

SCHOOL OF GRADUATE STUDIES AND RESEARCH

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**COVERAGE OF THE WESTERN TELEVISION PROGRAMMES BY THE
GHANAIAAN MEDIA: A COMPARATIVE ANALYSIS OF UTV AND TV3**

BY:

PRINCE OBIMPEH

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DECLARATION

I, **Prince Obimpeh**, declare that, except for the specific references to other people’s work, this work is the result of the original study done by me under supervision. I further declare that it has neither in whole nor in part been submitted for any degree in this university or elsewhere.

.....

PRINCE OBIMPEH

(MAJN19007)

.....

DATE

SUPERVISOR’S DECLARATION

I hereby declare that the preparation of this long essay was supervised by me in accordance with the guidelines of supervision of long essays laid down by the Ghana Institute of Journalism.

.....

DR. STANLEY M. K. SEMARCO

(SUPERVISOR)

.....

DATE

DEDICATION

I dedicate this work to God, my lovely Wife and Son.

ACKNOWLEDGEMENT

I owe the success of this work to the patience, direction, supervision and constructive criticism of my supervisor – Dr. Stanley M. K. Sermaco. God richly bless you for making time despite your extremely busy schedule to peruse and guide this work. Your inputs and constructive criticisms helped make this a success.

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CHAPTER ONE

GENERAL OVERVIEW AND BACKGROUND TO THE STUDY

1.1 Introduction

Since media is such a big part of people's everyday lives, and in some ways may influence how people perceive themselves and the world (Micah, 2018), this study seeks to do a comparative analysis of the coverage of western television programs by the Ghanaian media. It is known all over the world that the images you see in films, TV shows, and advertising consciously or subconsciously influence individuals (Xin Cheng, 2001). These photos, known or unknown, can influence the way people view life and the development of their identities. It is extremely doubtful that the media does not influence the people, how they feel and how they perceive the environment they reside (Gauntlett, 2008). This is particularly noteworthy that we are in an age where representations of various phases in the scientific, political, medical and most relevant media are being promoted throughout the world. (Wilson, 1987; Olivas, 1988; Nakanishi, 1993; Smith, Wolf, and Busenberg, 1996; Meyers, 2004; Turner, 2016 and Micah, 2018).

In the course of the years, we have always watched content created in Hollywood, such as news, movies, TV shows, cartoons and so on. We even knew more about Denzel Washington than Denzel Washington did about himself. We have always learned more than ourselves about news from other continents. Images of the west were ingrained in our minds right from the start, and our vision has been to venture outside to look for greener pastures. This has influenced even what we want to trade as a country as a result of purchasers' demand in the countries (USDA, 2012). The USDA added that agricultural imports hit a peak of \$43.6 billion in 2011 and the second highest of all registers, including Canada, Brazil, South Africa, China, South Korea and Indonesia, of

2012, at an estimated \$37.7 billion in agricultural imports. As a result, Africa is not even a choice for ourselves as Africans (USDA, 2012).

There cannot be any overemphasis on the importance of mass media to human society's socio-political, cultural and economic growth. The world is increasingly dependent on the news media for every aspect of human activity in this 21st century. Popular media informs, entertains, raises awareness, persuades, mobilizes and informs people of developments in their environment and elsewhere for full human growth. The media also teach principles and ideals that cannot all improve positive social growth. In other words, the impact of the mass media on human culture are positive and negative. Globalization is presented by the different outlets of knowledge circulated in the media as a way to increase the diversity and richness of culture. However, the fact is quite the opposite as global media appears to be dominated by the ideals of western goods, viewpoints and culture of Western Hollywood. Without much debate English is the primary contributor to this Western hegemonic society (Salawu, 2003). Political globalization also refers to the internationalization of mass media. Anthropologists (Stewart, 1999), media scholars (Abubakar, 2013) and other social science researchers have been concerned about understanding the diverse response of local communities to global influence over the last couple of decades. This not only demonstrates an increased interest in globalization, it also demonstrates that globalization, in various fields, is a topic of concern. Digital texts (images, videos, audios) flow constantly across national boundaries and link viewers around the world through satellites, the Internet, and other contemporary media technologies (Kraidy, 2002). Global media texts like these represent significant cultural encounters in local communities. It is also believed that such encounters would, through a phase of cultural imperialism, lead to the exploitation, adulteration and disrepute of local cultures (Morley, 1992). Many academics (Massey, 1992; Tomlinson, 2012) argue, on the

contrary, that this is not valid because some elements in local identities have a material and symbolic basis that are not inherently local but still authentic, given that locations and cultures are no longer homogenous. Global media texts still form local culture, even though the existence and degree of influence cannot be predicted for all local areas (Kaul, 2012; Tindi & Ayiku, 2018). Television is especially influential on cultural values and identity (Chalaby, 2016; Morales & Simelio, 2015; D'Silva, 2000). However, following the marketing of the television and the subsequent change in the media industry, Morley (1992) argued that the provision of information, education and entertainment in the public sphere translated into a value scheme decided by the cash connection and thus divided the contributions of television to the popular culture. In other words, television content that is produced domestically has not won over international media in many parts of Africa, contrary to postulations of cultural proximity. Throughout Africa, the situation is different, unlike in Europe and Latin America, in which longitudinal studies indicate that the viewers are firmly attached to local and national productions (Ksiazek & Webster 2008). African media viewers favor international (western) content, and local producers form media production by the audience taste (Endong, 2014; Haynes, 2011). Because the audience's option for international content will and that result in new media outlets being produced for this material, the reverse scenario is also possible (Tindi & Ayiku, 2018). They further argued that, In Ghana, the TV landscape rapidly changed from a range of analog free to air stations in the 90s to the situation of 93 licensed TV stations in Ghana, most of them are free-to-air satellite (NCA, 2017). In Ghana cable, cellular terrestrial or satellite TV services may be transmitted. Migration also began in Ghana in 2016 from analog to digital transmission. Such innovations have led and continue to fuel strong competition for the audience and related advertising revenues among television stations. As

such many TV stations in Ghana responded by importing content from international media to increase audiences and ratings (Tindi & Ayiku, 2018).

Until now, the majority of viewers have been tuning to these TV stations to see shows as local cultural dramas and theaters that of course have strong emulative values. The representation of popular cultural elements (folklore, rituals and customs, gastronomy, codes for clothing and music) helps to create and reinforce national identities. Adia also contends that, many TV stations in Ghana have resorted to telenovelas, a kind of long form melodrama to draw and keep audience's attention. Though not entirely new, telenovela printing in Ghana is on the rise in recent years by the television stations (2014). The needs and the incentive of people who watch TV vary as the environment shifts into a more technical model. Whilst entertainment is TV's most evident and noticeable feature, research has found other uses and effects relating to the role of this medium in socialization. There are essential parts of the audience that appreciate entertainment goods, including credible and accurate representations. In several television stations of Ghana romantic stories such as telenovelas have been common for many years. The telenovelas are intended to draw a large population of men, women and children. Such stories can be a way of constructing and restoring the personal identity of the audience. Mar noted that viewers can use fictional TV stories to improve their self-worth, and to better understand themselves as a self-reflective device. It also can be interpreted as a gateway to others' experiences by describing their lives. Such fictional programs are distinctive in their results, from one class to the next. The fictional text could usefully reflect more favorably and valuably on its status if one belongs to a class of subordinates in a social environment. Fiction may include ideals, pictures, behaviors, symbols and models for those whose identity is being created, such as teenagers, which serve as reference points for their personal and community views. The story can paradoxically be used to gather insight and

provide a context for the view of the present-day reality. Tindi & Ayiku (2018) revealed that, a Mexican telenovela was transmitted in indigenous Ghanaian language, Twi, for the first time (July 2016 to April 2017) in Ghana. Telenovela 's popularity is mainly due to its melodramatic nature and its emotional content. Telenovela is also a mass movement and tool for social change actively implemented to promote behavioral change in projects for growth in parts of Africa and Asia (Tuff, 2003). As a genre of Entertainment, telenovela has close ties to its country of production's culture and community (Havens, 2014). Accordingly, telenovela lovers (females) love these global media goods, they mimic clothes, hairstyle and long-form melodramas (Touré, 2007). Around the same way, telenovelas often embrace new relationships and family values (Werner, 2006). The appropriation of telenovelas by the public has immense power to affect actions as they are part of daily life for many (Adia, 2014). And as a major international media commodity with a capability to manipulate facets of local identities, telenovela is evident from the bourges of discourse. However, although its success and its relation with globalisation, telenovela reception is less consistent and sparsely examined in local areas, in particular, in Ghana (Tindi & Ayiku, 2018).

1.2 Problem Statement

Primary determinants of the importance of events in foreign countries are related to variables such as cultural, geographical, ideological (socio-political) policies, colonial links, regionalism and economic relations, including bilateral flows of trade, GDP and population, amongst other variables (Wu, 2000; Cooper-Chen, 2001; Wanta & Chang, 2001; Couldry & Markham, 2008; Jones et al, 2011). Soap operas have attracted large viewers from across the globe, transcending age, gender, class and community (Acosta-Alzuru, 2003). De Melo (1988) found at the end of the 1980s that soap operas attracted viewers from around the world in more than 100 countries like

North America, Europe, Asia, the Middle East and Africa. The Ghana and West African film industries also create their own local version of soap operas to cope with these imports. Its prominence remains marginal among the public with whom they share a cultural and linguistic heritage. In contemporary times, the market for soap opera explores a new broadcasting strategy which promises to strengthen its grip on the global market for soap opera. They also begun to locate their goods in different national contexts (Sinclair, 2005).

Most of the studies only focus on how telenovelas have taken over the airwaves in Africa and Ghana especially but there is a paucity on how the Ghanaian media cover western programs such as pop-music, telenovelas and news with specific focus on television. This study however will do a comparative analysis of TV3 and UTV's coverage of these programs.

1.3 Objectives

This study seeks to;

- Establish the frequency with which TV3 and UTV cover western television programs.
- Establish the quantity of time dedicated to the coverage of western television programs by TV3 and UTV.
- Examine the prominence given to the coverage of western television programs by TV3 and UTV.

1.4 Research Questions

The study seeks to answer the following questions:

- At what frequency do TV3 and UTV cover western television programs?

- What quantity of time is dedicated to the coverage of western television programs by TV3 and UTV?
- How much prominence is given to the coverage of western television programs by TV3 and UTV?

1.5 Significance of The Study

Much of the study of soap operas have been limited to Latin American audiences (La Pastina and Straubhaar, 2005; Machado-Borges, 2006). Given the possibility that television programs including soap operas, music and news can influence public opinion and shape behaviour, it is therefore incumbent on researchers to explore this area. The scarcity of research in this area in Ghana is worrying. This remains a substantial gap in literature therefore, this study set out to fill this void.

Again, the findings of this study will serve as an important material for future researchers and academicians as it acts as a source of reference on how western television programs are covered in the Ghanaian media.

1.6 Organization of The Study

The study is divided into five broad chapters and is arranged chronologically. The first chapter (Chapter one) is the Introduction of the study or Background of the study, Chapter two contains the literature review, the third chapter addresses the Research Methodology, the fourth chapter establishes the findings and summary of the study and the fifth and final chapter lays to bare the recommendations and conclusion.

Based on the categorization, Chapter One gives an introduction to the study, gives a general overview how western programs are covered in Ghana. This sections further establishes the objectives of the study as well as the scope and significance of the study.

Chapter Two discusses the literature review within the theoretical framework. This sections extensively reviews works done by scholars on this sector. It further discusses many backgrounds on the subject as proffered by scholars on the subject area.

Chapter Three examines the methodology used for the study. Content Analysis is used to analyze the content of the two TV stations, TV3 and United Television (UTV). The analysis is done to ascertain the frequency with which these two media houses cover western television programs, the prominence attached to such stories, and the amount of time allocated to these programs. This section also discussed the research design. Chapter Four concludes the studies and presents recommendations.

CHAPTER TWO

THEORETICAL FRAMEWORK AND LITERATURE REVIEW

2.1 Introduction

In this chapter, a review of the various theories underlining the subject matter, coverage of western television programs by the Ghanaian media. There would also be a look at related works done by some scholars.

2.2 Theoretical Framework

2.2.1 The Gatekeeping Theory

Control of information passing through a gate or the filter can be commonly understood as gatekeeping (Barzilai-Nahon, 2008; Shoemaker & Vos, 2009). Gatekeeping is essentially an assessment or a judgment about what information to obtain, review, and eventually share. Gatekeeping has become a wide-ranging method in the fields of communication as so many approaches (journalism, public relations, marketing, advertisement, politics, to name a few) disperse knowledge in order to reach important people through communication networks. The basic premise that knowledge has an impact on culture and helps shape social reality is the core principle of gatekeeping (Shoemaker & Vos, 2009). Someone who regulates knowledge flow will have an effect on social reality. The idea of gatekeeping is a result of the study conducted in United States in the 1940s by social psychologist Kurt Lewin on food selection and distribution in a social system. The selection process was defined as: channels (eating, gardening), gateways (entry to a channel) gatekeepers (shoppers, cooks), positive (eating attraction) and negative (high cost) forces influencing the selection and processing of products. Lewin suggests that in many aspects of human activity, including mass media, the principle of gatekeeping can be extended. News media

are outlets in terms of gatekeeping in the sense of journalism. Decision refers to the publication / broadcast and the form and appearance of a new element as a god shaft. Professional expectations are strengths. Gatekeepers are the decision-makers or the laws (Shoemaker & Vos, 2009). The Gatekeeper determines which information should be moved and which information should not be moved to community or entity. The gatekeepers here are the policy makers who let the community as a whole hear or see. The gatekeeper has a physical, economic, ethical and political impact. They leave the details to the community based on personal or social factors. Throughout this process, the unsolicited, sensitive and divisive information is removed by the door keeper which helps monitor and activates the community or a group. The mother plays an important role in home and must determine what her child wants and what can be prevented. The editor plays an important role in news media. He needs to decide what news stories he is going to report and what he will not report. Different news items from around the world receive the news channel every day. Through this channel, the editor decides the news items for publication or publication and has its own ethics and policies. For certain cases, the publisher refuses few news articles because of corporate policy or news items not appropriate for publishing (communicationtheory.org, nd). This theory therefore is best suited for this study because it allows this study to be able to ascertain why prominence is given to western programs and relegating similar local programs.

2.3 REVIEW OF EMPIRICAL STUDIES

2.3.1 Coverage of telenovelas in the Ghanaian Media

Telenovela debuted in the 1990s and was originally seen only on a few private TV channels, over time it became part of daily TV programming for virtually all of Ghana 's major TV stations. There is currently competition among local television stations for telenovela viewership and this drives

innovation. In response to the competition, some Ghanaian television stations have tried to originate Latin American telenovelas, formatting the broadcast language in Akan / Twi, a Ghanaian language and starting studio discussions of the issues raised in the telenovela following each episode. Indigenization is a philosophy or concept of the Third World that, in the sensitive sectors of education, law, media and the economy, is reflected and sometimes institutionalized in the Global South for the disruption of imperialism (Tindi & Ayiku, 2018). Indigenization of media goods is difficult and difficult to describe, because it allows the creation of a program locally, but with international formats or ideas (Endong, 2015). The indigenization of media products is therefore a dividing problem. Nonetheless, there is no question of its ability to fight cultural imperialism. Endong (2015) observes that indigenisation could be seen as a form of cultural rigidity or purism, but the notion that cultures are forced to alter disapproves of their cultural protectionist arguments.' A great deal of controversy about the indigenization of the media could be avoided if seen as a method of converting international media products to be indigenous. This process is similar to glocalisation, but while glocalisation is about harmony and inclusion, indigenation is about transformation and domestication. The translation of the original Spanish language of *Simply Maria* into an indigenous language gives the Telenovela an indigenous touch, although it doesn't automatically make the final product indigenous (Tindi & Ayiku, 2018). Ghana's local language scene is diverse, and different ethnic groups have different native languages. The most widely spoken indigenous dialect in the 42 to 45 locals in Ghana is twi, the dialect of the Akan ethnic group (Dako, 2002: Tindi & Ayiku, 2018). In Ghana, the Latin American telenovelas were broadcast in English, the official language of Ghana, and, more significantly, Ghana's former colonial master's language before the broadcast of *Simply Maria* in Twi.

Therefore, English is the main language for Ghana broadcasting, particularly TV, even if some TV stations broadcast indigenous programming languages of Ghana (Tindi & Ayiku, 2018).

Tindi & Ayiku, (2018) further argues that innovative promotional policies for telenovela in Ghana include open-air viewing radio promotions, and street floats. There are usually primetime broadcasts of these Latin American productions (generally, 8:00 pm to 9:00 pm local time). The production covers several months and each episode lasts from 45 to 60 minutes, and contain about 300 episodes. While there are no inconsistencies that telenovelas are attractive global media items, the manner in which these foreign cultural items have been embraced and promoted by local TV producers contributes to their success in Ghana.

An audience analysis of TV shows was undertaken in Ghana by Donkor (2013). Her research centered on adolescents and how they interpreted meanings in popular TV shows, as well as how the quality of such programming influenced them. The study believed that the prevalence of foreign content and culture in Ghanaian youth serials could result in certain non-culturally beneficial or acceptable external behaviours. Thus, the research sought to determine why young people watched TV shows, what lessons they learned and whether circumstances in the serials were equated with their lived realities. Since Donkor (2013) was anxious to examine the effects of television series on young people in Ghana, the study adopted the theory of culture on social learning theory as theoretical framework by George Gerbner (1973) and Albert Bandura (1977). The work has thus given the opportunity to highlight results that demonstrate the enormous influence of television in forming the human view of the world, as illustrated by Gerbner (1973) and Bandura (1977). Donkor (2013), through a survey of adolescents in the Madina municipality of Accra, has adopted a quantitative approach. In total, a standardized questionnaire was used for 120 teenagers. The study found that the most favorite category of television series are drama series.

In addition, most of the respondents (58.1 percent) listed the purpose of learning from the character's experiences as being the key cause of watching TV shows. The desire for entertainment was followed by this (24.3 percent). Interestingly enough, much more respondents than 17.5 percent of respondents who said that these issues made them unhappy with their own realities (64.9 percent) attributed the acceptance and happiness of their lives to issues on TV. Most (50.9%) reported having adopted specific codes for clothing, while 35.1% did not. In addition, a majority (63.2 percent) of teenagers registered speaking style. Besides the fact that high viewers (3 or more hours) are more likely to follow dressing codes, the conduct of other viewers has not changed significantly. Sapei (2018) reveals that the predominant programming on these fictional stories is on most TV channels in Ghana because they draw a wide viewing audience of women, men and children.

Adia (2014) has also performed a report on the idea that telenovelas can be seen by viewers in an effort to establish the actual elements of television that have drawn such huge audiences. This study was supported by the theory of uses and gratification and cultivation. The researchers used interviews and observations from participants to collect study-related data. The researchers carried out an observation which witnessed and underscored why and how viewers spontaneously exhibited themes relating to telenovelas in everyday situations. The results showed that the spectators were open to the theme of love that dominated the telenovelas. The results once again suggested telenovelas to be a great time to relax, de-stress and escape everyday pressures.

However, the consequences according to Sapei (2018) based on interviews he conducted with ardent followers of these foreign telenovelas - Rosalinda, Veera, Curse by the Sea, Abyss of Passion, Rafaela, Destiny of Power, Juana the Virgin, Marie Cruz (Wild at Heart), La Gata, La Patrona, Daniella, Unforgivable, What Life Took from Me, Shadows of the Past, Simply Maria,

Kumkum Bhagya et al, they become reliant on them, and because of their interesting storyline they never want to miss any show. Sapei (2018) further contends that this trend destroys the local film industry because its patrons have concentrated on this international series, also transcribed in some local languages. Now marriage faithfulness is less appreciated; couples are losing its significance in those telenovelas that clash with Ghanaian culture while trying to overcome their disagreements, relationships and friendships. Again, because of the great expectation, relationships are suffering. For example, women expect their boyfriends to be amazing and to have a fairy story similar to what they see in this foreign series. Maybe they forget that the novel and real life vary tremendously. This fantasy world doesn't leave even married women out (Sapei, 2018).

2.3.2 Rebroadcasting of western news in the Ghanaian media

Wu (2000) has carried out a study to examine the essence of global news in 38 countries in about 214 countries worldwide. The study explored the influence of the citizens of a region, its territorial scale, economic status, the freedom of press and the role of international news media, geographical distance, mutual languages and colonial relations between 214 countries, and 38 countries, using content analysis to identify the 214 countries as Guest Countries and 38 countries as Host Countries. It turned out that the US with a minimum of 18 percent was highly educated in general. In general, each of the 38 countries studied was given highest attention by prominence to the United States, France, the United Kingdom, Russia, Bosnia, China, Italy, Japan and Spain while the reports from Chang (2000), Wu (2003) and Wilke (2012), on most Africa and the Latin American States were overlooked. Furthermore, it was also noted mostly interestingly that each country's news stories, though developed countries did not have such an indicator, concentrated more on the higher GDPs. Linda (2014) revealed that on the world stage, the study found that a country earned all the coverage in other countries, such as economic activity, population, the

presence of foreign news media and geographical proximity. The findings according to Linda (2014) have shown that freedom of the press, scale, language and colonial history are not as important to international news as some studies have emphasized. Again, the investigator said that the world press will still be dominated by countries with immense economic and political influence. Emphasis on the global media map only happens when adverse incidents occur in less well-resourced nations. For example, during the study period, Bosnia was so well covered by negative events. However, the researcher only supplied a week of details on some countries that cannot be said to be ideal for describing a certain country's reporting but to generally paint an image of international news (Linda, 2014).

Another study from Wu (2004) showed that a factor in geographic closeness is an insignificant determinant of foreign news only for media in some countries, especially developing ones. Distance in Africa has been used as a predictive factor for those countries whose media have been analyzed solely by Benin, Ivory Coast and Senegal, while only Bulgaria, Iran and Cuba have been identified in Eastern Europe and Middle East. Following this analysis with another, Wu again acknowledged that geographical variables have influenced the representation of foreign nations in U.S. media by using the random sample sizes of 1258 international news obtained from September 2003 through December 2003 in a comparison of foreign news in the web versions with the printable and broadcast versions of the CNN and New York Times.

2.3.3 The Dominance of Foreign Music and Sports in the Ghanaian Media

A research by Robert (2020), revealed that most Ghanaian men have a passion for soccer and strongly promote a favorite team. But support for the local leagues in Ghana has been overshadowed as is the case in many other African countries by an extreme devotion to the top

European leagues. Football fans in Ghana have attracted foreign clubs and the English League, in particular, to patronize jerseys and other related products. This is as a result of Multiple distribution that has propelled the brand affinity of the English leagues (Robert, 2020).

Ghana's sports industry has seen a major decline in terms of patronage most especially the Ghana Premier League. Over the years the league has suffered some setbacks, much of which has been blamed on bad media reportage (ghanaweb.com, 2019). A former communications director of the Ghana Football Association, Saani Daara, in 2019 bemoaned the situation when he said "we can't build an adaptable Ghana football without an adaptable media because the media are the key drivers of this versatile change". The Ghanaian media has not given the sporting sector much prominence like its counterpart in Europe. Robert (2020) reveals that in the traditional and social media, the English Premier League is well spread and Multichoice Ghana estimates that it paid £296 million to buy Nigeria and other sub-Saharan Africa exclusive broadcasting rights for three years.

Music in Ghana has also suffered a foreign domination as argued by Oris (2015). Two radio stations that play more music than talk, Atlantis Radio and Radio VOM, are not playing local music. The genres of music played by these stations are the international soul, R&B, hip hop, pop, gospel and rock music. The genre, which is said to have born all the other types of Ghana 's art, suffers in comparison with others from the lack of airplay by Ghanaian radio. Only a few new and young Ghanaian high-life artists can reach an aerial stage, and the chunk of high-life music is the old one. Lack of major high-life music airplay in this sector caused some inactivity in Ghana and thus forced many emerging artists to shift their course from high-life to hiplife and others. (Oris, 2015).

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

The methodical approaches and processes used in this paper are discussed in this chapter. In this chapter, the research approaches used in this study and detailed analytical procedures to be used to assess the coverage of western television programs by the Ghanaian media are explained in detail and justified. The chapter provides a more detailed analysis and examination of the sampling method, sample research design, and data processing.

3.2 Research Design

The study will employ descriptive and exploratory approaches as its design. This gives an influence-free description of the work and a better understanding of the study.

Again, this will ensure that adequate attention is paid to the understudied field by research instruments such as descriptive statistics.

3.3 Research Methods

This paper employs content analysis to examine the coverage of western television programs by the Ghanaian media. A comparative analysis will be done on UTV and TV3 coverage of these western programs. Content analysis is employed as the primary data collection tool.

3.4 Content Analysis

Content Analysis is "an approach that helps to systematically, quantitatively and objectively interpret media texts for particular purposes of clashing production, finding effects and comparing

media and over time or content and fact" (Mcquail, 2009). Holsti (1968, cited in Riffe et al, 1998:23) explains content analysis as any technique for drawing conclusions by objective and systemic identification of specific message characteristics.

Content Analysis combines content and discourse analysis. "It is an exceptional way to describe mass communication content objectively, systematically, and quantitatively, and it has become one of the frequently used methodologies for mass communication research (Kaid and Wadsworth, 1989, Stempel, 2003).

In addition, content analysis is a tool for determining the presence within qualitative data of certain words, topics, or concepts. This method is therefore being used in this study, since the analysis of content enables researchers to measure and analyze the presence, meanings and relationships of certain words, subjects or concepts. Researchers can then make conclusions about the texts message, the audiences and the culture and time of the text (Columbia University Mailma School of Public Health).

In mass media research, content analysis provides an opportunity to find out who is saying what, how and with what effects (Stempel, 2003). Hansen et al (1998) adds that content analysis has grown into the arms of international media studies conducted during wider discussions and concerns on the New World Information and Communication Order (NWICO), on cultural imperialism, growth communication, globalization, and transformation knowledge and image flows (Srebeny-Mohammadi 1984, Akitanyo 2016). Content Analysis offers the researcher the ability to assess the topic, then the audience to be analyzed as well as the source and the nature of the media. If the population is large, a sample will be carefully selected. For the purpose of categorization of content categories are defined; the sample content is then objectively coded. This

helps in the validity and reliability calculation. The results are then interpreted and evaluated using accepted theories in the media (Kaid & Wadsworth, 1989, cited by Akitanyo, 2016).

This analysis will be used to determine the coverage of western television programs by TV3 and UTV. Hence, the researcher will content analyze the western television programs carried by these two Ghanaian TV stations. The researcher will take keen interest in the frequency with which these programs are aired, the time dedicated to these programs and the prominence placed on such programs.

TV3, a subsidiary of Media General and United Television (UTV) are sampled purposively based on their wide reach in the country and wide appeal to all groups of people in the country. A large audience base means they have the power to shape or sway readers' opinion and ideas on important issues in the society.

3.5 Sampling Method and Size

In order to have the required accuracy in the results, and to be able to identify any significant difference / association that might be present in the population of the study, a sample must be of the required size. In all studies, it is of critical importance to evaluate the minimum required sample size to achieve the key objectives of the research (Aamir 2014).

Berelson, (1952), says, the results are as valid as the analysis of a lot more-and spends much less time and effort-with a small and carefully chosen sample of relevant content.

The sample size for this study will be the telenovelas, foreign news and sports as well as western music shown on these networks. Aside the larger audience base of these two TV stations, these stations dedicate a chunk of their time for these western programs. And this means the TV stations

have the power to shape or sway readers' opinion and ideas on important issues in the society as well as influence the attitude of the viewers.

3.6 Data Processing and Analysis

Analyzing data is of utmost significance in content analysis. According to Babbie (2007), this institutes the single unit of which descriptive and explanatory statements are made. It is really what the researcher tallies and groups. Data processed and analyzed for this study will western television programs covered by TV3 and UTV. A thorough analysis will be done on these programs guided by the main objectives of the study. The study took a cue from the coding procedure of Brock (1992), Fair (1993) and Scott (2009) to establish available frames in the sampled programs.

3.7 Limitations of the Study

The major challenge for this research is the emergence of the novel coronavirus which restricted the research to a long essay due to government restrictions on movement and communication. This study has many restrictions. The study adopted content analysis, as stated in the methodology chapter, so that it could have collected data, but the researcher was confined to the guidelines for the Institute in conducting this study, thus restricting the study to a long essay.

CHAPTER FOUR

CONCLUSION AND RECOMMENDATION FOR FURTHER STUDIES

4.1 Introduction

This section offers findings drawn on the basis of the analysis as well as suggestions for further studies on the topic resulting from the review of related works.

4.2 Conclusion

In the chapter on literature review it is undeniable that the media's position in influencing behavior trends cannot be taken for granted. It should also not at all be overlooked in terms of its effect on the daily life of a person and the social- cultural practices and understanding of society as a whole. This is emphasized by Malcom X who argued that the media is the most powerful entity on earth, it can make the innocent guilty and the guilty innocent. This reveals how powerful the media can be and when used for the right purpose can achieve great results for society but when wrongly used can wreak havoc on society. The study set out to understand how the Ghanaian media cover and rebroadcast foreign television programs. By using Content analysis, the study was specifically going to analyze the coverage of these programs such as telenovelas, the rebroadcast of foreign news from transnational news agencies, and the projection of foreign music and sports over local ones by TV3 and UTV.

As deduced from the literature review, studies such as Tindi & Ayiku (2018), Donkor (2013), Endong (2015), Sapei (2018) and Dako (2002) have firmly stated that the Ghanaian media has gradually embraced telenovelas to the extent that most of them have dedicated primetime to these programs. These studies have also agreed that the broadcasting of these programs have dire

consequences on the social behavior of consumers, alters our cultural identities and creates an unrealistic world in the mind of consumers especially in their relationship lives. It also distracts students from focusing full time on their studies but instead they dedicate much of their time patronizing these shows. Wu (2003 and 2004), Wilk (2012) and Linda (2014) have also revealed how the transnational media such the BBC, CNN and ABC among others have dominated the news industry to the extent that this power these news agencies wield force their content on the media of the developing countries including Ghana. It can be observed that most of the media in Ghana pick feed from these transnational news agencies. And finally, Daara (2019) and Oris (2018) have blamed the Ghanaian media for not projecting local sports like the Ghana Premier League and therefore call on the Ghanaian media to become active players in projecting local sports. Same is said of the relegation of Ghanaian music to the back and filling the airwaves with foreign music.

4.2 Recommendations

It must be noted that the researcher could not collected data for this study due to the novel coronavirus pandemic. Therefore, this study relies on the literature review to proffer recommendations. First of all, the National Media Commission in partnership with the Communication ministry should initiate measures to curb the continuous domination of foreign content on our airwaves. This will in the long run project the Ghanaian content to the world be it sports, music, news or movies. This is very necessary considering the fact the government has initiated the year of return that seek to project Ghana to the world.

Again, the Ghanaian movie industry should invest much into quality content and produce quality movies taken into consideration our culture and how that can engage the attention of the viewer. This is very necessary to keep the Ghanaian movie industry alive because the moment the movie

industry dies it means the country will not have stories to tell. This will further give more foreign content the upper hand to take over our media space.

Finally, media owners should make the conscious effort to as a matter of urgency give a greater portion of their time to local content. This will go in the long run project Ghana to the world. As much as this may not rake in much revenue like the foreign content at the moment, money without identity will spell doom for the country. When local music, sports, news and movies get enough air space it will help develop the country's creative arts industry by bringing in money that will end up also helping the media make money too.

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