisation of telenovelas is eroding the fibres of the Ghanaian culture.

Specifically, the objectives of the study are to find out:

- I. The extent of attention given to soap operas by the Ghanaian media, televisions in this regard.
- II. Transnationalisation dimension of the operas and globalisation and commercialisation on the item of truth.
- III. The impact of these operas on the Ghanaian culture.

1.2.2 Research Questions

- I. What level of attention do television stations in the country give to soap operas?

II. What is the transnationalisation dimension of the operas and globalisation and commercialisation on the item of truth?

III. How do these plays and dramas influence the cultural pattern and behaviour of Ghanaians?

IV. What is the impact of these soap operas on the Ghanaian culture?

1.2.3. Hypotheses

1. Null hypothesis (**H₀**): There is no significant relationship between the frequency of watching telenovelas and perceptions about its effect on social life.

Alternate hypothesis (**H_a**): There is a significant relationship between the frequency of watching telenovelas and perceptions about its effect on social life.

2. Null hypothesis (**H₀**): There is no significant relationship between the frequency of watching telenovelas and perceptions about its effect on the Ghanaian culture.

Alternate hypothesis (**H_a**): There is a significant relationship between the frequency of watching telenovelas and perceptions about its effect on the Ghanaian culture.

1.2.4. Significance of the study

This study is therefore a step in the right direction in order to contribute to the efforts in helping to reduce the infiltration of foreign culture, which to a large extent exerts negative influence on the Ghanaian culture. It, therefore, seeks to bring to the fore the issue of telenovelas on the front

burner, by exposing the impacts of the TV series on the lives of Ghanaians, with specific reference to women at Abeka-Lapaz in the Greater Accra Region of Ghana.

1.2.5. Scope of the study

The study focuses on the impact on the lives of Ghanaian women. It requires painstakingly creating questionnaires regarding Maricruz and distributing to respondents. It will then follow with analyses to see their response. The questionnaires will focus on both the academic and moral point of view.

Scope/period or span of the study

The study focuses on the impact on the lifestyle of Ghanaian women. It required painstakingly formulating self-administered questionnaires regarding Corazon Indomable 'Maricruz' and distributing to the respondents. Interview sessions were organised for some respondents who could not answer the questions. The questions mainly focused on both the academic and moral point of view. They were eventually analysed to draw the conclusions and recommendations.

The study critically examines Corazon Indomable 'Maricruz (which is translated as Wild at Heart) started airing on the United Television (UTV) on July 29, 2013 from Mondays to Thursdays at 8pm to 9pm; with a repeat of each day's episode the next day from 2:30pm to 3:30pm.

As at February 21, 2014, Kennedy Agiri reported that the TV show, before it ended in the same year, had close to 19,082 likes on Facebook; a social media platform.

This is a clear indication that the show was loved by a lot of Ghanaians, especially, females.

Consequently, it took the researcher, five months to put the research together.

1.2.6. Structure or organisation of the study

This study is divided mainly into five chapters; one, two, three, four and five.

Chapter one will be the introduction, which will encompass the background to the study, problem statement, research objectives and questions, scope or structure of the study, definition of terms, and the organisation of the study.

Chapter two will present the conceptual framework; theories and the literature review of related studies.

Chapter three will also focus on the methodology used for the research. It will have an introduction, type of study or research design, study location/area, population size, sampling method, data collection techniques/methods and tools, pre-testing and data processing/analysis.

The fourth chapter will be the presentation of results and findings which includes the data analysed and its interpretation.

The fifth and final chapter presents the discussion of the findings, summary, conclusion and recommendations for further studies.

1.2.7. Operational definitions

For the purpose of this study, some key concepts and words are duly defined to set the tone for the study.

Soap Operas or Telenovelas: soap operas are popular Ghanaian television programmes which are watched by Ghanaians, especially, women and usually have their story line from foreign cultures. They are targeted at Ghanaian women and influence their general attitude and thinking pattern. In the course of this study, soap operas are used interchangeably with telenovelas.

Corazon Indomable “Maricruz” (Wild at Heart): A popular telenovela that recently flooded one television station; United Television (UT) TV in Ghana. This soap opera, which run for almost a year, caught the attention of a lot of Ghanaian women. The play centered on ‘Maricruz’ the antagonist, making it, the name popular in Ghana.

Transnationalisation: Movie or play that transcends or go beyond nations, which turn to influence cultures either positively or negatively. Transnationalisation is used interchangeably with globalisation.

Culture: Culture as used in this study means the way a group of people live i.e. their way of life. This is usually demonstrated through their dressing, behaviour et cetera.

Imperialism: Imperialism is where a country’s authority or power is extended beyond its territories to other countries willy-nilly for the purpose or political, economic or social.

Cross Culture: cross culture as used in the research signifies two or more different cultures of countries. In this case, such cultures tend to influence each other and do impact on the recipients, indigenes.

CHAPTER TWO

LITERATURE REVIEW

2.0.Introduction

Theories are used in research as the baseline from which assumptions are developed to guide the researcher. Theories therefore serve as the impetus for the success of a study. It is for this reason that some theories have been put forward to guide this study.

This study is anchored on five main theories; Uses and Gratification, Media Imperialism, Hypodermic Needle, Cultural Imperialism and Agenda-Setting.

2.1.Uses and Gratification Theory (U&G)

The uses and gratifications theory arose originally in the 1940s and underwent a revival in the 1970s and 1980s. The approach springs from a functionalist paradigm in the social sciences. It presents the use of media in terms of the gratification of social or psychological needs of the individual (Blumler and Katz 1974).

The theory suggests that media users play an important role in choosing and using the media. Users take an active part in the communication process and are goal-oriented in their media use. The theorists say that a media user seeks out the best source which best suits their needs. The theory also assume that the user has alternative choices to satisfy their needs (Blumler and Katz, 1974).

2.1.1. Brief background

Herta Herzog (1944) coined the term gratifications to depict the specific dimensions of usage satisfaction of radio audiences. Following this, mass communication theorists applied the U&G perspective in the context of various mass media such as television and electronic bulletins.

Rubin (1994) says that certain kinds of television programmes are shown to be related to various human needs, including information acquisition, escape, emotional release, companionship, reality exploration, and value reinforcement.

The U&G research has been quite fruitful in understanding consumers' motivations and concerns for using various media such as radio, TV, and electronic bulletins (Eighmey and McCord 1998). A basic assumption of U&G theory is that users are actively involved in media usage and interact highly with the communication media. Since the interactive nature of the Web requires high consumer involvement, the application of uses and gratification theory to improve our understanding of e-consumer behaviour seems legitimate (e.g. Eighmey and McCord 1998; Korgaonkar and Wolin 1999). As such, there is no wonder that this theory has been recently applied to examine consumer experience associated with Web sites (Chen and Wells 1999; Eighmey and McCord 1998; Korgaonkar and Wolin 1999; Mukherji and Nicovich 1998).

Wimmer & Dominick (1994) propose that U&G began in the 1940s when researchers became interested in why audiences engaged in various forms of media behaviour, such as listening to the radio or reading the newspaper. Still others credit the U&G perspective with Schramm's (1949) immediate reward and delayed reward model of media gratifications (Dozier and Rice, 1984).

Regardless, early U&G studies were primarily descriptive, seeking to classify the responses of audience members into meaningful categories (Berelson *et al* 1949).

Most scholars agree that early research had little theoretical coherence and was primarily behaviourist and individualist in its methodological tendencies (McQuail, 1994).

According to (Chandler, 1994) the original conception of the U &G was based on the research for explaining the great appeal of certain media contents.

The core question of such research is: Why do people use media and what do they use them for?

The two basic ideas that exist in this approach are; (a) audience members know media content, and (b) the type of media that can be used to meet their needs.

The theory also focuses on why people use particular media rather than content. Uses and Gratifications theory can be seen as part of a broader trend amongst media researchers which is more concerned with what people do with media, allowing for a variety of responses and interpretations (*ibid*).

According to Blumler *et al* (1974), the mass media compete with other sources of gratifications, but gratifications can be obtained from a medium's content, for example, watching a specific programme on a television.

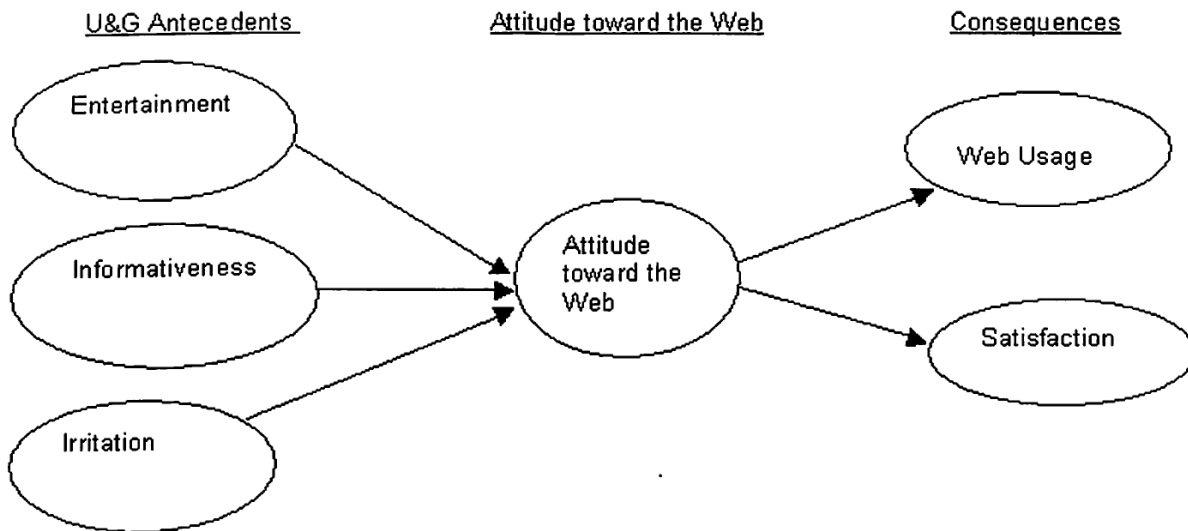
It can also be obtained from familiarity with a genre within the medium; for example, watching soap operas. Another source of gratification can be obtained from general exposure to the medium, for example, watching television, and also from the social context in which it is used, for example, watching television with the family (*ibid*).

Uses and gratifications theorists argue that people's needs influence how they use and respond to a medium. This is so because a research conducted by Chandler (1994) has shown the influence

of mood of viewers or audience on media choice, and explains for example that boredom encourages the choice of exciting content in the media, particularly television.

Similarly, a study conducted by Katz, Gurevitch & Haas (1973), indicated that audience usually viewed the mass media as a means by which they connect or disconnect themselves with others. They found that people bend the media to their needs more readily than the media overpower them (Katz, Gurevitch and Haas, 1973).

Figure 1. A Model of Attitude toward the Web



The above diagram shows how an audience's needs are met through the use of the website. This is one of the many diagrams Blumler & Katz developed to explain how audiences' needs are met through the use of the media.

Blumler & Katz (1974) further note that the U & G model is broken down into four main needs of the media; namely diversion, personal relationships and identity and surveillance.

The theorists explain that diversion means an escape from routine problems as a way of emotional release.

They also argue that media users more often than not, make the media their companions which leads to the building of personal relationship with that particular medium, especially, televisions.

For some users, Blumler & Katz state that they use the media as the main source of information to meet their needs; surveillance.

2.1.2. Strengths and weaknesses of the U & G Theory to the globalisation of telenovelas

One strength of the U & G theory according to Baran & Davis (2010) is the fact that it focuses attention on individuals in the mass communication process.

The theory also respects intellect and ability of media consumers to decipher the information they consume and also provides insightful analyses of how people experience media content.

The communication experts further note that the U & G theory differentiates active users of media from passive users.

Schramm, Lyle & Parker (1961) conclude that children's use of television is influenced by individual's mental ability and relationships with parents and peers. Katz & Foulkes (1962) conceptualise mass media use as escape. Klapper (1963) stresses the importance of analysing the consequences of use rather than simply labeling the use as earlier researchers had done.

Mendelsohn (1964) identifies several generalised functions of radio listening: companionship, bracketing the day, changing mood, counteracting loneliness or boredom, providing useful news and information, allowing vicarious participation in events, and aiding social interaction.

Gerson (1966) introduces the variable of race and suggests that it is important in predicting how adolescents used the media. Greenberg & Dominick (1969) conclude that race and social class predicts how teenagers use television as an informal source of learning. It also studies the use of media as part of everyday social interaction and provides useful insight into the adoption of new media.

These studies and others conducted during this period reflected a shift from the traditional effects model of mass media research to a more functionalist perspective. In this regard, Klapper (1963) calls for a more functional analysis of U&G studies that will restore the audience's member to "his rightful place in the dynamic, rather than leaving him in the passive, almost inert, role to which many older studies relegated him." (p. 527). Markedly, Geiger and Newhagen (1993) credit Klapper with ushering in the "cognitive revolution" in the communication field. From the 1950s forward, cross-disciplinary work between U&G researchers and psychologists has produced abundant research on the ways human beings interact with the media.

It is possible that in some cases television viewing simply provides a context within which the viewer's needs are served primarily by the concurrent activities rather than the viewing itself. However, television viewing in this situation, probably serves as a source of entertainment more than any other function (Opoku-Agyemang 2009: 46).

On the other hand, if television viewing is serving an information seeking function for the viewer, it is likely that high levels of attention to television would be incompatible with many concurrent non-viewing activities. In this case the viewer might consider any other activity secondary to the television viewing. In this instance also, the viewer might not have time for commercials. It can be understood that the purpose of the soap opera is mainly for entertainment.

Viewers might get extra information by way of getting to acquire some knowledge about the culture of the people being watched in the drama. At this stage, it can be concluded that the soap opera serves as a medium of the viewer getting to know about the nature of the actors and actresses they watch. At this level, one can say that soap opera satisfies the information seeking function of television viewing (ibid: 48).

Moreover, comprehension of television programme content increases considerably with age, making much more television accessible for needs gratification as children grow older (Schmitt, Woolf and Anderson, 2003). This means that age counts a lot in television viewing and that the older the viewer, the better his/her understanding of programmes.

More women, due to old age, would therefore understand the soap opera more but would at the same time have extra concurrent activities to do because of responsibilities at home. It is reasonable then, to predict that not only does the use of television change but the concurrent activities also change in quantity and in type as well (p. 48).

Abelman&Atkin (2000) cited in Opoku-Agyemang have identified women to be a distinctive segment of the viewing audience, displaying a level viewing characteristic activity compared to any other category of viewers. Coley and Burgess (2001) also affirm this position that women's behaviour are generally thought of as being more emotionally and psychologically entrenched than men.

Such views go to support the above deduction Opoku-Agyemang made that more women tend to understand telenovelas.

The Uses and Gratifications theory by extension, encourages the development of attention to television which makes the clear prediction that young children should pay more attention to

advertisements than to television programmes and that with age; this difference should decline (Schmitt, Woolf and Anderson, 2003). Eventually, as viewers' attention is driven to a greater extent by content, and, assuming that programme content is more interesting to the viewer than advertising content, then attention to advertisements should be lower than attention to programmes.

The above argument defeats wholly the argument that Opoku-Agyemang raises that viewers watch advertising content rather than programme content.

The researcher smartly buys into the ideas of (Korankye, 2000) who thinks on the same score, but indicates that advertisements must be able to raise the interest of the viewer as well as sustain it.

Such an argument is flawed partly because most of these advertisements on household products are shown during soap operas, and viewers may not have any option except to watch them anyway. But ideally, viewers tend to watch and appreciate the content of soap operas rather than the advertisements they see.

(Schmitt et al 2003, cited in Opoku-Agyemang, 2009) uphold this position thus:

“The fact that adults look as much at advertisements as at programmes was surprising. However, the adults tend to leave the room during advertisements to perform some activity. Given that they remain in the room, viewers of all ages are more likely to engage in some concurrent non-viewing activity when an advertisement appears on the screen.”

2.1.3. Weaknesses and Criticisms of the U & G theory

As is usually expected among scholars, Ruggiero (2000) states that some mass communications scholars have contended that uses and gratifications is not a rigorous social science theory.

Criticisms of early U&G research focus on the fact that it (a) relied heavily on self-reports, (b) was unsophisticated about the social origin of the needs that audiences bring to the media, (c) was too uncritical of the possible dysfunction both for self and society of certain kinds of audience satisfaction, and (d) was too captivated by the inventive diversity of audiences used to pay attention to the constraints of the text (Katz, 1987).

Baran & Davis seems to agree to the effect that the U & G theory relies heavily on functional analysis which can create a bias towards the status quo.

It cannot easily address the presence or absence of effects. Additionally, many of its key concepts are criticised as unreasonable.

Elliott (1974), Swanson (1977), and Lometti, Reeves & Bybee (1977) stress that U&G continues to be challenged by four serious conceptual problems: (a) a vague conceptual framework, (b) a lack of precision in major concepts, (c) a confused explanatory apparatus, and (d) a failure to consider audiences' perceptions of media content (cited in Ruggiero 2000).

While admitting the significant role the U & G theory play in mass communications research, (Ang 1994) indicates that the approach has not provided much successful prediction or casual explanation of media choice and use. Since it is indeed that much media use is circumstantial and weakly motivated, the approach seems to work best in examining specific types of media where motivation might be presented (ibid).

Ang., therefore criticises the Uses and Gratifications' theory in three aspects: It is highly individualistic, taking into account only the individual psychological gratification derived from individual media use. The social context of the media use tends to be ignored and also this overlooks the fact that some media use may have nothing to do with the pursuit of gratification - it may be forced upon us for example (Chandler 1994).

Further, there is relatively little attention paid to media content. Researchers may attend to why people use the media, but less to what meanings they actually get out of their media use. The approach starts from the view that the media are always functional to people and may thus implicitly offer a justification for the way the media are currently organised (Nagel et al., 2004, cited in Opoku-Agyemang 2009).

Another criticism is that since it is hard to keep track of exposure patterns through observation, the uses and gratifications researches focus on the fact that it relies heavily on by self-reports (Katz, 1987). Self-reports, however, are based on personal memory which can be problematic (Nagel et al., 2004). As such, the respondents might inaccurately recall how they behave in media use and thus distortion might occur in the study.

The other aspect of this criticism is that the use of retrospective self-reports has several limitations. First of all, viewers may not know why they chose to watch what they did, or may not be able to explain fully. The reasons which can be articulated may also be the least important. Lastly, people may simply offer reasons which they have heard others mention. More promising might be the study of people's engagement with media as it happens (Chandler, 1994).

2.1.4 Relevance of the U & G Theory to this study

In spite of the hard criticisms levelled against the theory, early researchers, especially those at the Bureau of Applied Social Research of Columbia University, persevered, particularly in examining the effects of the mass media on political behaviour.

They studied voters in Erie County, Ohio, during the 1940 election between Roosevelt and Wilkie (Lazarsfeld et al., 1948) and voters in Elmira, New York, during the 1948 Truman–Dewey election (Berelson et al., 1954).

Both studies suggested that the mass media played a weak role in election decisions compared to personal influence and influence of other people.

By and large, the U & G theory is relevant to this study in many ways. This is partly because in the view of Severin & Tankard (2002), the theory emphasises audiences' choice by assessing their reasons for using a certain media to the disregard of others. It also underscores the various gratifications the audience obtains from the media, based on individual social and psychological requirements (ibid).

As a broader perspective among communication researches, the uses and gratifications theory provides a framework for understanding the processes by which media participants seek information commensurate with their needs and interests (Katz et al., 1974). The audience then incorporate the content to fulfil their needs or to satisfy their interests.

According to Chandler (1994), a major focus for research into why and how people watch television has been the genre of soap opera.

Opoku-Agyemang (2009) also asserts that adopting the uses and gratifications theory is the best way to undertake a research on soap operas and people's attitudes. This is because adopting a uses and gratifications perspective, Chandler (1994) was able to come out with the following common reasons for which people watch soap operas.

First of all, it is a regular part of domestic routine and entertaining reward for work and also a launch pad for social and personal interaction. The soap opera helps in the fulfilment of individual needs, which is a way of choosing to be alone or enduring enforced loneliness and encouraging the identification and involvement with characters which is perhaps therapeutic. It also serves as an escapist fantasy which is the focus of debate on topical issues and a kind of critical game involving knowledge of the rules and conventions of the genre (Chandler, 1994).

In spite of the criticisms leveled against the U & G theory, it still explains the concept for which this study was formulated.

2.1.5. Agenda-Setting Theory

Communication theorists trace the Agenda Setting theory to Walter Lippman (1922), who suggests that the media and the mass media force attention on the public. According to Lippman, the "media is responsible for the pictures in our heads."

With the *Public Opinion* in 1922, Walter Lippman proposed that people aren't able to deal effectively with the variety and subtlety of their environments. Most people are protected from their own surroundings by elites. These elites, or media representatives, interpret the motives and beliefs of politicians (Baran and Davis, 1995, p: 232, as cited in Muin 2011).

The theorist indicates that the media has been “constantly presenting, objecting and suggesting what individuals should think about, know about and have feelings about.”

According to Lang & Lang (1966), the Agenda Setting theory submits that the media can create an agenda by telling the public what important issues they (public) should be thinking about (cited in Kyeremeh 2014).

The Agenda Setting theory explains the correlation between the rate at which media cover a story and the extent that people think that such a story is important. This correlation, according to Griffin (1991) has been shown to occur repeatedly.

Political opinions, convictions, and behaviour do not easily change in response to media, and even when they do, the link is often difficult to prove. This simple assertion concerning the limited effects of the media can be made, despite the assumption that mass communication is a powerful political force (Muin 2011:1).

2.1.6. The Seeds of Agenda-Setting

Aware of this relationship between press coverage and public concern, researchers Maxwell McCombs and Donald Shaw, in their now famous Chapel Hill study, having studied the 1968 political campaigns were covered in North Carolina, arrived at a proposition that says, “people learn from the media what the important issues are,” (McCombs & Shaw, 1972, p. 176).

In the study, Prof McCombs and Prof Shaw found that the main effect of the news media was to set an agenda, i.e. to tell people not what to think, but what to think about, as opposed to persuasion or attitude change. Agenda setting is usually referred to as a function of mass media and not a theory (McCombs & Shaw, 1972).

Several decades later, Benard Cohen expanded this notion when he said, “The press is significantly more than a purveyor of information and opinion. It may not be successful much of the time in telling people what to think, but it is stunningly successful in telling readers what to think about,” (Cohen 1963, p. 13). The findings became the basis for what is now called the agenda-setting function of mass media.

The Agenda Setting theory further suggests that a direct positive relationship exists between media coverage and the issues in the public’s mind. As a result, (Kyeremeh 2014) states that more airtime or media coverage is given to a topic consciously or unconsciously to deliberate on. Invariably, by conferring status on issues, the media structure what is important and those that are less important. Agenda setting theory tends to determine what the public think about.

It is therefore, the relationship between the salience of a story and the extent to which it is treated as important or otherwise.

McCombs and Shaw express Cohen’s theory by presenting their more thorough study in 1972. They interviewed registered voters during the 1968 Presidential election and discovered what the people thought were the most important issues of the day.

The researchers analysed local and national media coverage of the election, quantifying the relative attention given to such issues as public welfare, civil rights, fiscal policy, foreign policy, and the war in Vietnam. Further, they produced an aggregate from a smaller sample of the measurement of attention to the various issues. During this same period, the researchers also interviewed 100 registered voters (who had not committed to a particular candidate), asking them to identify what they believed to be the key campaign issues.

They found correlations between public ordering of issues and media coverage and concluded that this provided evidence of media agenda-setting. (Neuman, 1990:160-161, as cited in Muin 2011).

(Matei&McDonald, 2008) after analysing the data, McCombs and Shaw discovered a very strong relationship between the voters' perceptions of salient issues and those issues discussed most by the media. Their findings also illustrated that voters' beliefs of key issues reflected the composite of the media coverage— that is, the issues important to all the media, regardless of partisanship. These results not only supported the agenda setting hypothesis, but greatly problematised the popular theory of “selective perception,” or the belief that voters only absorb information that reinforces their ideology.

Just as researchers in the past have applied agenda-setting to the war in Vietnam and the Watergate cover-up, some thirty-plus years later, the Iraq war has given communication researchers a most compelling case with which to apply McCombs and Shaw's agenda-setting theory. The buildup in the media of issues related to Iraq, weapons of mass destruction (WMD), and their relation to the attacks of September 11, 2001, along with public consent, and more recently dissent over two wars in the Middle East suggest, a correlation between media agenda-setting and public agenda-building.

Weaver (2007) as cited in Matei&McDonald, 2008 also expands the theory, pushing beyond analysing the “amount” of media coverage and began studying the representation and content of the coverage itself. Thus, he suggests that agenda setting has two levels of effect; the first is the “relative salience” of a topic, and the second is the relative salience of the *attributes* of the issue. Thus, Weaver and other scholars train attention on the content and “framing” of issues and its influence on the attitudes of the audience— not just their perception of important issues.

It is no surprise that Shaw (1979) strikingly asserts that the mass media are all pervasive, but not particularly persuasive.

But this statement has not been taken kindly to at all by Agenda Setting theorists, insisting that the media is persuasive in its unique way, and rubbish the notion that 'the media is pervasive but not persuasive' as held as a truism of mass communication in a modern democratic society.

In their view, the media is persuasive in focusing public attention to specific issues, events and persons in determining the importance people attach to public matters.

The Agenda Setting theory says that because of newspapers, televisions, and other news media, people are aware or not aware, pay attention to or neglect, play up or downgrade specific features of the public scene.

People tend to include or exclude from their cognitions what the media include or exclude from their content. People also tend to assign an importance to what they closely resemble the emphasis given to events, issues and persons by the mass media.

Agenda Setting does assume a direct, though not necessarily an immediate impact of the media on their audience. But it also specifies that the impact is not on people's attitudes but on their cognitions, and it attributes these cognitive changes to be the result of the media performing a gate-keeping role in Western democracies. The agenda-setting hypothesis does not say the media are trying to persuade—it does not charge them with adopting a prescriptive or advocacy role in American society.

The media, by describing and detailing what is out there, present people with a list of what to think about and talk about.

Agenda setting changed the attention from *what* to "*how*" media effects work at institutional and macro-social level. Although individual autonomy is important, like uses and gratifications

theory suggests, people often pick and choose what issues to explore and evaluate from the pool of “important” issues determined by the media. Of these, the more salient are more likely to be processed and accepted as important. Specifically, people find most important those issues covered by the media most often. The more media coverage a topic receives, the more salient it becomes, and the more audience attention is funneled toward it (Matei and McDonald, 2008).

Agenda setting has evolved over time from a “issue salience” theory to a more complex proposition with overlaps with priming/framing theory. In the later elaborations, agenda setting emerged as multifaceted explanatory mechanism, which takes into account the representation and content of the media coverage as well as the corresponding audience attitudes about these issues.

Unlike the late ‘60’s, the modern media landscape is now populated by bloggers, citizen journalists, Facebook and Twitter users as well as traditional media giants. Today, anyone can become a node in the media production process. According to the traditional theory, mass media influences the public’s priorities by funneling attention to their topics.

2.1.7. Media strategies in Agenda Setting

There are two types of strategies of media agenda setting: **Framing and Priming.**

Framing is used to analyse how the media presents issues to the public. Framing is the quality form of communication that leads others to accept one meaning over another. It is a skill that most successful leaders possess yet one that is not often taught. From Chyl and McCombs (2004)

theory suggests, people often pick and choose what issues to explore and evaluate from the pool of “important” issues determined by the media. Of these, the more salient are more likely to be processed and accepted as important. Specifically, people find most important those issues covered by the media most often. The more media coverage a topic receives, the more salient it becomes, and the more audience attention is funneled toward it (Matei and McDonald, 2008).

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statement about the importance and interpretations people attach to potential items on the public agenda are strongly influenced by how the media presents such stories or agenda.

Media provide a focus and environment for reporting a story, influencing how audiences will understand or evaluate it.

McCombs & Shaw (1972) indicate that Framing Theory deals with social construction on two levels: perception of a social phenomenon by journalists presenting news and interpretation of that phenomenon by audiences.

Framing provides a rhetorical analysis of the text (an issue, or the reporting of the issue) to identify perception and/or interpretation. It involves the use of metaphor, spin, storytelling, jargon, word choice, and other narrative elements. Framing has been called an exercise in power (who tells the story first) and persuasion (manipulation of audiences).

Example: Through initial reporting, the media may present the facts of a story in such a way that the audience is given a particular point of view or frame of reference and interpretation.

The media may report that a political candidate has extreme views on an issue, that a budget proposal is harmful to a particular group or that a new medicine is of questionable safety, and so on. By such reporting, the media thus have presented a frame through which the story is interpreted by audiences. It also sets the baseline for future reporting on the issue.

The media in an indirect and unconscious way position our minds whether we like it or not. The minds of the audience are directed on specific issues we tend to discuss or ponder about for hours, days or even years. Some of these issues of less importance are given much attention

while others fall by the wayside. The media and politicians shape public opinions on what is considered important in this time and day (ibid).

The media adapts certain methods or techniques which are used to draw the attention of the audience on the issues under discussion or forthcoming. Some of these issues provide the audience with a 'window' of viewing the "world" or "reality". These eye catching "issues which are mostly captured in headlines and on front pages, sometimes do not have any connection with the main articles or content of the newsletter. Pictures attached to these headlines may be disturbing, especially, in most private owned newspapers and magazines. The human mind tends to store most of the things the eyes are exposed to. The agenda setting theory in recent times is viewed as having latent reasons aside its main function.

Priming

McCombs & Shaw (1972) aver that the media provide a context for public discussion of an issue, setting the stage for audience understanding.

This according to the theorists is evidenced through the amount of time and space the media devote to an issue, which makes an audience receptive and alert to particular themes. Likewise, audience perception of events are impacted by historical context with which they are familiar (through experience or through media).

Example: Media reporting may be very strong leading up to an event such as the Olympics, Super Bowl, or World Cup, making it almost impossible for audiences to ignore the event. Such aggressive reporting thus creates an audience of people at least temporarily interested in the

sport, even though prior to the reporting many (perhaps most) members of the audience may not be sports fans. This means that they get caught up in the moment consciously or unconsciously.

2.1.8 Agenda Setting Approach

People tend to attribute importance according to media exposure (Brettschneider, n.d). In the agenda process, there is **Agenda Surfing** which means the media tends to follow trends and thus surfs on the wave of topics originally mentioned in the opinion-leading media.

Tracking of all the articles in opinion-media thus enables prediction of the stories that are going to be covered by the media in general in the near future, as well as prediction of the stories that are dying out (ibid).

Regarding the Agenda Setting Approach, Media Tenor compares the relationship between **Reality** and the **Media's selection of Reality** and the influence of these on **Public perception**. Its applied Agenda Setting research has proven that media shapes peoples' minds, especially those with no direct connection to newsworthy events. Consequently, topics not discussed in the media have proven to be irrelevant or less relevant to the public.

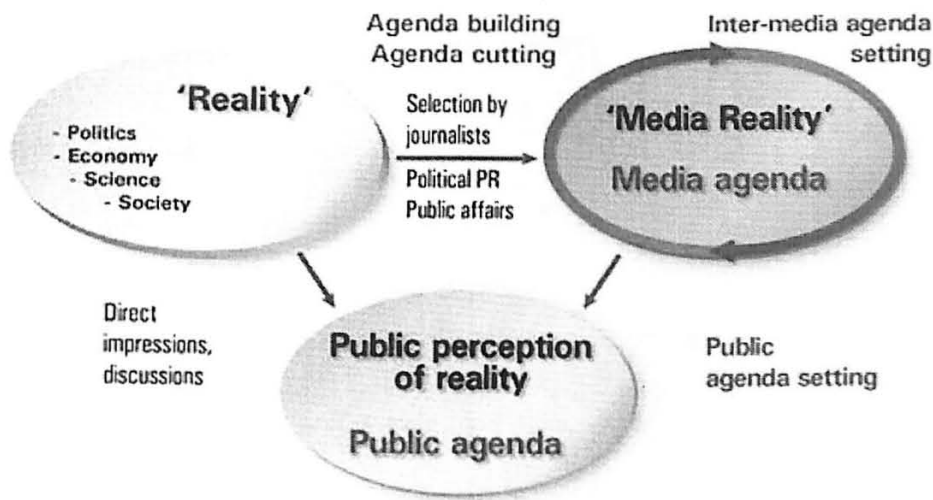
Further researches have shown that people tend to attribute importance according to media exposure.

Agenda Cutting: since the press is selective when reporting the news, most of the reality is not covered in the media and as a result, people do not regard such stories as important or even realise they exist, especially when they have no direct contact with the event or story in question. This effect is what **Prof Frank Brettschneider** calls the Agenda Cutting. One example of this

effect can be seen in reporting on diseases like Malaria and HIV/AIDS where in most instances, the reality is hidden in a story or advert.

Figure 2

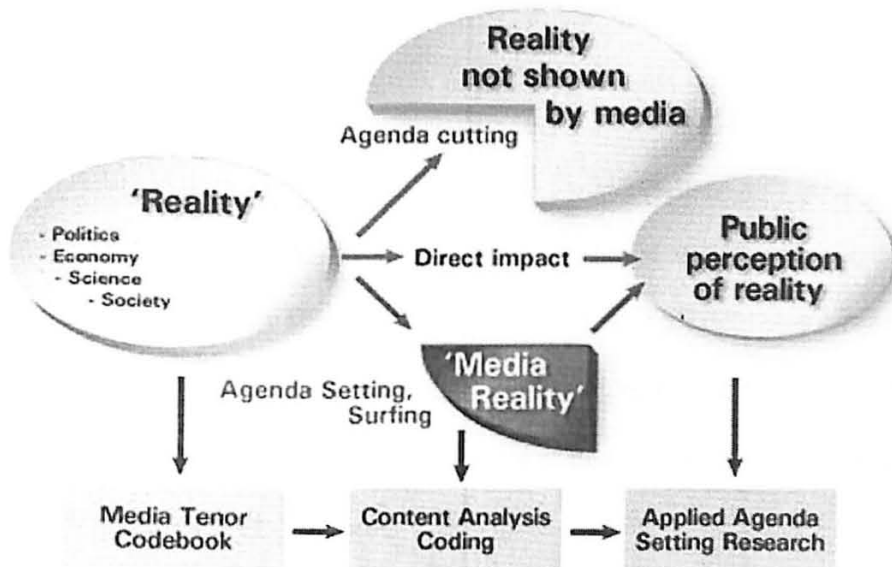
Perception Model:



Source: Prof. Frank Brettschneider, University Hohenheim, Germany

Figure 3:

Media Tenor Approach



2.1.9. Strengths and Weaknesses of the Agenda-Setting Theory

One of the strengths of agenda setting lies in its power to offer a compelling explanation of issues of importance to society and to predict the issues salient to those with similar media exposure.

In other words, the media helps the audience to know what is going on at places which, the audience may not be aware of or not know at all. It is only fair to note that the media has trained personnel (journalists), in all fields of work and life. This enable them to access and assess information well (from all walks of life), and present accurate accounts of issues, regardless of where they are coming from. Therefore, issues that are salient to the media are mostly of higher importance when looked at from actualities (Bilson, 2010).

However, critics of agenda setting theory often cite limitations in scope or unclear operationalisations as its primary weakness. In particular, they note its vague conceptualisation

of “setting the issues,” claiming the broad operational definitions undermine the validity of this purported media effect.

Furthermore, some scholars express the need for agenda setting studies to work harder to show a robust and time tested causal relationship.

Under this theory also, there are the media's agenda, public agenda, and the government agenda, bringing the theory to its knees; in that the media may not publish a public agenda because it is not salient to it. Thus the mass audience may have an important issue at hand but the media may not publish it because it may lack the values of personality and prominence (where no popular figure is involved).

At this point, the media continues to propagate its agenda and that of the government (probably because it sells and has important personalities. The mass audience, having been exposed to the media's agenda, will turn to discuss it and their own agenda soon fades out.

The media, by the use of their tools such as priming and framing, make unpopular, the public agenda. Thus the media have that power to choose for the audience, what they should think and discuss about (Bilson 2010).

Despite all the criticisms levelled against the agenda setting theory, it is important to underscore the fact the theory is needed in the present study, in that the media (in this case UTV) sets the agenda for the public through the telecasting of telenovelas.

Gradually and unconsciously, the station positions the minds of the public, especially, women to believe in whatever is being shown. Their minds are also directed towards thinking that whatever

is being shown is true. The researcher could not therefore do away with this theory due to its importance to the study.

2.2.1.1 Hypodermic Needle Theory

The Hypodermic Needle Theory was propounded by Harold Lasswell in 1935. Hypodermic is a piston syringe that is fitted with a needle for giving injections located below the epidermis, in other words, the outer layer of the skin covering the exterior body surface of vertebrates, cuticles. It is also known as hypodermic-syringe model, transmission-belt model and magic bullet theory.

The Hypodermic Needle theory implies that the mass media has a direct, immediate and powerful effect on its audiences.

The mass media in the 1940s and 1950s were perceived as a powerful influence on behaviour change. Several factors contributed to this "strong effects" theory of communication, including: the fast rise and popularisation of radio and television-- the emergence of the persuasion industries, such as advertising and propaganda.

2.2.2.2 Core Assumptions of the Hypodermic Needle Theory

The theory suggests that the mass media could influence a very large group of people directly and uniformly by 'shooting' or 'injecting' them with appropriate messages designed to trigger a desired response.

Both images used to express this theory (a bullet and a needle) suggest a powerful and direct flow of information from the sender to the receiver. The bullet theory graphically suggests that the message is a bullet, fired from the "media gun" into the viewer's "head". The hypodermic needle model suggests that media messages are injected straight into a passive audience who is immediately influenced by the message. Scholars express the view that the media is a dangerous means of communicating an idea because the receiver or audience is powerless to resist the impact of the message. There is no escape from the effect of the message in these models. The population is seen as a sitting duck who tends to absorb everything the media gives it (Davis & Baron 1981).

Practical Example

A classic example of the application of the Magic Bullet Theory was illustrated on October 30, 1938 when Orson Welles and the newly formed Mercury Theatre group broadcasted their radio edition of H.G. Wells' *"War of the Worlds."* On the eve of Halloween, radio programming was interrupted with a "news bulletin" for the first time. What the audience heard was that Martians had begun an invasion of Earth in a place called Grover's Mill, New Jersey.

It became known as the *"Panic Broadcast"* and changed broadcast history, social psychology, civil defense and set a standard for provocative entertainment. Approximately 12 million people in the United States heard the broadcast and about one million of those actually believed that a serious alien invasion was underway. A wave of mass hysteria disrupted households, interrupted religious services, caused traffic jams and clogged communication systems. People fled their city

homes to seek shelter in more rural areas, raided grocery stores and began to ration food. The nation was in a state of chaos, and this broadcast was the cause of it.

) Media theorists have classified the *"War of the Worlds"* broadcast as a standard example of the Magic Bullet Theory. This is exactly how the theory worked; by injecting the message directly into the "bloodstream" of the public, attempting to create a uniform thinking. The effects of the broadcast suggested that the media could manipulate a passive and gullible public, leading theorists to believe this was one of the primary ways media authors shaped audience perception.

Another example recently had to do with the issue of the Ebola Virus when news of the spread of the disease broke out.

This brought a lot of fear and panic as the media gave daily analysis of the disease. The more the media did, the more the public saw that as a threat to their living.

In Africa for instance, travelling to the worse affected countries like Sierra Leone, Liberia and Congo was more or less a "taboo" partly because the media had created enough fear for the public to believe whatever they said.

2.2.2.3 Strengths and Weaknesses of the Hypodermic Needle Theory

The Hypodermic Needle model is seen as an asset in mobilising people, especially through radio. This, according to some theorists who favour the model say that has led to educative programmes on radio.

For Katz & Lazarsfeld, people controlled the media rather than vice versa. Not only was the audience active, but it was heterogeneous. Different members possessed different character traits,

lived in different subcultures, adhered to different values, and would therefore, because of these mediating variables, react differently to messages.

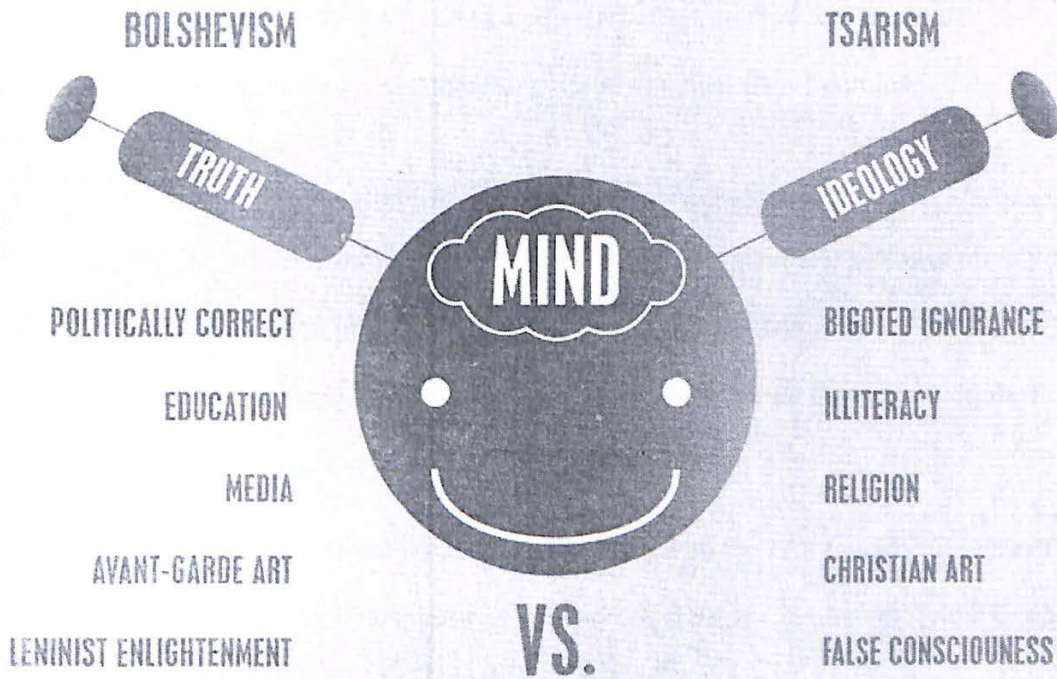
However, these views have been sharply criticised by Reeves (1982, 1985), and Reeves & Wartella (1982), that the hypodermic model never existed, rather, the notion of the all-powerful media was created by Katz and Lazarsfeld to justify their work and to draw attention to their findings.

According to Gitlin (1978), Katz and Lazarsfeld's limited effects model constitutes the dominant paradigm in mass communication research. Gitlin notes that in articulating this model they "were explicitly aiming to dethrone the 'hypodermic' theory" (p. 210). Others, such as Chaffee and Hochheimer (1985), have express a great off concern about the hypodermic needle model. Consequently, some scholars have called for investigation, "for it has profound implications for how oneviews the mass media and for how one engages in mass communication research."

The hypodermic needle model goes in tandem with this study, in that it relates with audience and how their identities are shaped as a result of what the media showcases.

Figure 4.

HYPODERMIC MEDIA THEORY



The above diagram portrays how the media injects the public with information to make informed decisions.

The above theory also falls in line with the study by establishing clearly the major roles the media plays in putting ideas in the minds of the "innocent or gullible public."

In this case, television stations in the country generally show movies or soap operas with the belief that by and by the public would consume them knowingly and unknowingly.

2.2.2.4 Cultural Imperialism

Another theory on which this study is built on is the **Cultural Imperialism**.

Propounded by Herb Schiller in 1973, the theory explains that Western nations dominate the media around the world, which in return has a powerful effect on third world cultures by imposing on them Western views, and therefore, destroying their native cultures.

Individual Interpretations

The theory espouses various interpretations of which one is the individual interpretation, which notes that Western civilisation produces the majority of the media (film, news, comics, etc.) because they have the money to do so. The rest of the world purchases those productions because it is cheaper for them to do so rather than produce their own.

Therefore, third world countries are watching media filled with the Western world's way of living, believing, and thinking. The third world cultures then begin to imitate the same things they see on the screens of their TVs in their countries and destroy or dispose of their own culture.

Ontological Assumptions

According to Schiller (1973) the ontological assumptions of the media imperialism theory says that humans do not have the free will to choose how they feel, act, think, and live. They react to what they see on television because there is nothing else to compare it to besides their own lives, usually portrayed as less than what it should be.

Epistemological Assumptions

This assumption avers that there is one truth and no matter what that truth will never change.

It notes that as long as third world countries continue to air western civilization's programmes, then the third world countries will always believe they should act, feel, think, and live as the westerners act, feel, think, and live.

Axiological Assumptions

This also says the cultural imperialism theory is value-neutral and objective. It does not matter what beliefs the people of the third world may already hold, the television programmes from the western world will definitely communicate the same message and have an effect on them in the same way.

Example

Schiller uses an illustration to deepen the understanding of readers about the theory:

Several people have seen the episode of South Park where one of the students is swapped for a "starving Ethiopian." Should someone in Ethiopia watch this cartoon, the Western stereotype of Ethiopians all starving to death will tell that person that all they are are tiny black people who cannot help themselves. If the person is not effected this way the theory is proved false but the relations between American and Ethiopian individuals will still be hurt because of those stereotypes(Schiller, 1973).

2.2.2.5 Criticisms of the Cultural Imperialism Theory

Despite the many good characteristics that the cultural imperialism theory possess, some scholars say it is not scientifically based. They argue that Schiller erred in portraying the Western culture

as supreme to the third world countries by using the media without carrying out appropriate scientific research.

For some, the theory only possesses an explanatory and predictive powers as well as parsimony falsifiability, internal consistency and heuristic provocativeness.

With the explanatory power critics explain that it involves one group of people with their own ideas sends messages through the media to a different group of people.

Predictive Power: It predicts that Third World countries' culture will be destroyed and the people will identify with Western views.

Parsimony: We can see a direct linear path from sender to receiver through the media channels and then watch the effects.

Falsifiability: The theory could be proved false should the Third World countries not be effected by Western media and they do not lose their culture.

Internal Consistency: There is a logical flow of events and consequences within the theory.

Heuristic Provocativeness: This theory could lead to new hypotheses such as which cultures are effected more than others (if any) or whether low context differ in the reception of messages compared top high context cultures?

The above are the level of criticisms pilled against the cultural imperialism theory.

Some have also cautioned students of this theory to be on the lookout because of the unresolved theoretical and methodological problems within the debate.

They have often claimed that the cultural imperialists "have shown remarkable narrow-mindedness, forgetting the existence of empires before that of the United States around the sixteenth century."

Since the sixteenth century, European governments have developed a variety of cultural exchange programmes, although they may not always have hoped to expand their empire by exporting their culture. The British in India and the Middle East, the Germans in Africa, and the French in Indochina all imposed their own culture abroad as a powerful tool to strengthen trade, commerce, and political influence and recruit intellectual elites for their own purposes (American Foreign Relations).

The historian Lewis Pyenson has shown that between 1900 and 1930, "technological imperialism"—the attempt on the part of state officials to employ scientific learning to form an international network of communication and prestige abroad—skillfully complemented German expansion in China, Argentina, and the South Pacific. In addition, new studies on U.S. policies in Asia and Europe have demonstrated that American policymakers did not hesitate to sacrifice economic (and ideological) objectives in order to realise geopolitical interests.

Perhaps one of the sharp and emphatic critics of Schiller and believers of the cultural imperialism theory is Tomlinson, who believes that the theorist committed an unpardonable blunder which is a slap in the face of academics.

John Tomlinson particularly chide Schiller for styling the First World as "male and aggressive and the Third as female and submissive." In doing so, Schiller and others had assumed an imperialist perspective that viewed the third world as made up of fragile and helpless cultures while at the same time serving the interests of Western modernity.

However, it is also said that the critics of cultural imperialism employed a theory suffering from a vague language of domination, colonialism, coercion, and imposition. Thus, ironically, the critics of cultural imperialism were made to seem the worst cultural imperialists.

As the twentieth century ended, many no longer viewed the spread of American and Western culture exclusively as unilateral "imperialism" but as an ongoing process of negotiation among regional, ethnic, and national groups.

In view of these arguments about the cultural imperialism theory, this research seeks to explore the exchange of culture globally and the impact it is having on third world countries like Ghana.

Therefore, choosing telenovela as a Guinea pig to use as the basis to explore what the media is doing to third world countries through what they showcase, is a step in the right direction.

It is also important to state that the cultural imperialism theory is relevant to this study, in that the research sought to find out how western cultures through the media have taken over African cultures, especially, Ghanaian culture and values. They do this through a gradual process of showcasing foreign movies and programmes like telenovelas, and by the time the indigenes could realise they are virtually practicing the same things they see on TV which are alien to the local culture.

2.2.2.6 MEDIA IMPERIALISM THEORY

In 1976, Schiller once again developed another theory which is a bit related to the cultural imperialism theory.

Schiller said in Media Imperialism theory that globalisation has facilitated first-world media companies to use media products to 'promote the values and structures of the dominating centre' at the expense of local communities and institutions.

Media imperialism assumes that media structure rather than the audience determines media content and impact and that it succeeds in asserting the imposition of one culture onto the other (Firoz, 2005).

Media imperialism research also suggests a pure and disempowered vulnerability on the part of the local or indigenous culture in its encounter with foreign cultures.

It has primary focus on the aspects of structure and content. In contrast to media imperialism theory, premise on determination of media structure and content, the user centered communication model in media consumers to be active rather than passive. Media audience thus cannot be ignored in the analysis of any communication process.

Cross cultural audience studies have revealed that audience do not always subscribe to the prescribed meaning of foreign media products and that they often use and interpret media messages from their own distinct cultural experiences (ibid).

The structural thesis of cultural imperialism preceded by the communication revolution hold that western media and other sources of information create a dominative effect in less developed countries, which in time undermines and destroys the indigenous values and cultures.

Media imperialism is a limited theoretical concept for exploring the intricate process of cultural contact, intrusion, fusion and disjunction (ibid).

Interestingly, both media practitioners and their critics in academia perpetuate this notion that media has unilateral and unidirectional power which shapes people's cultural vision.

Strikingly, Firoz asserts that the presence of western media in the third world does not necessarily mean that they occupy a centre position in the cultural landscape, adding that they could be marginal elements in the local people's cultural experience.

Taking an advisory position, Firoz posits that in studies of media flow, there is the need to properly locate the western media's place in the local cultural milieu.

What we have in modern times are dynamic social institutions, including the mass media that ultimately articulate a wide range of ideas, and ever changing, expanding communication technologies whose social and cultural uses cannot be predicted or controlled.

This combination produces ideological discourses and technological possibilities, which are far more flexible, user-friendly, and democratic than ever before. As institutions grow and technology becomes more accessible, ideology expands and diversifies. Culture is produced not only by the culture industries alone, but also in negotiations and appropriations of publicly circulated symbols (Firoz, 2005).

The scenario of 'cultural dumping' of American programmes on a powerless nation-state on the periphery is only one possibility. But it has to be set alongside with the activities of cultural gatekeepers deciding what aspects of local popular culture can be packaged and marketed.

In many cases, it may be various forms of hybridisation, in which the meaning of externally originating goods, information and images are reworked, syncretised and blended with existing cultural traditions and forms of life.

The media imperialism theory is also relevant to this study partly because the study sought to find out how globalisation had played a key role in facilitating the western media's agenda of promoting western culture through the media as the vehicle or tool.

This study therefore examines critically the role of the media in promoting foreign cultures to the detriment of the Ghanaian culture in this case.

2.2.2.7 Relationship between the theories

It is important at this point to underscore the relationship that exist between the five theories and the rationale behind the researcher's choice.

Indeed, there are other theories which could also offer similar explanations to those selected, but the investigator felt the need to align himself to these Uses and Gratification, Media Imperialism, Hypodermic Needle, Cultural Imperialism and Agenda-Setting theories.

In the quest for information by the public usually through the media, an agenda is set for them (public).

Consciously or unconsciously, the media ensures that the hunger and thirst for information by the public is met. The media in this regard, determines what sought of information the public will

need, what those information will be used for and strategise on how to meet those needs. This is what the Uses and Gratification Theory tends to portray.

Feeding the public with information as a way of satisfying them is not done in isolation since the Hypodermic Needle Theory reinforces the media's role in ensuring that such information are gradually injected into the minds and bodies of the public to influence their decision to a large extent.

By doing so, the media sets the agenda for the public by presenting them with an array of issues to deliberate on them.

Developed by the same theorist, the media imperialism and cultural imperialism theories are intertwined, and tend to portray the supremacy of the media in churning out information to its public.

2.2 REVIEW OF RELATED STUDIES

A number studies have been done in relation to this topic. This section reviews some of the literature and make interesting contributions and remarks in order to deepen the academic discourse.

It has been argued that there is an emerging "global culture," which is heavily American in origin, structures, and contents. While it is certainly not the only player in the global cultural

arena, America's transnationalising culture is expected to remain the most dominant one in the foreseeable future (Berger, 2002: 2-3).

Berger's interesting remark sets the tone for the argument in this study, in that it tends to give credence to this work about the Western culture largely influencing that of third world countries including Ghana.

But Herbert Schiller (in Firoz 2005) disagrees by submitting that the United States is no longer the dominant "imperial" power in terms of world communication hegemony.

Schiller states thus:

Although the American presence in the message and image business remains strong, a powerful and expensive transnational corporate order is the main engine of current world-wide cultural and economic activity.

2.2.1 Media audience

McQuail (2010) groups audience into various categories; but takes key interest in active and passive ones. He describes active audience as good and passive as bad, whether for children or adults. The media are criticised for offering mindless and soporific entertainment instead of original and stimulating content. The results are found for instance, in escapism and diversion from social participation. Alternatively, McQuail adds the audience is criticised for choosing the easy path i.e. allowing the media to determine the pace for him or her.

While media use is to some extent inactive, it can show signs of activity by way of selectivity, motivated attention and critical response.

Inevitably, mass communication tends to work largely against the interests of small, minority audiences, the McQuail observes.

He is of the opinion that an audience research project that is independent and people-centred should pay attention to the needs and interests by way of recognition and finding ways to promote their viability. In this vein, minority will cover a potentially wide range of factors, including gender, political dissent, locality, taste, age, and ethnicity.

There is also the question of the future of the audience, especially in the light of changes in communication technology, making for abundance and interactivity (Livingstone 2003, in McQuail 2010).

One proposition according to McQuail(2010), is that audiences (set of users) will become more and more fragmented and atomised and lose their national, local or cultural identity. On the other hand, new kinds of integration (ICT, TV etc.) based on interactivity may compensate for the loss of older forms of shared experience.

He quickly adds that more options for audience formation based on shared interests are available to more people, and there could be greater freedom and choice.

McQuail further argues that audiences originate both in society and in media and their contents; either people stimulate an appropriate supply of content, or the media attract people to the content they offer. In the first view, it could be considered that media are responding to the needs of national society, local community, pre-existing social group or some category of individuals that the media choose as 'target group'.

Alternatively, in the audiences as primarily created by the media, they are often brought into being by some new technology (as with the invention film, radio or television) or they are

attracted by some additional 'channel,' such as new magazine or radio station. In this case, the audience is defined by the media source. (e.g. the 'television audience' or the readers of newspaper X') rather than their shared characteristics.

2.2.2 Soap Opera as a Television Genre for Women

It is certain that soap operas tend to appeal to those who value the personal and domestic world (Goodwin & Whannel, 1990). The audience for such dramas, according to Morley (1995), does include men, but some theorists such as Brown (1992) argue that the gender identity of the viewer is inscribed in programmes, and that typically with soap operas the inscribed viewer has a traditional female gender identity. For example, they also argue that the competences necessary for reading soap operas are most likely to have been acquired by those persons culturally constructed through discourses of femininity (Morley, 1992, cited in Opoku-Agyemang 2009).

This is because, in the words of Goodwin and Whannel (1990), the soap opera functions, primarily, by creating a relationship with the audience, and not by a fast-paced sequence of dramatic events. Rather the narrative, which is the soap opera, progresses the satisfaction it gained through the appearance and resolution of daily problems, achieved through means of gossip, confessions, speculations and exchanges of confidence" (Goodwin and Whannel, 1990).

Typically, this manner of gossiping is perceived as the women's world, which is full of problem solving. This perceived women's world is also full of discussions which are centred on relationships and equally relate traditionally to a female lifestyle. These features attract a female audience, the image of which is not complimentary. The female soap opera viewer, who is

characteristically only interested in the trivial details of daily life, is seen as inferior to more prestigious audience (Brown, 1992) and her life is assumed to be so disadvantaged as to need false improvement (Goodwin and Whannel, 1990).

These programmes, despite being regularly ridiculed and considered trashy, are still frequently enjoyed by women even though, to some people, viewing them is not a socially valued act (Brown, 1992). But Saffhill (2001) argues that the soap opera does provide the topic of many conversations; it is material that can be discussed with, shared with and dissected by groups of friends, thereby encouraging social activity (ibid).

Research on adolescent soap opera watching by Saffhill (2001) revealed that, when watching a soap opera, girls tend to concentrate solely on what they are viewing, paying their full attention to the screen in front of them. This means that they pay little attention to the advertisements that go with them.

Meanwhile, Opoku-Agyemang (2009) opines that from the soap opera producers' viewpoint, they are creating a commodity; a commercial product for women.

According to Saffhill (2001), soap opera audiences do not see themselves simply as consumers. For them, the dichotomy between production and consumption, the supply-side and the demand-side, breaks down. Brown (1992) asserts that the soap opera audience values an emotional realism which is entrenched in the narrative but is not easily accessible. However, deriving value from the product delivered by the producers requires an investment by the viewer. This process begins with an investment of time, but for some viewers it expands into a commitment to acquire additional information about the characters and the fictional world they inhabit (Opoku-Agyemang 2009).

It is the woman, in other words, the dedicated fan who derives maximum value from the product. Normally this derivation of value is sustained through the development of an interest in the circumstances of the soap opera's production. Value is also gained through the relationship between the fictional characters and the actors' off-screen lives, and secondary sites such as the soap opera press where supplementary narratives about the soap operas are produced (Brown, 1992).

Cultivating these interests often involves actively engaging these secondary sites, such as tracking industry news and contributing to fan opinion in the soap opera press, participating in conversations on electronic bulletin boards, and attending fan club gatherings and other public events related to the soaps. These activities generate widely circulated analysis, gossip, and interpretation that heighten soap opera's value to women and form the basis for their communities of shared meaning (Dyer *et al.*, 1977). In turn, these communities establish collective significance, even though viewing itself usually takes place in the privacy of a fan's own home. Research on fans thus speaks not only to academic scholars, but also potentially to a wide range of industry participants, for example, professional media critics, television actors, producers, and writers, print media editors and writers, those working in the fan industry, and fans themselves (*ibid.*).

According to Geraghty (1991), all fans pass judgment on the quality of the texts they consume. However, these texts differ across genres in the authority with which their critical claims are received by those who directly participate in the creation and commercial distribution of cultural products. In some genres, fans engage in "textual poaching" to assert claims to ownership, as Geraghty (1991) discovered among the fans of *StarTrek* and the prime time programme, *Beauty*

and the Beast. By textual poaching Geragthy (1991) means fans' appropriation of fictional characters, settings, and storylines for use in their own creative activities.

In the view of Williams (1992), fans (women) do not, of course, participate directly in the actual creation of soap opera storylines, but they can contribute to a larger supplementary discussion that reveals their sense of ownership over the narratives. For example, fans know when the production community is failing to deliver a story with the emotional authenticity they seek. When that happens, they feel entitled to complain and to assert claims as to how resources could be better deployed to enhance the quality of the show. Fans are at the same time loyal and critical, and their claims reveal the tension between the aesthetic basis of fans' sense of ownership as compared to the commercial concerns of soap opera producers and network executives, that is, what is right or good versus what sells (ibid).

Soap Operas in Ghana has also attracted discussions after each session every day, where experts are engaged to share their opinions and ideas about that particular show.

Sometimes, viewers are also made to call in to contribute to the sessions and discussions.

2.2.3 Television in the age of globalisation

Asked ones what led to the collapse of communism in Eastern Europe, Polish leader Lech Welesa pointed to a nearby TV set, "It all came from there," Firoz (2005) notes.

The world is fairly globalised today. Just as modernisation, globalisation has influenced the various domains of life of traditional societies, which tries to adhere and adapt itself to the field of economy, while still seeking to preserve its own identity and cultural values (ibid).

There are apprehensions that the United States has taken over the world through its cultural popularity.

These uneasiness is what Berger (2002) captures by saying that the world was pointing its fingers at America of virtually taking over the global culture through its large influence in all sectors of life.

As if that is not enough, the scholar predicts that America's culture is expected to remain the most dominant one all over the world in the foreseeable future.

However, Firoz notes that empirical evidences only focuses on the 'imperialism' aspect of the equation and offer all too simple "evidence" of a more complex socio-cultural debate.

But Firoz's concerns seems questionable, more so he being the very person who literary cries over the emergence of soap operas in India and how they are washing away the cultural values of that country.

Tichenor et al (1970 cited in Melkotes&Steeves, 2001:220) aver that in developing nations, the mass media, like other social institutions can reinforce or increase existing inequalities between the advantaged and the disadvantaged sectors of the population. The "increasing knowledge gap" remains largely unexamined in early development communication research.

They hypothesised that:

As the infusion of mass media into a social system increases, segments of the population with higher social-economic status tend to acquire this information at a faster rate than the lower status segments, so that the gap in knowledge between these segments tend to increase rather than decrease (ibid).

2.2.4 Globalisation as a phenomenon

It is a commonplace of contemporary debate that our everyday lives are becoming more global, more affected by events occurring far away.

According to Firoz (2005), globalisation in recent times can be best defined as the integration of finance, markets, nation-states and technologies to a degree never witnessed before in a way that is enabling individuals, corporations and nation states to reach round the world--- faster, deeper and cheaper than ever before.

Because globalisation has brought down many of the walls that once limited the movement and reach of people, and has simultaneously wired the world into networks, Firoz opines that it gives more power to individuals to influence both markets and nation-states than at any time in history.

Today there are super-empowered individuals who are able to act directly on the world stage without traditional mediation of governments, corporations or any other public or private organisations. Some of these super-empowered individuals appear to be powerful enough to become akin to enemy states of earlier times.

The process of globalisation is often portrayed as a positive force, which is unifying widely different societies, integrating them into a “global village” and enriching all in the process.

It is variously described as an inevitable by-product of human evolution and progress, as if it were an organic process, governed by the laws of nature (ibid).

However, globalisation is not necessarily a natural progression emerging out of the ordinary communication and interaction of people and cultures around the world. Rather, it results from

deliberate human choice by a powerful group of nations, trans-national corporations and organisations that have stake in the process.

The new communication and information technologies have provided methods for large corporations to maximise profits by entering foreign markets.

Globalisation is a complex language that elicits very different reactions from different individuals, nations and cultures around the world. This has resulted in a complicated interactions between “globalism” and “localism,” where huge corporations are selling products across national boundaries and creating globally homogenous culture of consumption, while at the same time trying to adjust their products to local tastes. In addition, globalisation is resulting in economic growth in many countries and is presenting new opportunities for trade, individual empowerment and cultural integrity internationally (ibid).

Consequently, Firoz alleges that the process of globalisation has undermined the unity and integrity of nation-state societies, by suggesting simultaneously two images of culture.

The first image entails the extension outwards of a culture to its limit, the globe. Heterogeneous cultures become incorporated into a dominant culture which eventually covers the whole world.

This suggests a process of conquest and unification of global space. The world is becoming a singular domesticated space, a place where everyone has become assimilated into a common culture.

The second image points to the compression of cultures; things formerly held apart are now brought into contact and juxtaposition. Cultures pile on top of each other in heaps without obvious organising principles.

But the most worrisome effect of globalisation, according to many critical observers, is the commodification, which arises from its fundamentally economic and instrumentalist thrust, its goal of maximising consumption. Everything comes to be stated in terms of “market” whether it is material goods, entertainment, news and information, education, higher culture, morality, religion and aesthetics. Value then appears universally to become analogous to market value (ibid).

2.2.5 Nationality and struggle for cultural identities: the African experience

The coming together of the local and global developments has led to the challenges of cultural identity, Firoz opines.

Firoz further laments that the desire to keep national identity and national culture wholesome and pristine is becoming increasingly unrealistic, which are damagingly disrupting national identity.

Many scholars have argued that due to the fact that soap operas have become widespread across the globe, its impact, be it negative or positive is enormous.

For many in Africa, the phenomenon is nothing to sit idle about without doing anything, but to take appropriate and immediate steps to address the negative impact it poses on the populace, especially on women.

Researches have pointed to the fact that more women spend a lot of time watching soap operas than other programmes such as news.

It also seems to drive women on the way they should live their lives, and the African woman is no exception.

Other scholars also bemoan the fact that these operas tend to create a utopian society where the women tend to apply what they in their lives, but tend to be disappointed on many occasions partly due to the fact that such scenes do not reflect the reality in society.

As to whether what they are watching are fiction or not is not their concern.

Toure (2007) in a study recognises the negative impact of soap operas on African women, particularly, those in Bamako (Mali) and Buoake (Cote D'Ivoire).

In Bamako and Bouaké, women's craving for telenovelas evidences the fact that television triggers an identity dynamics in them.

First of all, in their external appearance, they try to imitate characters they see in the show by dressing same through their clothes and hairstyle, which makes these series a source of inspiration for fashion.

The second aspect, Toure adds, has to do with the fact that television as a window to an alien world, allows viewers to become aware of their own social relations which aids in transforming them. This is done through parent/child relationships, their conditions as spouses or spouses-to-be, and lastly, the daily exposure to love manifestations.

Werner (2007) cannot agree more on Toure's description of African women and their craze for soap operas.

In Dakar, the capital of Senegal, Werner assesses how women receive and consume Latin-American-made telenovelas. Description and analysis of this phenomenon are based on data collected in the suburbs of Dakar during the first six months of the year 2002, by means of an ethnographic study which was designed to investigate how telenovelas might be playing a role in feminine identity dynamics. On one hand, Werner's results show that the reception of telenovelas occurs essentially inside the households, thus modifying the balance between public and private spheres.

They are watched mainly by women and children who meet together at regular intervals, according to a synchronisation pattern which is engrained in their daily routines. This domestication of people by telenovelas is backed up by a very efficient strategy of communication that makes use of three types of message—oral, visual, and musical—engraved in a sophisticated narrative structure.

On the other hand, people domesticate television through a complex reception process which is both collective and active. At the end of it, women are able to intertwine some of the threads picked up in the telenovelas within their own daily social fabric to make things change, especially in the realm of gender relationships and parent-children relationships. Moreover, television appears to play a catalytic role in helping women to gain more autonomy in the economic field.

It is important to underscore the fact that soap operas are attracting women because they help them find their way in a fast changing world (ibid).

The situation in Cote D'Ivoire, Mali and Senegal is not different from experiences in Kenya.

In a study carried out in 2013 by AameraJiwaji on the impact of telenoveals, with emphasise on “Cuando Seas Mia” it was observed that telenoveals carried out an imperialist ideology, which has a direct, unmediated impact on audience behaviour in the receiving countries.

This reinforces the media imperialism theory, in that the popularity of telenoveals in the receiving countries like Ghana, Senegal, Cote D’Ivoire, Mali and Kenya, is a form of cultural imperialism and has the potential to suppress the expression and development of locals’ cultures and initiatives, contributing to global cultural homogenisation.

Some media critics, especially in Kenya, side with the media imperialism thesis, and assert how telenoveals invade and manipulate local audiences and cultures (Wandago, 2003). They criticise the frequency with which telenoveals are aired as compared to local programmes, claiming that it has an adverse effect on viewers’ routines, values and perceptions of reality.

Others, however, celebrate their presence in the local media. According to articles in local Kenyan dailies, telenoveals offer Kenyan audiences voyeuristic entertainment, more dramatic story lines and ‘better and more believable characters’ (Mutunga, 2007:22), or as Wahome (2007:14) puts it, Kenyan women need ‘wooi-programmes once in a while’ alluding to the melodramatic appeal that they hold.

These articles quote a number of young women who watch the Latin American telenoveals, and offer a critique of the media imperialism thesis from the perspective of a single viewer’s consumption of a particular telenovela and their appropriation of elements of it into their lives (Jiwaji, 2013).

2.2.6 Global and local cultures

A local culture is perceived as being idiosyncrasy, which is the opposite of the global. It is often taken to refer to the culture of a relatively small, bounded space in which the individuals living there engage in daily, face-to-face relationships. The sense of belonging, the common sedimented and cultural form that are associated with a place, is crucial to the concept of a local culture. One paradoxical consequence of the process of globalisation, the awareness of the finitude and boundedness of the planet and humanity, is not to produce homogeneity but to familiarise us with greater diversity, the extensive range of local cultures.

One perspective on the process of globalisation which was accorded a good deal of credibility until recently is that of Americanisation. Here, a global culture was seen as being formed through the economic and political domination of the United States, which thrust its hegemonic culture into all parts of the world. American way of life was regarded as corrosive homogenising force, as a threat to the integrity of all particularities (Firoz, 2005).

2.2.7 Dimensions of globalisation: the Asian debate

The issue of cultural identity assumes significance in the process of globalisation as it impacts the social, cultural and economic life of the people in different societies.

Firoz cites Vietnam as one of the countries that has expressed fears and worries about threats globalisation is posing to the development of the nation as far as its culture is concerned. In his view, the Vietnamese people are outraged about how their traditions and norms are displaced due to exposure to “dehumanising and retrogressive cultural products” in the form of entertainment,

consumerism, exposure to new style of living to moral deviance, loss of traditional humanistic values, disintegration of family life and age-old family values.

More recently, Indians have shown concern about support of Western cultural invasion as a consequence of the transnationalisation of the media systems.

Firoz (2005) however counters that such concerns ignores the fact that Western cultural symbols have always been an integral part of the way in which millions of Indians construct their identities.

Even though such concerns are raised, the issue is quite changing due to recent development as a result of culture exchange.

By these concerns, the scholar asks a simple question of: what impact has globalisation had on countries, especially, India?

In his view, the Indian civilisation, over the years, has been more opened and not exclusive, and as a result, acquired vitality.

India from time immemorial has always welcomed people of different races, religion and culture and has managed to bind them together, stressing that the victory of Indian. In fact, the history of India is based on linkages with other cultures.

Mahatma Gandhi sides with Firoz on this score by summing up his thoughts in the following words:

“I do not want my house to be walled in all sides, and my windows to be stuffed. I want the culture of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by anyone of them.”

2.2.8 Globalisation of the mass media

Globalisation is a complex phenomenon, marked by two opposing forces. On one hand, it is characterised by massive economic and technological innovation. On another hand, there is increased inequality, cultural and social tumult, and individual alienation.

Globalisation of mass media is an integral part of this phenomenon and is propelled by the same ideologies, organisations and forces.

Of all the media forms, it is television that contributes most to a sense of globalisation.

Television its scope and effects has become truly international.

2.2.9 Values in primetime television

The concept of values has found widespread use in Social Sciences. Psychologists have employed an array of related terms: attitudes, needs, sentiments, dispositions, interests, references and motives. Anthropologists have spoken of obligations, ethos, cultural pattern, themes, and lifestyles. Sociologists and Political Scientists have referred value to interests, ethics, ideologies, mores, norms, attitudes, aspirations, obligations, rights and sanctions (ibid).

Firoz in one of his definitions for values refers to it as the criteria or standards in terms of which evaluation is made.

The term values may refer to interests, pleasures, likes, preferences, duties, moral obligations, desires, wants, needs, aversions and attractions and many other modalities of selective orientation.

Values indicate the preferences people share for certain types of outcomes in their lives and for certain type of conduct. These conducts and outcomes are valued or preferred, because they lead to the greatest satisfaction of individual, group, and social needs or goals. Values are general ideas about what are desirable, but such general ideas do not specify how should act in a particular situation. In general, values are expressed in norms and norms reflective values. Knowing a culture's values provides insights into how members are likely to behave. When members of a society share the same values, the values let them know what they expect from one another. As a source of consensus, the values help hold society together. Values and norms are an important part of a culture's identity.

A society's value system is the set of values that the majority of its members tend to favour. Those who reject the major elements of the predominant system constitute a counter-culture.

Detecting a society's value system involves determining what its values are and how they are related to one another. Some values may be interdependent, such as democracy, freedom and equality. A source of values is found in observations of rewards and punishments.

By observing which behaviours are praised and rewarded and criticised, condemned or punished, important data may be gathered for identifying the socially effective standards that are actually operating in any group or society (ibid).

It is certain that mass media have an important relationship with individuals and social values. Values are also learnt through experience and indoctrination. Firoz observes that a careful examination of media content would reveal that almost all media dramatisations are miniature morality plays in which individualism, freedom of choice, perseverance and faith in God triumphs.

When societies depend largely on the media for information, socialisation and cultural projection, value system tend to shift more rapidly.

The mass media have become personal educators. Producers of various series freely admit that persuasive intents guide the development and execution of the series they provide.

2.2.2.1. Commercialisation of Indian television

Right from its inception in India, television has been giving a lot of money to owners of such stations. The government also earned some revenues from the taxes collected as a result. It was during that time that advertisers thought it wise to take advantage of TVs in order to reach wider and more affluent urban audience. The argument in favour of commercialisation of TV was only motivated by financial consideration. It was argued that television could earn adequate money to support itself and finance its own expansion programmes.

In spite of the back and forth as well as the argument against the introduction of TV commercials, the government of India on January 1, 1976, introduced advertisements on television. This also meant that television would become increasingly an entertainment medium, aimed at more affluent urban sectors of India. However, many researchers lashed out at the government's strategy of going commercial with TV as a defeat of its development goals.

But Firoz says now owners of television stations are enjoying the fruit of this strategy.

After several developments towards the coming into full force of TV in India, Chhabra (2010) records that the first ever Indian National Satellite; INSAT was launched in 1982 in India.

Until 1976, television had been funded through a combination of television licenses and allocations from the annual budget. But in 1976, the concept of advertising served as a driving force for the commercialisation of the Doordarshan, the national television in the 1800s. Advertising, however, began in a very small way with under 1% of Doordarshan's budget coming from advertising revenues in 1976-77. But the possibility of reaching a nationwide audience made television look increasingly attractive to advertisers after the introduction of the "National Programme" in 1982.

The popularity of advertising grew to such a proportion that by 1990, Doordarshan's revenues from advertising were about \$300 million, accounting for about 70 percent of its annual expenditure (Chhabra (2010).

In spite of the above literatures reviewed, it is important to indicate that there were not enough studies that have been carried out especially in Ghana in the area. This made the reviewed studies scanty.

CHAPTER THREE

METHODOLOGY

3.0. Introduction

This chapter explains the methods or procedures that would be used to collect data, analyse and interpret the data in order to come out with the findings from the study.

According to Kitchen & Tate (2013:6), "Methodology is a coherent set of rules and procedures, which can be used to investigate a phenomenon or situation within the framework dictated by epistemological and ontological ideas."

They define epistemology as "how knowledge is derived at" which is assumptions about how one can know the world. Ontology, according to them, is seen as the set of specific assumptions that do underline "a theory or system of ideas."

This chapter entails the research design, study area, population of the study area, sample size, sampling techniques, as well as instrument used, reliability of the instrument, procedure for data collection and data analysis.

The methodology of this chapter is the mixed design approach which encompasses the qualitative and quantitative methods, as both questionnaires and interviews will be used as ways of obtaining the required information.

The adoption of the qualitative research is to allow the investigator to know the descriptive data and measure the impact of transnationalisation of telenoveals on Ghanaian women, with emphasis on women at Abeka-Lapaz, a cannubated urban community in Accra.

Employing qualitative method was to also allow the researcher interview some women randomly in the area.

This, therefore, required a survey method because according to Babbie (1992), surveys are particularly suited to the field of mass public opinion.

Since the main focus of this work was to explore, describe and explain the impact of the globalisation of soap operas on women, there could not have been a better method. Considering the amount of information to be gathered, survey appears to be less costly.

The survey method is also suitable for this study because according to Wimmer *et al* (2000), a large amount of information could be collected with relative ease (Wimmer & Dominic, 2000).

It must be noted however, that there are hindrances the survey method could pose, considering the fact that it has its own side effects. This is largely because independent variables cannot be manipulated the way they are done in laboratory experiments (Wimmer & Dominic, 2000).

It is also an established fact that inappropriate wording or arrangement of questions within a questionnaire could have produced bias results.

Notwithstanding that, the survey method could produce reliable and useful information, especially for collecting information on audiences. Surveys are used for descriptive, explanatory and exploratory purposes (Babbie, 1992) hence the decision this researcher fell on it.

It was also important to indicate that surveys are mostly used in studies that have individual people as the units of analysis. They are also excellent vehicles for measuring attitudes and orientations in a large population. Since the study of women and soap operas was the major

focus of this study and the topic involved the measurement of attitudes and orientations, it was only proper and wise to choose the survey method.

3.1. Study Area.

The area chosen for this study was the Abeka-Lapaz, an urban area in the Accra Metropolitan Assembly (AMA) in the Greater Accra Region, Ghana's capital. It was seen as one of the most populous suburbs as well as the centre of the city of Accra.

Abeka-Lapaz is located in the Western part of the city, and about 10km away from the Kwame Nkrumah Circle. It is a well-organised community with approximately middle income earners who are government workers, traders, and private business owners, among others.

Even though the research was centered at Abeka-Lapaz as the study area, the researcher also selected some residential areas and communities within the Accra Metropolitan Assembly to carry out the study in order to have a broader view of women in Accra. Some of the areas that were randomly selected were Osu, Adabraka and Labone.

3.2. Population

The population of the area (Abeka-Lapaz) is approximately 10,000 inhabitants. The area has a lot of building blocks for residential apartments and shops. It has a police post, clinics and a community health centre to serve the residents and those in nearby communities.

The rationale behind the choice of this community is that the residents are income earning individuals who could possess televisions, with some having more than one, and watch any programme of their choice.

3.3. Sample Size

The study sampled 200 respondents for the questionnaire survey and 50 respondents were also selected for the qualitative facet of the study. This implies that questionnaires were administered to 200 respondents whereas 50 respondents were personally interviewed. This was to give clarity and in-depth understanding to some issues which warranted further probing. The target population were people within the ages of 18-60 years, predominantly females since they were central to the issues examined.

Also, this was so because a participatory and observation that was carried out by the investigator whenever Corazon Indomable 'Maricruz' was shown on TV indicated clearly that an array of females ranging between that age bracket usually watched the opera.

3.4. Sampling Procedure

This study employed the stratified random sampling of the Probability Sampling Method. According to Wimmer & Dominic (2000), it is always best to use probability sample when the result will be generalised to the population. Any research or study conducted to support or refute a significant question or hypothesis should use probability sample (Wimmer and Dominic 2000), they further opined. Using this as a guideline therefore, the probability sampling method was chosen for the research. This was in view of the fact that there was the need to support or not to support the hypothesis that "soap operas, in this case, Corazon Indomable, 'Maricruz,' has impacted on the lifestyle of Ghanaian women.

By the stratified sampling, the respondents were divided into various groups such as professionals or the working class and the uneducated. In the light of this, the researcher ensured that majority of the respondents (150) who answered the questions were educated. The reason

was to enable the researcher reduce or avoid errors since they are enlightened and were exposed to a lot of information in that respect. The views of the respondents was sought before administering the questionnaires and the interview. In that regard, a pre-testing exercise was carried out on about 20 residents in the community to weigh their understanding of the subject matter before the exercise was finally carried out.

The respondents who agreed to be interviewed by the researcher were taken through a face-to-face interaction, where the researcher with some assistants interacted with the respondents in question and answer sessions. The interview was to enable the researcher have a higher response rate as questions that were not understood were clearly explained.

It also helped the researcher to see the facial expressions of the respondents as they answered the questions and that enabled the researcher to observe them closely. This was good in the sense that it helped to see how respondents reacted physically to some of the questions posed.

The researcher also took an active part in watching the soap opera on television when it was first aired on the United Television (UTV) barely two years ago.

The questionnaires were administered to 200 residents of the Abeka-Lapaz and the other communities, mostly female viewers of the soap opera, being specific for the purpose of the study. It was obvious that this was not a particularly large sample of people; however the aim was not to produce definitive answers, rather to give an impression of different ages and sexes.

3.5. Data Collection Techniques

Face-to-face interview was also combined with self-administered questionnaire for the purpose of the study. The questionnaires were not more than four (4) pages in length; as a way of keeping the attention of the person filling it in.

The questionnaires entailed both the close and open-ended questions. It was the belief of the researcher that open-ended nature of a few of the questions posed would give the respondents the opportunity and freedom to provide in-depth responses to the questions.

3.6 Procedure for Data Collection

The questionnaires were administered to the respondents at their various homes or places they might find convenient. This was done by the researcher and some assistant(s). The assistant(s) were graduate(s) who either watched and understood the soap opera and could understand the answers given by the respondents concerning the few open-ended questions.

The procedure helped save some money on transport and postage. To facilitate follow ups, more questionnaires were printed out so that respondents who misplaced theirs had them replaced.

3.7 Data Analysis

The data was analysed using SPSS (Statistical Package for Social Science) version 20. The data was manually coded and entered into SPSS. Simple descriptive statistical analysis, cross tabulations and frequency tables and charts were generated to give a vivid a descriptive and

analysis of the themes examined. A chi-square test of significance was also performed towards the ascertainment of relationship between certain variables.

CHAPTER FOUR

ANALYSIS AND FINDINGS

4.0 Introduction

This chapter presents and analyses the data collected from the field. The ultimate aim of the study was to examine how transnationalisation of telenovelas is eroding the fibres of the Ghanaian culture. Specifically, it sought to examine the extent of attention given to soap operas by the Ghanaian media; televisions in this regard, the impact of these operas on the Ghanaian culture and the transnationalisation dimension of the operas and globalisation and commercialisation on the item of truth.

In all, the analyses and findings of the data have been done based on the sample of 200. Out of this number, 160 questionnaires were administered to 160 respondents including television producers and managers, while 40 others were interviewed. The reason was to have a reflective view of consumers of soap operas without necessarily concentrating on the elites.

In view of this, the researcher used interview guide to explain to such people about the subject matter and the need to share their views in that regard.

The following analyses and discussion constitute the overall responses received from the respondents:

4.1. Background of Respondents

As indicated earlier, in order to get divergent views from all the respondents and taking into account the age groups with income earning and marital status, the ages from 18-59 years and above were targeted. This was to ensure that the target groups were people who had access to

television as well as take decisions on their own. In selecting the age groups, it is important to note that they did not follow a particular pattern or order. In spite of that, the ages 18-24 dominated, followed by the ages 25-29 years. The ages 50-59 were the least probably due to the fact that they did not dominate the population at the sample area (s).

In all, it could be realised that the ages 18-39 years constitute the dominant group which goes to reason that the majority of the people were youthful at the sample areas. Interestingly, they were responsible and financially independent people who worked in one way or the other for a living, and were independent enough to make decisions.

In order to get a clearer picture, a lot of women were targeted. In all, the women constituted 80% of the population while the men constituted 20%. Obviously this is a research involving mainly women but the men were involved to help make easy the comparison of the situation and to give varying views as against that of the women.

The level of education of the respondents was also critical to ascertain the level of consumption and understanding of the soap opera genre. There was, therefore, the need to examine the difference between the educated and the uneducated as against their level of understanding of telenovelas.

The levels of education of the various respondents were given as follows; 30 people representing 15% of the respondents had either basic or some formal education, 50 respondents representing 25% had secondary education, while a total of 120 respondents representing 60% had tertiary education.

The marital status of the respondents was also crucial to the outcome of the study. This was to know whether or not marriage had anything to do with respondents' ability to sit and watch

television programmes, particularly, telenovelas which was the main focus of the study. This had to do with one's ability to have enough time and be able to apportion some for television viewing.

Out of the 200 respondents, 170 representing 85% were not married, with 20 of them representing 10% were married while 5 of them representing 2.5% were divorced and the remaining 5 also representing 2.5% being divorced.

Majority of the respondents were traders, teachers, market women, journalists, accountants, bankers, medical doctors, footballers, students, consultants, engineers, security officers from various ethnic backgrounds including Ga, Ewe, Akan, Guan, GaAdangbe, Hausa, Kotokoli, Dagomba and Yuroba.

With the exception of 15 people who could or did not indicate their religious backgrounds, the rest were mainly Christians and Muslims.

The reason for these information was to ascertain whether the religious, ethnic or professional backgrounds of respondents could one way or the other influence their choices of answers.

The details of the data and the results have been discussed below using tabular representations and graphs.

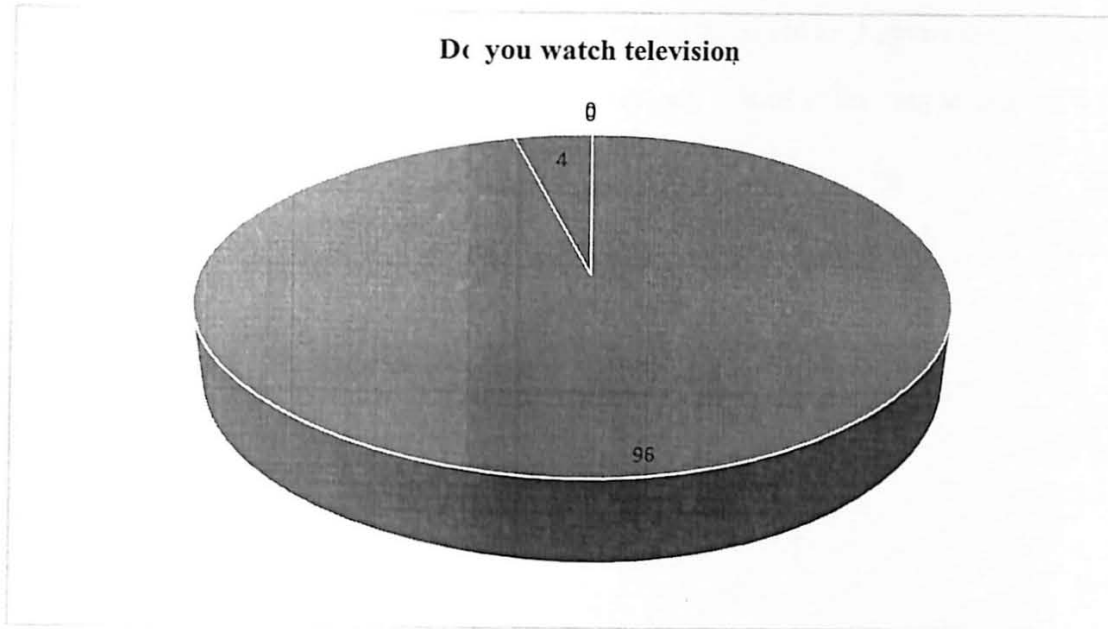
4.1.1. Gender and Television viewing habits; women as heavy viewers

Table 1:0 Sex of respondents and whether they watch television

Do you watch TV?	Male	Female	Total
Yes	75 (37.5%)	120 (60%)	195 (97.5%)
No	5 (2.5%)	0 (0)	5 (2.5%)
Total	80 (40%)	120 (60%)	200 (100%)

From the above table, whereas 60% of the women said they watched TV, only 37.5% of men said they watched TV, the remaining 5% of men saying they do not watch.

Figure 1: Number of respondents who watched TV



Key

- 1. Represents the number of people who watch TV.
- 2. Represents the number of people who did not watch TV.

It is evident from the above chart that out of the 200 respondents who answered the questionnaires and interviewed, only 10, representing 4% said they did not watch television, while 190, representing 96% said they watched TV. The number that said they did not watch television, did not, however mean that they did not possess TV sets. Indeed, it was realised through interactions with them that they had TV sets in their homes, but it was either they did not have enough time to sit by them and watch or they did not want to struggle over them with the rest of the family in terms of programme choices.

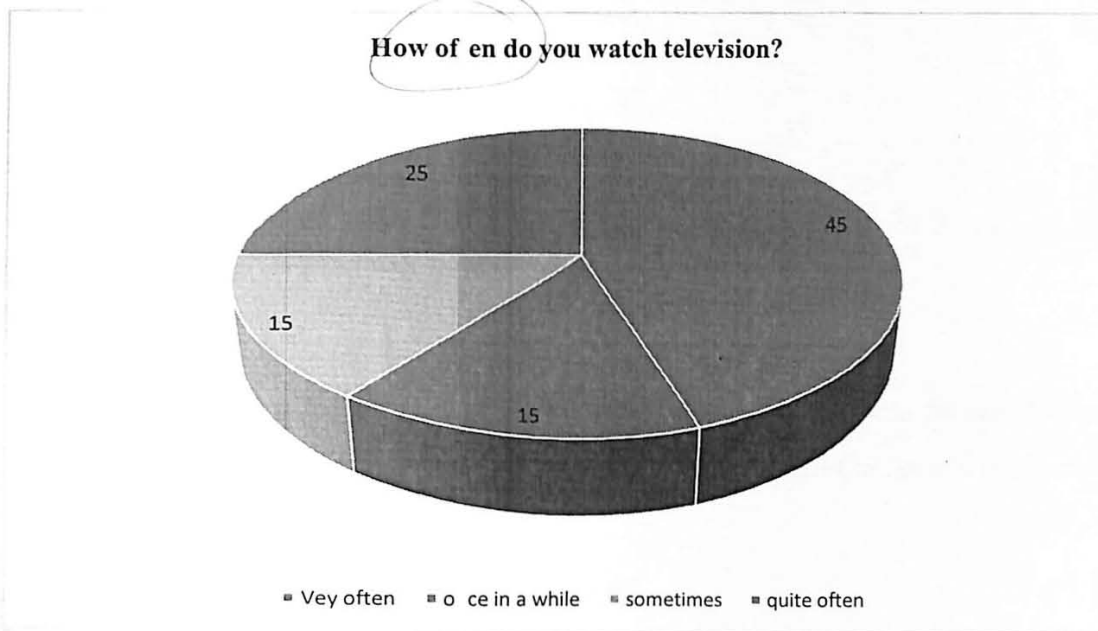
Meanwhile, this question was deliberately posed so as to know if there really were people who did not watch television at all and so did not possess them, and not because they could not afford them. It was however realised that such people rarely existed in the sample areas of this present study.

Table 2: Summary of Gender and Television Viewing Habits

Frequency	Sex of Respondents	
	Female	Male
Very Often	65 (32.5%)	25 (12.5%)
Quite Often	30 (15%)	20 (10%)
Sometimes	25 (12.5%)	5 (2.5%)
Once-in-a-while	10 (5%)	20 (10%)
Total	130 (65%)	70 (35%)

The table above shows the difference between males and females television viewing habits. It is seen that women and men watch television differently as more women watch very often than men.

Figure 2: How often respondents watched TV



From the chart, it could be deduced that close to half (45%) of the respondents watched television very often. This means that they spent a lot their time on the television. On the other hand, 15% said they watched television once-in-a-while or when they had time, with another 15% also saying they watched TV only sometimes and 25% indicating that they watched it quite often.

The essence of this question however was to know the exact number of people who watched television, the frequency with which people watched television and whether they were active or passive viewers of the various programmes especially the soap opera. It was clear here that almost 50% of the subjects were active television viewers and this was good news as far as soap operas were concerned.

Table 3: Sex of respondents and their TV programmes' choices. .

TV programme	Male	Female	Total
Telenovelas	3 (1.5%)	75 (37.5%)	78
Foreign movies	20 (10%)	15 (7.5%)	35
News	45 (22.5%)	20 (10%)	65
African movies	2 (1%)	20 (10%)	22
Total	70 (35%)	130 (65%)	200 (100%)

The table above shows the difference in programme choices in relation to the sex of the viewer. The findings agree with that of Opoku-Agyemang (2009) that a lot of females prefer telenovelas to the various programmes on TV.

Table 4: Respondents' preferred TV programmes

Programme	Frequency	Percentage %
Telenovelas	78	39
Foreign movies	35	17.5
News	65	32.5
African movies	22	11
Total	200	100

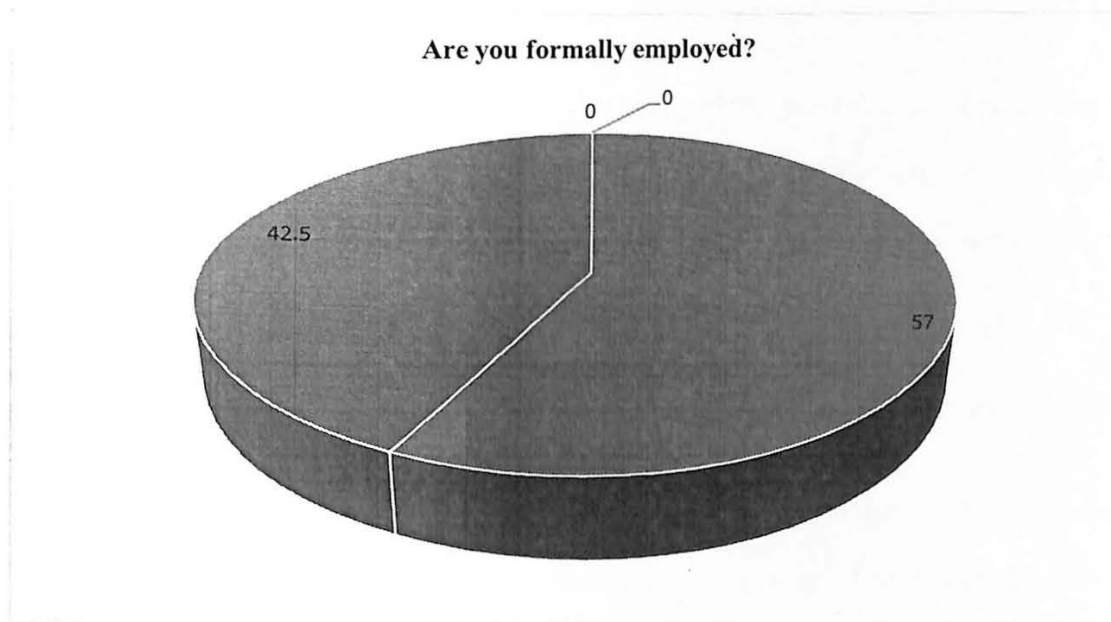
It is apparent from the above that 39% watched soap operas, 17.5% also watched foreign movies with 32.5 watching news on the various stations other than telenovelas, while 11% watched African movies.

There was the need to place the soap opera in the context of other television programmes in order to find out how it performed against such programmes, hence the question.

It is obvious from the table above that more people would rather watch soap operas than other programmes. Almost all of the respondents expressed strong feelings for their programme preferences in this regard. For instance, whereas the male respondents would go for the news and sports programmes, their female counterparts would rather settle for an African movie or a soap opera.

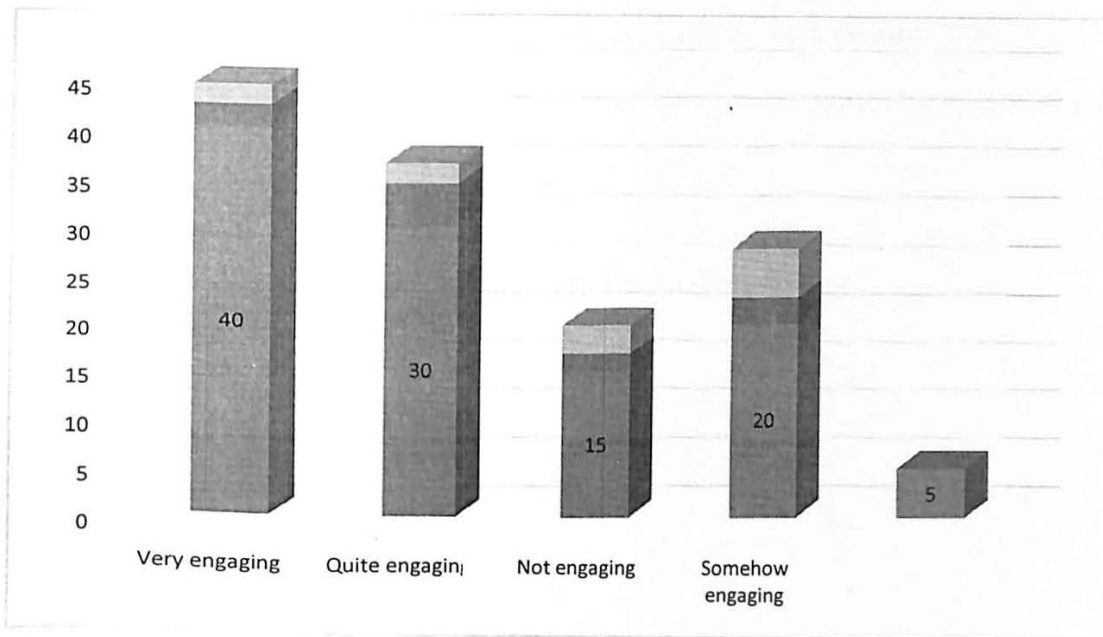
The employment status of the respondents as well as the nature of the job they did was also important in determining whether the nature of their work influenced their television viewing patterns.

Figure 3: Employment status of respondents



From the chart above, more than a half, 61% (122) were formally employed as against 78, representing 39% said they were either unemployed or self-employed. The extent to which their work was engaging too was very important; so a follow up question was posed.

Figure 4: What is the nature of your job?



From the data presented in the chart above, 80 (40%) of the respondents said their work was very engaging, 60 (30%) said their work was quite engaging while the rest, 30 (15%) of the total sample size said their work was not all that engaging, 20 respondents also representing 10% said their work was somehow engaging.

Here, 10 people representing 5% did not give any response and therefore left the portion blank.

Chandler (1994) and Opoku-Agyemang (2009) found that most of the female viewers of the soap opera were 'working class housewives' and these groups spent a lot of time with the television and either actively or passively they did their household chores alongside.

The same could be said of this study as majority of the women, even though were the 'working class' had some time to watch the soaps of their choice.

However, such women were mostly single ladies who had not married and felt that it had given them a lot of time to watch soap operas. For some, even if they were married, it could not stop them from watching since they would ensure that they would have a bit of time for the telenovela genre.

4.1.2. Women's Attitude to Television Soap Opera Programmes

Table 5: Soap opera and gender

Which gender in your opinion likes watching soap opera more?	Frequency	Percentage %
Male	13	6.5
Female	166	83
No idea	21	10.5
Total	127	100

Evidence from the table above indicates that both male and female respondents believed that the soap opera is a female genre.

83% of the respondents confirmed the general perception that soap opera is a female genre which tend to attract a lot of them. Only 6.5% of them believe that telenovelas are watched by males while 10.5% also said they had no idea.

This result goes a long way to confirm the general notion and consequently establishes the fact that the soap opera is a female genre and the inscribed viewer has a traditional female gender identity. This finding is similar to Morley's (1992) assertion that the competencies for reading soap opera are most likely to have been acquired by those persons culturally constructed through discourses of femininity.

It also affirms Opoku-Agyemang's (2009) finding that telenovelas are a female genre.

There was another question in the questionnaire which sought to find out the reason behind the respondents watching television. In other words, what do they look for in watching television?

149, representing 74.5% would rather watch the programme than the advertisement and so said they looked out for the programme content. 42, representing 21% said they rather look out for the advertising content, meaning that they enjoy the advertisement better than the programme when they watched television. Here again, one person did not answer the question and 8 representing 4% chose the option, 'other' which could mean that they did not really look out for anything specifically when they watched television and so they were passive viewers.

It, therefore, agrees with Opoku-Agymang's (2009) outcome that people usually looked out for programme content when watching television.

Table 6: Choice of Soap Opera Frequency

Soap Opera	Frequency	Percentage (%)
Corazon Indomable 'Maricruz'	50	25
La Gata	58	29
What Life took from me	40	20
Shadows of the past	17	8.5
Triumph of love	22	11
Others	13	6.5
Total	200	100

Data from the table above shows that 58 people representing 29% enjoyed *La Gata* the most, which is shown on UTV. This was closely followed by *Corazon Indomable 'Maricruz'* with 25%

which is also telecast on the same network. *What Life took from me* also had 40 people, representing 20% following. *Triumph of Love*, a Mexican soap was also enjoyed by 22 of the respondents representing 11%, while *Shadows of the past* was enjoyed by 17 people representing 8.5% of the respondents. 13 people representing 6.5% of the respondents said they enjoyed other telenovelas telecast on other TV stations.

It is important to state here that even though this study focused on *Corazon Indomable* 'Maricruz' the respondents choice of the *La Gata* is not surprising since that is the current Mexican soap being aired on UTV.

To ensure that respondents understood the choice of their answers, a follow-up question was asked as to the reason for their answers.

Various reasons ranging from education, entertainment, were provided as their reason for enjoying any of the soaps.

Majority of the respondents were clear and candid in their minds that the emergence of telenovelas has offered them a lot of education in various aspects of their lives.

This finding defeats Effah (2008) and Opoku-Agyemang (2009) findings that Net2 television's 'Second Chance' was most prominent among soap opera viewers in Accra.

It is against the backdrop of the fact that since its inception two years ago, UTV has endeared a lot of viewers to itself. With the coming into force of its first soap opera, *Corazon Indomable* 'Maricruz' which was telecast almost every day of the week, a lot of viewers, especially, women could not help but to focus their attention on the station and its programmes.

This soap's storyline was enjoyed by all with a lot of billboards and signposts in town advertising the programme. It also was a time for people to do business as there were 'Maricruz' sandals, slippers and skirts among others.

Even though a lot of telenovelas have come and gone, this particular one was a springboard for the attraction of a lot of viewers' attention. It was also a launch pad for the UTV to attract a lot of viewers onto the station for its various programmes.

This explains the reason why today women would want to spend a lot of time on any soap opera that the station would introduce.

Table 7: Respondents' recall of Soap Operas they had watched

Soap Opera	Frequency	Percentage (%)
Corazon Indomable 'Maricruz'	92	46
The two of us	11	5.5
What Life took from me	62	31
Shadows of the past	17	8.5
Triumph of love	12	6
Others	6	3
Total	200	100

There was also the need to know whether the respondents could easily recollect the names of any of the soap operas they had watched in the past and the responses revealing.

To begin with, a whopping number of the respondents (96), which is more than half of the population 46%, said they enjoyed *Corazon Indomable 'Maricruz'*. 62 others, representing 31% recall *What Life took from me*, 17 others, representing 8.5% mentioned *Shadows of the past*, 12 representing 3% stated that they recalled *Triumph of love*, while 11 representing 5.5% mentioning *The two of us*, the remaining 6, representing 3% mentioned that they recall other programmes.

The findings falls in tandem with that of Opoku-Agyemang (2009) who notes that viewers of soap operas recall previous ones they had watched.

Currently, there are about fifteen(15) television stations in Accra, the national capital. Since this work is on television viewing and telenovelas, it was important to ask about respondents' favourite stations. UTV which seemed to have the largest viewership among the respondents had about 44.5% followed by TV3 with 17%. The next was Metropolitan Television with 10%. Net2 Television 7.5%, and the TV Africa had 6% of viewership. The other stations including Ghana Television, Crystal Television Networks and Viasat 1 shared the rest of the 15%.

Given the fact that television plays an integral role in shaping the thoughts and influencing the lifestyle of a group or individual, an attempt was made to assess the influence of television on the social life of respondents in Abeka-Lapaz. This study therefore gave much credence to the fact that the gravity of this influence may stem from the frequency with which people watch television. Towards the ascertainment of relationship between these two variables, the frequency with which respondents watch television and its influence on their social life were examined.

Evidence of this is shown in Table 8.

Table 8: Relationship between Frequency of Watching Telenovelas and Influence on Social Life

Source: Field Data (2015) *Chi square value $X^2=24.35$ df (1), p value <0.05*

It could be realised from Table 8 that more than half (61%) of the respondents believe that watching telenovelas have in one way or the other contributed to influencing their social lives relative to 39 percent who were of the view that it has had no influence on their social life.

Out of the total number of respondents, 70% watch telenovelas very often. From this number, 50.5% said their social lives were influenced by TV. The remaining 19.5% who watched

Frequency in Watching Telenovelas	Influence on Social Life		Total
	Yes	No	
Very Often	101(50.5%)	39 (19.5%)	140 (70.0%)
Not Often	21 (10.5%)	39 (19.5%)	60 (30.0%)
Total	122 (61.0%)	78 (39.0%)	200 (100.0)

telenovelas frequently however did not see any effect of TV on their social lives (see Table 8).

Conversely, 30 per cent of the total number of respondents do not watch telenovelas often. From this percentage, 10.5 per cent believe TV has an influence on their social lives while the remaining 19.5% claim their social lives are not influenced by TV.

A chi-square test of significance was then performed to ascertain the relationship between the two variables. The results of the analysis showed that the frequency with which respondents watch telenovelas has a significant relationship with respondents' perception about the influence of telenovelas on respondents' social life (Chi square value = 24.356, df (1), p value <0.05). The study therefore rejects the null hypothesis which states that there is no significant relationship between frequency of watching telenovelas and its influence on social life and accepts the

alternate hypothesis. This finding also suggests that respondent are of the view the higher the frequency of watching telenovela, the more likely it is for telenovelas to influence their social lives and vice versa.

Influence of Telenovelas on the Ghanaian Culture

One key conundrum that engulfs the trans-nationalisation of telenovelas globally, is the impact it has on the culture of the people. There is an assimilation of foreign cultures and gradual neglect of existing ones. These are noted to affect the cultures of societies and distort promotion of their cultural heritage. Against this backdrop, this study sought the need to examine the perception of the respondents concerning the influence of telenovelas on the Ghanaian culture, given the fact that the foreign cultural values have infiltrated the Ghanaian cultural norms and values via these medium. This was assessed in relation to the frequency with which respondents watch these telenovelas. Evidence of this is shown in Table 9

Frequency in Watching Television	Telenovelas influence on Ghanaian Culture		Total
	Yes	No	
Very Often	102 (51.0%)	38 (19.0%)	140 (70.0%)
Not Often	50 (25.0%)	10 (5.0%)	60 (30.0%)
Total	152 (76.0%)	48 (24.0%)	100 (100.0%)

Table 9: Perceptions about the Influence of Telenovelas on the Ghanaian Culture

Source: Field Data (2015) *Chi square value (X^2)=2.53,df (1), p value >0.05*

Out of the total number of respondents, 51 percent of the respondents who often watch telenovelas were of the view that it has an influence on the Ghanaian culture. Also, 19 percent

who watch telenovelas very often were of the view that it does not influence Ghanaian culture.

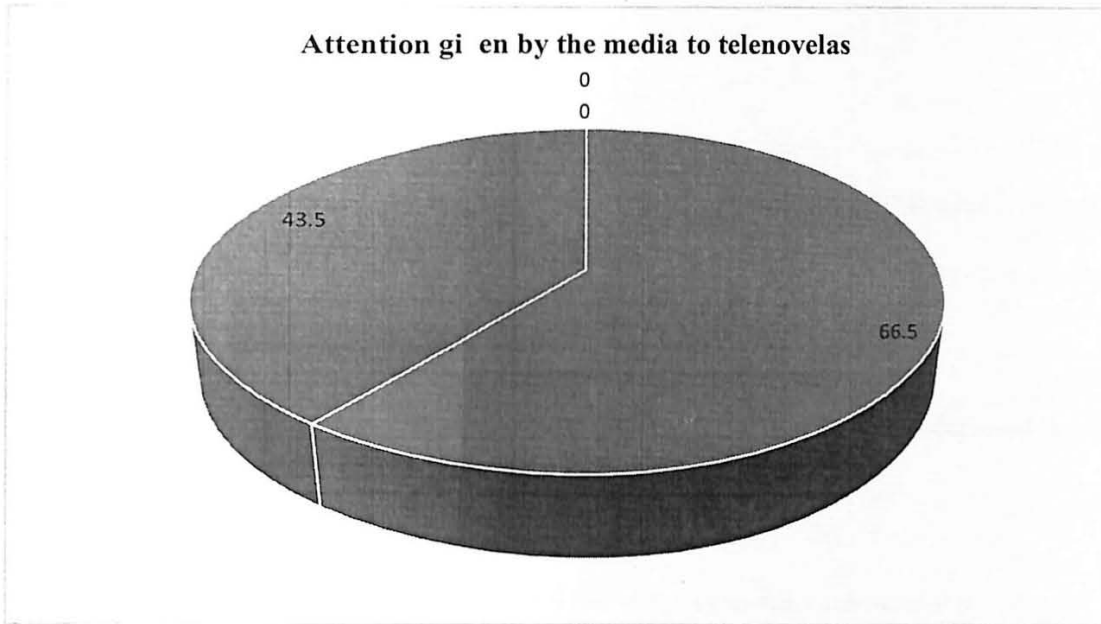
On the other hand, 25 percent of those who do not watch it often claimed that telenovelas influenced Ghanaian culture whilst the remaining 5 percent said it does not influence Ghanaian culture.

Again, chi-square test of significance was also performed to ascertain the relationship between the two variables. The results of the analysis showed that the frequency with which one watches telenovelas has no significant relationship with their perception about its influence on the Ghanaian culture (Chi square value=2.527 df (1), p value >0.05). Against this backdrop, the study fails to reject the null hypothesis which states that there is no significant relationship between the frequency of watching telenovelas and perceptions about its effect on the Ghanaian culture. Thus, whether or not a person watches telenovelas very often would not influence their view on how it has affected the Ghanaian culture. Admittedly, majority of respondent indicated that telenovelas have impacted Ghanaian culture in varied ways (see Table 9).

Some respondents were of the view that telenovelas are not the only programmes influencing the lifestyle of Ghanaians, but other foreign programmes. They associated change in Ghanaian lifestyle, taste and preferences to other foreign programmes which are often aired on the television relative to telenovelas. Additionally, some respondents who indicated that telenovelas do not influence the Ghanaian culture were of the view that it has rather resulted in eroding relationships than Ghanaian cultural values.

An attempt was then made to ascertain from the respondents if the Ghanaian media was giving too much attention to soap operas. So a question was posed to the respondents in that respect.

Figure 7: Do you think the Ghanaian media is giving too much attention to telenovelas?



The diagram above makes it abundantly clear that majority (66.5%) of the respondents believe the Ghanaian media is giving too much attention to soap operas. This is probably the reason why a lot of people have given a lot of attention to soap operas and other TV programmes.

However, 43.5% also think that the Ghanaian has not given too much attention to soap operas.

Table 8: Do you believe that the issues portrayed in these soaps are true?

Issues portrayed in telenovelas	Frequency	Percentage %
Yes	108	54
No	82	41

No idea	10	5
Total	200	100

From the table 108 people, representing 54% of the respondents think that whatever is portrayed in the media is true. 82 others, representing 41% believe otherwise i.e. whatever is portrayed in the media is not true.

The remaining 10 respondents who represent 5% had no idea or did not understand the question.

Table 9: Do you believe that the media show telenovelas for commercial purposes?

Reasons for telecasting soap operas	Frequency	Percentage %
Yes	180	90%
No	16	8

The table shows that almost all the respondents (180) representing 90% believe that the media have every cause to be airing soap operas due to the commercialisation aspect of it. Only 16, representing 8% believe that the media does not showcase soap operas due to the commercialisation aspect of it, while the remaining 4 people representing only 2% refused to answer the question.

Consequently, views that were also elicited from programme producers or directors in the various TV stations in the capital pointed to the fact that soap operas bring in a lot of cash to the media houses. They believe that telenovelas provide a proper avenue for companies, organisations and institutions to market their products. This accounts for the reason why a lot of the soaps are shown during primetime to attract a lot of attention. So companies believe that if their products are advertised around those times, they will attract a lot of consumers and patronage.

Unfortunately, none of the producers was able to quote a particular figure, amount or range that the media house earned through soap operas. A lot were of the view that such issues were confidential and could not be put out in any form whatsoever.

Respondents agreed that they all showcased soap operas, and would continue to telecast them for commercial purposes.

In both questionnaires for programme directors and soap opera consumers, it was clear that about 90% of the respondents believed that telenovelas were shown for commercial purposes.

In other words, it was an avenue for TV stations to recoup their money through the adverts they put out. Indeed, soaps also attract a lot of advertisement, so the more the adverts, the more the station will earn money. In view of that, the programme cannot be banned entirely. However, adequate measures could be put in place to ensure that they give out positive outcomes as a result of showing rather than the negatives. It will, therefore, not be wrong to deduce that soaps have become part of the Ghanaian society and cannot be easily done away with.

Additionally, respondents also made it clear that their stations have put premiums on soap operas as against local movies or shows. Among all the stations, it was only TV Africa which had a

better policy in place to ensure that foreign soaps or programmes in general would not take over the local ones. So they said they had allotted only one hour for such a programme which is only shown on weekends. It is partly due to the station's policies right from its inception that it will seek to promote what is Ghanaian or African. "Our soap operas take less airtime; and must not contain any obscene or romantic scenes."

It believes that the media can play a vital role in changing the image of the Ghanaian and African society. It is therefore not surprising that it is embarking on this journey of telecasting soap operas ones in a week, which is a commendable initiative. But as to how long it could be sustained is a different ball game altogether.

The rest of the TV stations had commercialisation at the back of their minds without necessarily taking time to think about promoting or projecting the local programmes.

4.1.3. Views expressed during the interview sessions.

The following are some of the views expressed by the respondents during the interview sessions:

"I enjoy La Gata because it talks more about love; and that's what we women want to know more about," one said.

"I like telenovelas because it has taught me how to communicate and relate with my boyfriend and other colleagues."

"Telenovelas have shaped my marriage life and how to live with my husband."

"Soap operas are intriguing and very educative and must be shown continually."

“Even though I believe that watching telenovelas is good, I don’t think it is advisable to watch them during working hours.”

“They have taught me a lot of life matters and how to live my life.”

“Telenovelas are not real; they only stimulate the viewer’s imagination.”

“The storylines are stretched and unrealistic about the realities of life.”

“Our TV stations should endeavour to replace these soaps with Ghanaian dramas like Akan Drama.”

4.2. DISCUSSION

Having successfully put forward the findings, an effort has been made to interpret them in the best manner in order to simplify the discussion. It has already been established that the sample size is 200 and can therefore not give any representative conclusions. However, efforts have been made to make the understanding of the work easier and simple.

This section attempts to gauge the research objectives in line with the literature reviews and the theoretical framework together with the findings in order to come out with concrete discussion, evidence and conclusion about the study.

4.2.1. Gender and Television Viewing Habits, Women as Heavy Viewers

Abelman&Atkin (2000) discovered that entertainment and information-seeking viewers have a strong affinity for television and its networks. The present study served this purpose by profiling

income earning and economically active men and women, but television programme consumers, in light of uses and gratifications theory.

Almost all the respondents agreed that they watched television and the majority of the women confirmed that they were regular viewers of television soap opera programmes.

Contrary to views that television viewing is an imposed task on viewers, in this study, viewers are seen to have an upper hand on programme selectivity and programme choice. They select the media of their choice to gratify their needs, and that is why they zip and zap across programmes on the various networks to arrive at the specific ones they have in mind and settle for them.

This was what Blumer & Katz, who built on the uses and gratification theory in 1974 meant when they noted that media users play an important role in choosing and using the media. Users take an active part in the communication process and are goal-oriented in their media use. The theorists say that a media user seeks out the best source which best suits their needs. The theory also assume that the user has alternative choices to satisfy their needs.

This study goes in tandem with a previous study by Hobson (1992) and Opoku-Agyemang (2009) who indicated that following the uses and gratifications theory, viewers have what they need in mind, and therefore, select media to gratify their needs. Viewers do not wait on one television network to serve their needs, but rather go ahead to look for other similar ones to gratify those needs.

It is clear that viewers definitely have needs that must be gratified, and television rightly serves this purpose. Divergent views expressed by (Chandler 1994) and (Schiller 1973) to the effect that the media can be forced on some people rather than freely chosen, is defeated by this study,

which in turn, sides with researchers such as Adams (2000) who agrees with the view that uses and gratifications theory rightly emphasises active and conscious media choice.

This study has also laid bare the television viewing habits of respondents. More women tend to watch TV than men. For such women, their focus is on entertainment aspect, hence their selection of soap operas. On the other hand, men who watched TV usually looked out for information and education. Some also tend to love sports programmes and compete with women whenever such programmes are going on.

Whereas 120 of the women said they watched TV, only 75 of men out of the total said they watched TV. Such viewers clearly spelt out what they want anytime they turned on their televisions.

This is not surprising because women have been identified as heavy viewers of television, a notion that had also been held by Schlinger (1979) who believes that women from 18 to 49 years watch television more hours than men the same age watch. But it is possible to say that if a lot of men were also reached, perhaps, the outcome could have been quite different.

This study also shows that television viewing habits of men and women are significantly different. While 32.5% of the women said they watched TV 'very often,' only 12.5% of men said they watched TV 'very often.'

This view is in line with the findings of Boakye-Yiadom (2002) who said that gender was a significant factor when it comes to television viewing habits in adults. Again, the study revealed that the percentage of men who watched television 'sometimes' is far less than the women who watched TV 'sometimes.'

Opoku-Agyemang (2009) states that the assumption that women watch television more than men was exaggerated as men have turned out to rather like to indulge themselves more with television than women. According to her, the actual difference was found with regards to programme choices by both sexes. Conversely, this study refutes Opoku-Agyemang's position, and rather affirms the fact that women tend to watch TV very often in line with the choice of their programmes.

The study also sought to find out the kind of media the respondents selected to satisfy their needs. It is obvious that even the television stations that the men and the women watched slightly differed. It is noticed that both sexes enjoyed watching UTV equally but because of the focus in programme content of the other networks, there were significant differences in the choice of the favourite stations. Obviously, the affinity for some particular programme would lead to the affinity for particular network (Abelman and Atkin 2000). For instance, most of the women who enjoyed *Corazon Indomable 'Maricruz'* and *La Gata* on United Television obviously chose that station as their favourite. Even though a programme like *La Gata* has not yet ended, it was not surprising that majority of the women were flaunting for it aside *Corazon Indomable 'Maricruz.'*

4.2.2 Media Attention on issues

The study also sought the views of respondents on the level of attention given by the media to issues in society. The results were clear that the media gives a lot of attention to issues that were usually irrelevant or unimportant.

It was abundantly clear that majority (66.5%) of the respondents believed that the Ghanaian media was giving too much attention to soap operas. This is probably the reason why a lot of people have given a lot of attention to soap operas and other TV programmes.

Even the number that said they did not believe the media was not giving too much to issues could not state their clear stance and position on the matter, which could mean that they answered for the sake of doing so, and not what was expected of them. Perhaps, further probe could have revealed that they may be for it.

The key concept in the agenda setting is that the mass media sets the agenda for the audience through their numerous programmes on the various media platforms for the public to chew on them in the course of the day or probably the week or months.

The theory suggests that the mass media could influence a very large group of people directly and uniformly by 'shooting' or 'injecting' them with appropriate messages designed to trigger a desired response.

The hypodermic needle model further submits that media messages are injected straight into a passive audience who is immediately influenced by the message. Scholars express the view that the media is a dangerous means of communicating an idea because the receiver or audience is powerless to resist the impact of the message. There is no escape from the effect of the message in these models. The population is seen as a sitting duck who tends to absorb everything the media gives it (Davis and Baron 1981).

With this as the bases, the media is then seen as driving the attention of audience in the current study, in this case, the women into believing that whatever they see on their screens are true. A

lot of programmes are forced under their throat and they have no option but to absorb them hook line and sinker.

This invariably tends to affect their lifestyle, social lives and ways of doing things. It is no surprise that the respondents in this study believe that the media is taking too much of their attention through their numerous programmes including soap operas. This also agrees with the agenda setting theory in that the media sets the agenda for the audience on what they should think about and what to do with their lives.

The media, by describing and detailing what is out there, present people with a list of what to think about and talk about. Agenda setting has changed the attention from *what* to *how* media effects work at institutional and macro-social level. Although individual autonomy is important, like uses and gratifications theory suggests, people often pick and choose what issues to explore and evaluate from the pool of “important” issues determined by the media. Of these, the more salient are more likely to be processed and accepted as important. Specifically, people find most important those issues covered by the media most often. The more media coverage a topic receives, the more salient it becomes, and the more audience attention is funneled toward it (Matei and McDonald, 2008).

4.2.3 Telenovelas and cultural values

A chunk of the respondents as high as 76% believed that the continuous telecasting of telenovelas on the screens of Ghana is rather doing the nation more harm than good. They believe that the Western culture is gradually eroding or destroying the Ghanaian culture since a

lot of viewers, particularly women, tend to exhibit or portray the very things they see in such programmes. This opinion was widely held by both the male and female divide.

To such respondents, telenovelas are not the only programmes influencing the lifestyle of Ghanaians, but other foreign programmes.

They think such foreign programmes to a large extent have influenced the lifestyle of Ghanaian women more negatively. In a lot of instances, love-making, romance, killings, robberies are all portrayed in such programmes which tend to influence the lifestyle of viewers including children, adults and the like. Even though such acts portrayed are alien to the Ghanaian culture, due to the domineering power of the media, viewers tend to pick them up consciously or unconsciously. Today, it is common and easy to see all these acts in foreign movies including telenovelas, and nothing seems to be wrong with that. It is also taking a toll effect on the Ghanaian and most African media, who believe that is what viewers are looking for and must ensure that such needs are met for them (media) 'to get what they want.' Majority of the women stated that they enjoyed *Corazon Indomable 'Maricruz'* and *La Gata* partly because the storyline was intriguing and full of suspense. It also involved romantic scenes as well, which all go against Ghanaian cultural norms.

This study falls in line with a studies done by Effah (2008) and Opoku-Agyemang (2009) to the effect that the mass media plays a pivotal role in eroding the cultural values of Ghana and most African countries.

Opoku-Agyemang for instance chronicles a survey that was done by Stephen K. Effah in September 2008 and was subsequently published in the Ghanaian *WeekendTimes*. The story confirmed the fact that *Second Chance* was the most popular soap opera, stating that, 55% of the

votes cast were in favour of Net2 television's *Second Chance* and the reason was that most of the female viewers were in love with a male character who they thought was the 'hunkiest' star in the much celebrated telenovela. The article talked extensively about how the soap opera genre has taken over the Ghanaian screens, citing in particular, the Mexican soap operas.

More worrying was the fact that majority of the respondents believed that whatever was portrayed in the media was true with others accepting that their social lives in one way or the other had been affected by viewing soap operas. It is, therefore, not surprising for the same people to accept that the Ghanaian culture was being affected.

To a large extent, this study directly reflects the media and cultural imperialism theories as well as the agenda setting theory.

Media imperialism assumes that media structure rather than the audience determines media content and impact, and that it succeeds in asserting the imposition of one culture on the other (Firoz, 2005).

Media imperialism research also suggests a pure and disempowered vulnerability on the part of the local or indigenous culture in its encounter with foreign cultures.

Cultural imperialism theory also explains that Western nations dominate the media around the world, which in return has a powerful effect on third world cultures by imposing on them Western views, and therefore, destroying their native cultures (Schiller, 1973).

The theory espouses various interpretations of which one is the individual interpretation, which notes that Western civilisation produces the majority of the media (film, news, comics, etc.) because they have the money to do so. The rest of the world purchases those productions because it is cheaper for them to do so rather than produce their own.

Therefore, third world countries are watching media filled with the Western world's way of living, believing, and thinking. The third world cultures then begin to imitate the same things they see the screens of their TVs in their countries and destroy or dispose off their own culture.

Jiwaji (2013) study reflects on the current study. Jiwaji was able to establish that the impact of telenoveals, with emphasis on "Cuando Seas Mia" in Kenya, carried out an imperialist ideology, which has a direct, unmediated impact on audience behaviour in the receiving countries, a true manifestation of the current findings that the *Corazon Indomable 'Maricruz'* had had an unmediated impact on the Ghanaian audience, in this case, women.

This reinforces the media imperialism theory, in that the popularity of telenovelas in the receiving countries like Ghana and Kenya, is a form of cultural imperialism and has the potential to suppress the expression and development of locals' cultures and initiatives, contributing to global cultural homogenisation.

"Cuando Seas Mia" for instance was observed to have permeated every aspect of Kenya's daily life with women being the main focus.

Jiwaji indicates that the young women who were used in the study were engaged in a continual process of self-definition and identity construction.

Toure (2007) in a study also recognised the negative impact of soap operas on African women, particularly, those in Bamako (Mali) and Bouake (Cote D'Ivoire).

In Bamako and Bouaké, women's craving for telenovelas evidences the fact that television triggers an identity dynamics in them.

First of all, in their external appearance, they try to imitate characters they see in the show by dressing same through their clothes and hairstyle, which makes these series a source of inspiration for fashion.

In line with the agenda setting theory, this study exposes women to the mass media who tend to influence their priorities by channeling attention to their topics, in this case telenovelas.

The theory espouses the view that the mass media force attention on the public. It further suggests that the media can create an agenda by telling the public what important issues they (public) should be thinking about.

These are also possible due to globalisation of the world today. A lot of scholars have said that the world is a global village today.

The coming together of the local and global developments has led to the challenges of cultural identity, Firoz (2005) further opines.

Amazingly, when asked ones what led to the collapse of communism in Eastern Europe, Polish leader Lech Welesa pointed to a nearby TV set saying "It all came from there," Firoz (2005) notes.

This means that globalisation has come with its ups and downs. But if not managed properly, it could lead to the doom of a nation by its elements.

Firoz further points out India and Vietnam as some of the countries that have also expressed fear about the negative impact of globalisation on the two nations.

4.2.4 Commercialisation of media products

In what seems not to be a surprise, almost all the respondents (180) representing 90% believe that the media keep airing soap operas due to the commercialisation aspect of it. Only 16, representing 8% believe that the media does not showcase soap operas due to the commercialisation aspect of it, while the remaining 4 people representing only 2% refused to answer the question.

Interestingly, similar views were expressed by programme producers or directors in the various TV stations in the capital pointing to the fact that soap operas bring in a lot of cash to the media houses. They believe that telenovelas provide a proper avenue for companies, organisations and institutions to market their products. This accounts for the reason why a lot of the soaps are shown during primetime to attract a lot of attention. So companies believe that if their products are advertised around those times, they will attract a lot of consumers and patronage.

The commercialisation aspect of telenovelas falls directly in line with this study to find out if the media indeed earned something better from their continuous airing of the programme.

In the view of Klein, 1979 cited in Opoku-Agyemang 2009, commercial television is primarily a marketing medium and secondly an entertaining medium, but it is essentially a marketing medium. The shaping context for the production of soap operas is the competition for daytime television audiences.

Soap programming is compatible with, or complementary to, the commercials at their core. The symbolic world of most soap operas emphasises domestic romance, while commercials emphasise romanticised domesticity. Taken together, they simultaneously reach viewers, potential markets, and consumers in the context of an advanced capitalist society. From an

economic perspective, the never-ending tale of for example, 'Guiding Light', is paralleled by never-ending viewing and consumption (Dyer et al., 1977).

The economic interests supporting daytime serials are reflected in the conventional label "soap opera" or "soaps". Sponsored by soap companies, but more accurately corporations selling home and family care products, soap operas are created to attract a predominantly female audience, often referred to as 'the lady of the house' or "the woman in the home" by advertising executives. The close and traditional association between the programmes and sponsors is easily overlooked with the familiarity of the label (Allen, 1992).

After several developments towards the coming into full force of TV in India, Chhabra (2010) records that the first ever Indian National Satellite; INSAT was launched in 1982 in India.

Until 1976, television had been funded through a combination of television licenses and allocations from the annual budget. But in 1976, the concept of advertising served as a driving force for the commercialisation of the Doordarshan, the national television in the 1980s. Advertising, however, began in a very small way with under 1% of Doordarshan's budget coming from advertising revenues in 1976-77. But the possibility of reaching a nationwide audience made television look increasingly attractive to advertisers after the introduction of the "National Programme" in 1982.

The popularity of advertising grew to such a proportion that by 1990, Doordarshan's revenues from advertising were about \$300 million, accounting for about 70 percent of its annual expenditure (Chhabra (2010).

Even though this study was not able to quote actual figures due to the unavailability of such information, the fact cannot be ruled out that TV stations are definitely set up as profit-making entities or organisations. The fact that the stations reached could not release the actual amount of money earned through airing soap operas due to what they considered as delicate information, gives credence to the fact that these stations are making huge sums of profits which they believe should not be shared with the public to know their "backbone."

CHAPTER FIVE

CONCLUSION

This section tests the hypothesis put out from the beginning of the study, summarises the results of the findings, make the necessary recommendations, and state the limitations and delimitations of the study.

5.1.1. Hypothesis one

The first hypothesis sought to find out whether soap operas, have impacted on the lifestyle of Ghanaian women. This was assessed in relation to the frequency at which respondents watch television. The results of the analysis showed that the frequency with which respondents watch telenovelas has a significant relationship with its influence on respondents social lives (Chi square value=24.356, df (1), p value <0.05). The study therefore rejects the null hypothesis which states that there is no significant relationship between frequency of watching telenovelas and its influence on social life. In view of this evidence, the study was able to establish clearly that soap operas have impacted on the lifestyle of Ghanaian women adversely rather than any good. Using theories like the media imperialism, cultural imperialism and agenda setting, there is no doubt that the Ghanaian media in its current state is destroying or turning the women away from their belief patterns and cultural norms. Like the widely held view, women of today are not the ones of many years ago in terms of upholding their culture.

Respect on their side has become a thing of the past. They want to rub shoulders with men, which is not wrong in any way, but they do it to the point that they sometimes want to become 'heads' of families and societies as a way of rubbing the responsibilities or key roles of men. This is a clear indication of misplaced priorities. But whom do you blame? Obviously majority of the blames should be rolled to the doorsteps of the media.

Whenever they watch these soap operas and foreign movies, they have the belief that they can do whatever is being practised without considering where they are coming from i.e. the societies in which they live, virtually different from what they are watching.

5.1.2. Hypothesis two

It was also hypothesised that the Ghanaian media have contributed immensely to the infiltration of foreign cultures in the country, thus telenovelas has an influence on the Ghanaian culture. This has a direct correlation with the first hypothesis in that due to this act by the media, women's attitudes have been influenced, throwing away their own culture which teaches them to be respectful and obedient in society. Again, this was assessed in relation to respondents' frequency of watching telenovelas. The results of the analysis showed that the frequency with which one watches telenovelas has no significant relationship with their perception of its influence on the Ghanaian culture (Chi square value=2.527 df (1), p value >0.05). Against this backdrop, the study fails to reject the null hypothesis which states that there is no significant relationship between the frequency of watching telenovelas and perceptions about its effect on the Ghanaian culture.

Apparently, in their bid to satisfy their consumers, the media day-in-day-out, has been importing people's cultures, especially from the Western world countries be it good or bad. By and large, such infiltrations have contributed to tearing apart the Ghanaian culture. Without proper or adequate scrutiny, the Ghanaian media shows "anything" they like in the name of meeting the needs of consumers.

Today, it is common in even Ghanaian movies for men who feel distressed or depressed to resort to drinking alcohol to resolve any challenge they may be encountering. Some resort to smoking as a way of releasing tension or pressure. Some men have come to learn that it is a common and "normal" practice to beat or maltreat their wives or girlfriends whenever there is a misunderstanding between the two.

This and many others are as a result of the infiltration of foreign cultures in the Ghanaian society with the media being a key advocate of this.

5.1.3. Proposition

The final proposition states that the Ghanaian media cannot stop televising soap operas partly because they(the media) generate a lot of income from them.

This study has established explicitly that the Ghanaian media earn huge sums of money from the soap operas. So it is going to be difficult for them to kill the very bees that give them a lot of honey. They would rather allow the bees to sting people even to the point of death, so far as it is able to constantly and continuously produce the honey.

This illustration is in respect of the Ghanaian media i.e. since they're fetching a lot of money from broadcasting soaps, then 'to hell' with all the negative impact they will have on the Ghanaian society.

This is what this study was able to unravel. To even shelve information about how much they earned from televising soaps, is enough to suggest that they do not want the public to attack them on that score. But that is no longer a secret, whether they put out actual figures or not because it has been found out that they make a lot of profit from that.

The very discovery that a lot of the TV stations had no policies in place regarding showing soaps as a way of protecting the indigenous culture is also worrying and more troubling.

5.2 Summary of results and conclusion

Research is a tool used to establish thought and concepts. Some authors say it is a process of enquiry that may lead to generalisations and principle building. It is an attempt to explore or to find out about a problem. It is also a systematic method that leads to the discovery of truths such that it is verifiable and even replicable (Opoku-Agyemang 2009).

Researches on soap operas have been conducted extensively to discover theories behind telecasting programmes on TV stations and how people or audience react. It is the belief of the researcher that this study would add to the already existing knowledge base in academia.

Significantly, the findings, the various literatures reviewed, the theoretical framework and the methodology championed have led to the emergence of new facts which adds to the already repertoire of knowledge.

From the revelations so far, it could be said that women spend a lot of time in watching soap operas than their male counterparts. This, to a large extent, influences their lifestyle, however, in the negative manner.

Saffhill (2001) avers that soaps not only take women's concerns seriously, they also present a wide range of female characters in several different roles, making the genre more accessible to women's culture than prime time television. The women characters occupy several social positions and are often strong, powerful characters, giving the female audience the opportunity to engage with a whole range of characters. The fact that this convention holds appeal for the female audience is undisputed. Women in this sense have become gullible and susceptible to whatever they see. It is for this reason that the media has taken advantage of that to literally supply them with what they need or want.

This was what the study was able to identify that as the women spend a lot of time with their television sets, their lives are impacted, in this case, negatively.

The research also established that the media has contributed immensely to the infiltration of Western cultures in the country thereby influencing the lifestyle of the major viewers (women).

It was also discovered that telenovelas have transnationalisation dimensions attached to them as well as an item of commercialisation. Even though majority of the respondents believed that whatever is portrayed in television soap operas are true, since the media is a reflection of society, some also believe that such things are untrue.

5.3 Limitations of the study

The main limitation of this study was the sample size of 200 that was used. It was initially projected that about 500 people would be reached but due to time and financial constraints that could not be realised. Additionally, a lot of the respondents had to be cajoled before answering the questionnaires, a possibility that they might not have answered them the way they were expected to do so.

The use of questionnaires and interviews were not enough to elicit the kind of information needed. It was realised that at some point, some of the respondents were unwilling to answer some of the questions posed out to them. Perhaps, an approach like focus group discussion could have been used to obtain a lot more information from the respondents. In this situation, the respondents would have felt that they were in groups and could provide any information that they might be asked.

The lack of enough researches in the area of study, especially in Ghana, also limited the kind of studies that were reviewed.

5.4 Delimitations of the study

In spite of these shortcomings by the investigator, it is important to put on record that they have not in any way affected the general outcome of the research. The study was therefore narrowed in scope and the appropriate methodology applied. It was for this reason that researcher foresaw the need to narrow down on a particular region, specifically, the Greater Accra Region since studying all the 10 regions was not going to be an easy task, especially when this is an academic exercise.

It would also have been weird to state that a research of this nature was going to reach all the women in the country. That was entirely impossible.

5.5 Recommendations

On the bases of the findings and conclusions extracted from this study, it is recommended that future research would seek to resolve the issues raised above by way of employing a bigger sample size. It is also suggested to programme producers to show more interesting and educative soap operas as these programmes would actually help in shaping the lifestyle of the women viewers positively.

Further, it is recommended that television stations put proper policies in place regarding the showcasing of telenovelas on their stations. Ones that would seek to promote the Ghanaian and African culture rather than destroying it. Policies that would control the level of obscene and distasteful scenes on the screens of the televisions. They must not forget that at some point, children get into contact with their programmes, if bad ones are shown, they (children) would tend to pick whatever they see and portray them. To this end, programme producers, editors and directors must televise soaps very late at night when such children are asleep in order not to disrupt their studies.

It is also strongly recommended that the mass media help or assist in helping to build a national character and not depending solely on foreign cultures to, do so.

The media must always know that they owe the society a duty to educate and promote, protect as well as project its interest for the common good of the nation.

Regulating bodies such as the National Communications Authority (NCA) and the National Media Commission (NMC) must closely monitor the activities and operations of the TV stations in the country to ensure that they comply with the Code of Ethics regarding broadcasting as well as other laws of the land to ensure that they always put the interest of the nation first.

They must put in place a particular policy bearing in mind the interest of the nation and its culture to guide all the television stations who broadcast telenovelas across the country. This would go a long way to protect the national culture of Ghana.

Finally, the movie industry in Ghana should be strengthened to be able to produce the best and quality as well as affordable movies that tend to portray the Ghanaian and African culture which can also compete with the soap operas from the Western world countries.

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APPENDIX

QUESTIONNAIRE

Transnationalisation Of Telenovelas: How Women In Accra Shape Their Local Identities In Response To Aspects Of The Latin American Version Of Soap Operas.

I am a postgraduate student of the Ghana Institute of Journalism, offering Master of Art in Journalism. I am conducting a survey to find out how women in Accra shape their local identities in response to aspects of the Latin American version of soap operas. I would be grateful if you could kindly complete this questionnaire to enable me obtain the needed data. This research is for academic purpose only, and the answers given shall be treated as confidential.

Please answer the questions as honestly as you can by ticking the correct answers and filling in the spaces provided.

BACKGROUND INFORMATION

Sex: Male [] Female []

Age: (Please choose one of the following categories)

18-24 [] 25-29 [] 30-34 [] 35-39 [] 40-44 [] 45-49 [] 50-54 [] 55-59 and above []

Level of education

Tertiary [] Secondary [] Basic [] None []

Marital status

Married [] Single [] Divorced [] Widowed []

Religion

Christian [] Islam [] Traditionalist []

Other (specify).....

Professional Background

Please indicate your profession.....

Ethnic Background

Please indicate your ethnic background.....

1. Do you watch television?

Yes [] No [] Never []

2. If yes, how often do you watch television?

Very often [] Quite often [] Sometimes [] Once in a while []

3. Which of these programmes do you enjoy watching most?

African movie [] Foreign movie [] Telenovelas [] News []

4. Are you formally employed?

Yes [] No []

5. What is the nature of your job?

Very engaging [] Not engaging [] Quite engaging [] Somehow engaging []

6. Which of these telenovelas (soap operas) do you enjoy watching most?

Corazon Indomitable 'Maricruz' [] La Gata [] What life took from me [] Shadows of the past []

Priya []

Triumph of love []

Other (specify).....

7. Give reason (s) for your answer

.....

8. Which television soap opera easily comes to your mind?

Corazon Indomitable 'Maricruz' [] La Gata [] What life took from me []

Triumph of love []

Priya []

The two of us []

9. Why the choice of your answer in Q.8?

.....
.....

10. Which gender in your opinion likes watching soap operas more?

Male [] Female [] No idea []

Please provide reason for your answer

.....

11. What do you look out for in watching TV?

Programme content []

Advertising content []

Other (please specify).....

12. What is your favourite television station?

TV3 []

NET2 television []

Metropolitan television (Metro TV) []

Ghana television (GTV) []

TV Africa []

GH One TV []

United Television (UTV) []

Others (please specify).....

13. Please provide reason for your choice

.....

14. Have these programmes you watch on TV in anyway influenced your social life?

Yes [] No [] Not at all []

15. Please provide reason for your answer

.....

.....

16. In your opinion, do you think telenovelas are eroding the Ghanaian cultural values?

Yes [] No []

17. Please provide reason for your answer

.....

18. Do you think the Ghanaian media is giving too much attention to telenovelas or soap operas?

Yes [] No []

19. Kindly provide reason for your answer

.....

20. Do you believe the issues that are portrayed in these soap operas are true?

Yes [] No []

21. Kindly provide reason for your answer?

.....
.....

22. Do you believe the media portray these telenoveals for commercial purposes?

Yes [] No []

23. Kindly provide reason for your answer

.....

24. Do you have any suggestion on how these soap operas should be run on television stations in the country?

.....
.....

Thank you.

APPENDIX 2

QUESTIONNAIRE FOR TELEVISION PROGRAMME DIRECTORS

**Transnationalisation Of Telenovelas: How Women In Accra Shape Their Local Identities
In Response To Aspects Of The Latin American Version Of Soap Operas.**

I am a postgraduate student of the Ghana Institute of Journalism, offering Master of Art in Journalism. I am conducting a survey to find out how women in Accra shape their local identities in response to aspects of the Latin American version of soap operas.

As part of the survey, there is the need to find out some vital information from TV producers, programme directors or managers on the above topic.

I would be grateful if you could kindly complete this questionnaire to enable me obtain the needed data. This research is for academic purpose only, and the answers given shall be treated as confidential.

Please answer the questions as honestly as you can by ticking the correct answers and filing in the spaces provided.

BACKGROUND INFORMATION

Sex: Male [] Female []

Age: (Please choose one of the following categories)

30-34 [] 35-39 [] 40-44 [] 45-49 [] 50-54 [] 55-59 and above []

Level of education

Tertiary [] Secondary [] Basic [] None []

Marital status

Married [] Single [] Divorced [] Widowed []

Religion

Christian [] Islam [] Traditionalist []

Other (specify).....

Professional Background

Production Manager [] Programmes Director/Manager [] TV Host []

Other (please specify).....

1. Does your TV station telecast telenovelas or soap operas? Yes [] No []

2. Please indicate the type of soap opera.....

3. If yes, for how long has it been telecasting?

2-5 years [] 6-10 years [] 11-15 years []

4. Is there any reason why your station continues to showcase soap operas?

Please provide your reason

.....
.....

5. Does your station put premium on soap operas over local programmes or dramas?

Yes [] No []

6. Please provide reason for your answer.....

7. Does the station have any policy regarding the showing of telenovelas?

Yes [] No []

8. If yes, kindly indicate the type of policy currently in existence?

.....

Commercialisation of telenovelas

9. How much does your station earn from the telecasting of soap operas?

Please indicate.....

10. Do you think showing these soaps worth much compared to local movies, programmes or dramas?

Yes [] No []

11. Please provide reason for your answer.....

12. Will your station continue to showcase soap operas? Yes [] No []

13. Please provide reason for your answer.....

APPENDIX

INTERVIEW GUIDE

Transnationalisation Of Telenovelas: How Women In Accra Shape Their Local Identities In Response To Aspects Of The Latin American Version Of Soap Operas.

I am a postgraduate student of the Ghana Institute of Journalism, offering Master of Art in Journalism. I am conducting a survey to find out how women in Accra shape their local identities in response to aspects of the Latin American version of soap operas.

1. How do you feel when you watch soap operas; do you in any way feel like portraying the same things you see in your daily life?
2. How has that affected your daily life; be it marriage, friendship or relationship?
3. Do you think it is necessary for television stations to continuously broadcast telenovelas?
4. Is it advisable for TV stations to show soap operas during working hours?
5. What is your assertion of soap operas that have flooded the television stations currently?
6. Do you think the translations should be interpreted in other local languages other than the English Language?
7. Do you think local programmes like “Cantata” should be made to replace soap operas? Why

APPENDIX 4

CHI-SQUARE TABLE: INFLUENCE OF TELEVISION ON SOCIAL LIVES

Table A1

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2- sided)	Exact Sig. (1-sided)
Pearson Chi-Square	24.356 ^a	1	.000		
Continuity Correction ^b	22.820	1	.000		
Likelihood Ratio	24.158	1	.000		
Fisher's Exact Test				.000	.000
Linear-by-Linear Association	24.234	1	.000		
N of Valid Cases	200				

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 23.40.

b. Computed only for a 2x2 table

CHI-SQUARE TABLE: INFLUENCE OF TELENOVELAS ON GHANAIAN CULTURE

Table A2

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2- sided)	Exact Sig. (1-sided)
Pearson Chi-Square	2.527 ^a	1	.112		
Continuity Correction ^b	1.985	1	.159		
Likelihood Ratio	2.656	1	.103		
Fisher's Exact Test				.148	.077
Linear-by-Linear Association	2.515	1	.113		
N of Valid Cases	200				

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 14.40.

b. Computed only for a 2x2 table