



UNIVERSITY OF MEDIA, ARTS AND COMMUNICATION (UniMAC)

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**EXPLORING AI USAGE IN TELEVISION PRODUCTION IN GHANA: A
STUDY OF TV3 MENTOR**

BY

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DECLARATION BY STUDENT

I hereby declare that this research is a result of my own original research and that no part of it has been presented for another degree in this university or any other higher education institute. I further declare that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

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CERTIFICATION BY SUPERVISOR

This dissertation has been prepared and presented under my supervision according to the guidelines for supervision and formatting of dissertation laid down by the University of Media, Arts and Communication-Institute of Journalism, UniMAC-IJ.

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DEDICATION

This work is dedicated to all who contributed to my academic development through support, patience, and encouragement throughout this research journey.

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ABSTRACT

This study examines the role of Artificial Intelligence in reality television production using a qualitative case study approach. The research focuses on how AI is integrated across pre-production, production, and post-production stages of a reality show (Mentor) produced by Tv3, a Television station in Ghana. Data were generated through in-depth interviews with practitioners representing production leadership, directing, script development, and post-production editing. The analysis explores the types of AI tools used, points of integration within production workflows, role changes, and related professional concerns. Findings indicate that AI supports planning, editing, and coordination functions more than live production activities. Rather than replacing creativity, AI restructures work patterns by compressing timelines, expanding individual responsibilities, and reshaping professional roles. Ethical issues emerged around authorship, recognition, and professional value. Participants expressed concern about increasing reliance on automation without formal organisational policy or structured training. The study contributes to media production scholarship by providing empirical insight from a Ghanaian context and demonstrates that AI influences both operational systems and professional identity. Recommendations emphasise the need for institutional guidelines, structured training, and ethical frameworks to support purposeful adoption in broadcast environments.

Keywords: Artificial Intelligence, reality television, media production, automation, professional practice.

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LIST OF ABBREVIATIONS

AI – Artificial Intelligence

DRID – Directorate of Research, Innovation and Development

ICT – Information and Communication Technology

UniMAC – University of Media, Arts and Communication

TV – Television

WEF – World Economic Forum

CHAPTER ONE

1.1 Background to the Study

Artificial Intelligence has become a defining force in global media transformation, reshaping how content is created, organised, and circulated across multiple platforms. Recent scholarship highlights the scale of this shift. Studies such as Bender (2024), Tsiavos (2025), Konzack (2025), and the World Economic Forum's (2025) industry outlook document how AI supports editing, scripting, visual enhancement, distribution management, and audience analytics across advanced media environments. These developments allow media organisations to refine creative choices and streamline production cycles. Evidence from Azzarelli et al. (2024) demonstrates how automated camera systems and intelligent cinematography tools are now embedded in production workflows, reinforcing the view that AI has become central rather than supplementary in contemporary screen industries.

The television sector has been particularly affected as automation and data-driven systems reconfigure long-standing routines. Research by Latreche (2025), Minjie (2025), and Connock (2024) shows that unscripted and reality formats adopt AI for accelerated editing, content tagging, audience-recommendation systems, and real-time optimisation of social media engagement. Additionally, Nixon et al. (2024) further demonstrate that reality television's blend of scripted and unscripted elements, rapid production timelines, and reliance on public engagement make it especially receptive to AI-supported processes. In several international contexts, AI contributes to narrative shaping, workflow coordination, and performance management, as evidenced in studies on scriptwriting performance by Alshabani and Allahham (2025).

Across Africa, engagement with AI continues to expand, though adoption remains uneven. Nkoala et al. (2025), Umejei (2024), and Aderibigbe et al. (2024) identify financial, skills-based, and infrastructural constraints that shape adoption patterns across the continent's media organisations. Despite these challenges, the use of generative applications, automation systems, and digital production aids continues to grow. In Ghana, the Media Foundation for West Africa (2025) notes this trend, while studies such as Acheampong and Adade-Yeboah (2023) and Adefioye (2024) show that deregulation, rising competition, and evolving audience expectations are encouraging media organisations to experiment with AI tools. These changes influence entertainment programmes including *Date Rush*, *Ghana's Most Beautiful*, *Mentor*, and *MTN Hitmaker*, echoing broader regional trends visible in productions such as *Big Brother Naija*, *Idols SA*, *Tusker Project Fame*, and *The Real Housewives of Lagos*.

Taken together, these studies indicate an important turning point for media scholarship. As AI continues to shape creative routines, production efficiencies, and audience-engagement practices, there is a growing need for focused academic inquiry into how these technologies function within Ghanaian reality-television environments. Understanding the interplay between local production cultures, creative choices, and emerging technological systems requires rigorous investigation, making such a study both timely and necessary.

1.2 Statement of the Problem

Scholarship on Artificial Intelligence in media work has broadened across journalism, policy discussions, and newsroom automation. Studies such as Adjin-Tettey et al. (2024) illustrate how AI enhances reporting and editorial processes, yet this body of work also shows that entertainment production remains under-examined, leaving its creative routines, editorial decisions, and production patterns insufficiently documented.

The Ghanaian context reflects this gap. Broadcasters continue to adopt digital tools, but the precise influence of AI on narrative construction, authenticity work, casting practices, and audience interaction has not been established. This limits understanding of how emerging technologies intersect with creative judgement and local production cultures. Existing methodological tendencies add to this constraint. A significant portion of African media research still relies on surveys, content analysis, and policy-oriented reviews, as reflected in Umejei (2025), Mohammed et al. (2024), and the 2025 analysis of AI discourse in African news publications. These studies provide insight into perceptions and regulatory debates but do not investigate internal creative processes. Global analyses, including Konzack (2025), show changes in film and television workflows, while Alshaibani and Allahham (2025) demonstrate how AI assists scripting and performance in certain reality formats.

This combined absence of contextual and methodological depth signals the need for a study that examines how AI operates within Ghanaian reality television production and why this emerging space requires closer scholarly attention.

1.3 Research Objectives

This study sets out clear aims that guide the investigation into how artificial intelligence shapes contemporary reality-television production in Ghana. Specifically, the study intended;

1. To examine how AI is currently integrated into the production of reality shows
2. To analyse the roles AI plays across different stages of reality shows production
3. To identify the challenges and ethical considerations that arise from AI use in reality shows production

1.4 Research Questions

To support these aims, the study develops questions that direct attention to the core issues raised by the adoption of AI in local television workflows.

1. How is AI currently integrated into the production of reality shows
2. What role does AI play across different stages of reality shows production?
3. What challenges and ethical considerations arise from AI use in reality shows production

1.5 Significance of the Study

This study is significant because it advances scholarly understanding of how AI is embedded within the internal production systems of television in Ghana. While existing studies have largely focused on journalism and newsroom automation, limited attention has been given to entertainment production, particularly reality television. By examining production processes within television organisations, the study contributes new empirical insight to African media scholarship and expands discussions on technology and production culture.

The study is also important for industry practitioners. Producers, directors, scriptwriters, and editors gain better understanding of how AI is becoming part of routine production activities such as planning, editing, coordination, and content processing. The findings highlight how technological systems influence workflow organisation, role responsibilities, and production efficiency. This offers practitioners informed perspective on how to engage with Artificial Intelligence as part of contemporary television practice.

In addition, the study offers value to policy and regulatory stakeholders. Insights from the research raise important concerns about accountability, transparency, and professional standards in an environment where automation increasingly shapes production decisions. Regulatory bodies and media institutions may draw on the findings to develop policies that guide responsible use of emerging technologies while supporting industry growth and professional integrity.

Furthermore, the study contributes to future research by identifying areas that require deeper empirical investigation, particularly within the Global South. It opens avenues for comparative research across African broadcast organisations and across different genres of television production. Through this contribution, the study supports ongoing academic debate on the evolving relationship between technology and media production in Ghana.

1.6 Scope of the Study

This study focuses on the use of Artificial Intelligence in reality television production at TV3 Network as a single organisational case. The population comprises reality programmes produced by TV3, with *Mentor* selected for detailed examination. The analysis covers AI use in pre-production, production, and post-production. Data were obtained from producers, scriptwriters, directors, and editors involved in *Mentor*. The study excludes audience research and corporate policy review. Attention is placed on production practices only. This focus allows for depth within a Ghanaian context that has received limited academic attention.

1.7 Organisation of the Study

The study follows a structure that supports a clear and logical flow. Chapter One sets the foundation by outlining the background, the problem, the objectives, the questions, and the relevance of the study. Chapter Two reviews existing literature and highlights how global, regional, and local debates shape scholarly understanding of AI in media production. Chapter Three explains the research design, sampling strategy, data collection processes, and analytical techniques. Chapter Four presents and interprets the findings, showing how they relate to the objectives. Chapter Five concludes the work by summarising the major insights and offering recommendations for practice, policy, and future research.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter reviews existing literature on artificial intelligence and its use in media production, with attention to reality television. The aim is to place the study within established scholarship, highlight current debates, and point out areas that remain underexplored. The review draws on conceptual, theoretical, and empirical works to build a basis for understanding how AI affects creativity, audience engagement, and production practices.

2.2 Conceptual Review

2.2.1 Artificial Intelligence (AI) in Media and Communication

Artificial Intelligence has been described as a computational system designed to replicate human-like reasoning, perception, and decision-making in varied contexts (Wise et al., 2024). Within media and communication, it is framed not only as a technical tool but also as an agent that shapes meaning and circulation (Thäsler-Kordonouri & Koliska, 2025). Historically, AI began as a back-end support for automation and data management, later progressing into machine learning and natural language models (Imran, 2025). Over time, this transition has influenced both content creation and audience interaction.

Scholars such as Chen et al. (2024) explain that AI in media has shifted public debate by introducing new ethical concerns, while Arora and Natale (2025) emphasise that its adoption is deeply connected to global cultural politics. Jaidka et al. (2025) demonstrates how audiences interpret AI-generated misinformation, linking public trust to the communicative roles of these

technologies. Meanwhile, Thomson et al. (2024) show that AI in newsrooms extends beyond efficiency to include questions of editorial control. These observations highlight that AI cannot be separated from its symbolic presence in media communication. Thus, AI emerges both as an operational system and a cultural construct, making it central to the ongoing transformation of the creative industries.

2.2.2 AI in Television Production

Television production has integrated AI into almost every phase of workflow (Huang et al., 2023; Gagliu et al., 2025). Automated editing tools generate rough cuts, synchronise sound, and enhance visuals, demonstrating how technology shortens production cycles (Sora-Domenjó, 2024). Scriptwriting applications produce draft dialogues and propose narrative arcs, which Gavran et al. (2025) notes as evidence of the balance between efficiency and creative originality. Cui et al. (2025) confirm the technical precision of video editing tools that imitate reference shots, showing how automation reduces human workload.

In audience management, broadcasters rely on recommender systems that track habits and predict preferences, thereby reshaping programming decisions (Vicente & Burnay, 2024). In support, Lubos et al. (2023) argue that such analytics transform audience relationships into streams of behavioural data. Nixon et al. (2024) further illustrate this by presenting end-to-end platforms that use AI to analyse content and optimise its distribution. Meanwhile, Onyejelem and Aondover (2025) highlight that personal foundation models now create adaptive experiences, expanding interactivity beyond passive viewing.

These examples reveal how television has become adaptive, data-driven, and interactive. Practices differ across markets, as some broadcasters invest in live production systems while others adopt lighter tools due to limited infrastructure. Nevertheless, AI in television

production has moved beyond experimental trials into routine processes, redefining how stories are created, distributed, and received.

2.2.3 Reality Television as a Genre

Reality television is marked by its hybrid form of unscripted and semi-scripted content that presents the lives of participants in competitive or observational settings (Ahn & Peña, 2021; O'Connor, 2025). Serazio (2023) observes that authenticity remains the central promise of the genre, even when production techniques manipulate narratives. Ngcongco (2024) reinforce this by showing that social media second-screen activity extends the perception of spontaneity. These elements combine to sustain the belief that audiences are encountering “real” situations. Also, audience participation also plays a crucial role. Torrego et al. (2021) illustrates how engagement through voting and online commentary strengthens loyalty. Umoren and Udonquak (2022) confirm this by documenting audience attachments in Big Brother Naija, while Ngozi et al. (2023) contends that such engagement raises ethical questions when regulatory compliance is weak. Participation produces the sense that viewers co-create outcomes, which Arriagada and Bishop (2021) frames as part of the “labour of being real” in digital economies.

In addition, entertainment value is derived from emotional intensity, drama, and competition. Almeida (2024) explains that newer platforms such as TikTok extend this by merging televisual conventions with participatory cultures. Cross-regional studies, such as those by Gourgem (2021), show how cultural identity is embedded in reality shows, suggesting that authenticity is negotiated differently across contexts. The entry of AI intensifies debates about authenticity, as automated editing and interactive bots complicate what counts as “real.” Thus, reality

television remains an ideal genre to investigate the shifting boundaries of truth, participation, and entertainment in media culture.

2.2.4 Ethical Considerations in AI and Media

The integration of AI into media production invites ethical debates concerning authenticity, fairness, and representation. Gutiérrez-Caneda et al. (2024) argue that accountability is essential in addressing algorithmic bias and lack of transparency. Lundberg (2024) warns that deepfakes blur the line between genuine and fabricated imagery, undermining trust in media products. Feher (2025) observes that generative AI alters public deliberation by complicating how media portray reality.

Adding on, cultural representation also becomes a pressing concern. Hynek et al. (2025) identifies that deepfakes and generative content often reproduce narrow stereotypes, whereas Kothari and Cruikshank (2024) contends that journalism studies must establish ethical benchmarks to ensure fairness. Bowen (2024) further demonstrate that organisations adopting AI need clear ethical standards to secure stakeholder trust. Meanwhile, Matich et al. (2025) show that visual AI tools in newsrooms demand editorial guidelines to preserve credibility.

As well, labour and employment questions add another layer. Broinowski and Martin (2024) explains that regulation is necessary to balance efficiency with the displacement of workers. Florindi et al. (2024) add that AI-generated sexual content highlights gaps in consent and protection. Collectively, these debates reveal that AI adoption cannot be detached from its ethical implications. Ethical considerations safeguard media industries against erosion of trust, unfair representation, and harmful practices, ensuring that technological innovation remains socially responsible.

2.3 Theoretical Review

2.3.1 Technological Determinism Theory

Technological Determinism emerged from the work of Thorstein Veblen in the early twentieth century and later gained prominence through Marshall McLuhan in the 1960s. The theory argues that technology is the primary driver of social change. Veblen framed machines as transformative agents, while McLuhan emphasised how communication technologies reshape human perception. Their work positioned technology not as a neutral tool but as an independent force that conditions cultural and institutional structures (Smith & Marx, 1994; McLuhan, 1964).

The central assumption of Technological Determinism is that human behaviour and social organisation are shaped by the affordances of technologies rather than by human agency alone. McLuhan's statement that "the medium is the message" captures this outlook, highlighting how the form of a medium dictates its impact more than its content. Key concepts include technological autonomy, linear progression, and the inevitability of social adaptation to innovation (Lievrouw & Livingstone, 2006; Winston, 1998). The scope of the theory extends across history, communication, and cultural studies, presenting technology as the engine of human development.

The purpose of the theory is to explain the power of technologies in altering everyday life and cultural formations. This perspective suggests that technologies direct the course of society with limited resistance, offering a framework for examining media's transformative influence. Its strength lies in foregrounding the structural consequences of innovation. Critics, however, argue that the theory underestimates human choice, cultural negotiation, and institutional mediation (Williams, 2003; Slack & Fejes, 1987). Scholars emphasise that social systems shape

technology as much as technology shapes society (Bimber, 1994; Smith, 1999). The deterministic label is often critiqued as simplistic and reductionist. Yet the framework remains valuable for explaining broad patterns of technological impact, especially in media and communication.

2.3.2 Uses and Gratifications Theory

The Uses and Gratifications Theory originated in the 1940s with early audience research and developed into a full framework in the 1970s through the work of Katz, Blumler, and Gurevitch. The theory emerged as a response to media effects traditions that focused on what media do to people. Instead, it examined what people do with media. It placed audiences at the centre, highlighting the choices they make in selecting and interpreting media content (Katz et al., 1974; Blumler & McQuail, 1969).

The assumptions of the theory rest on the idea that audiences are active agents who seek out media to fulfil specific needs. It rejects the notion of passive consumption. The key concepts revolve around gratifications such as information, entertainment, personal identity, integration, and social interaction. These needs motivate media use and provide a lens to examine how audiences select platforms and content (Ruggiero, 2000; Rubin, 2009). Its scope ranges from mass communication to digital media studies, adapting to new technological contexts.

The purpose of the theory is to explain the psychological and social motivations driving media engagement. It emphasises agency, rational choice, and audience-centred analysis. Its strength lies in recognising diverse motivations and in acknowledging media consumption as an active process. Critics, however, note that the framework often lacks predictive power and relies heavily on self-reported data, which may be unreliable (Severin & Tankard, 2010; McQuail, 2010). Others argue that it underplays structural influences such as media ownership and

cultural norms (Elliott, 1974; Lull, 1990). Despite these weaknesses, the theory continues to provide a flexible foundation for studying evolving media practices. It adapts well to digital contexts, where interactivity, personalisation, and participatory media amplify the gratifications sought by audiences.

2.3.4 Linking the Theories to the Study

Technological Determinism Theory provides the primary theoretical lens for examining the role of Artificial Intelligence in Ghanaian reality television production. The theory emphasises how technological systems influence organisational structures, work practices, and institutional routines. This perspective is appropriate because the study focuses on how AI is integrated into production environments rather than on audience behaviour or content reception.

The theory aligns directly with the study's objectives, which centre on the integration of AI, the roles it plays across production stages, and the challenges associated with its use. By foregrounding the shaping power of technology, Technological Determinism offers a framework for interpreting how AI structures workflow organisation, alters task distribution, and introduces new operational patterns within television production. It also supports analysis of how production processes become reformulated as technological systems are embedded into routine practice.

In addition, the theory allows examination of how production environments adapt to technological demands over time. It provides a basis for understanding how institutional practices are influenced by innovation and how production teams adjust to new systems in response to technological change. The framework therefore supports interpretation of AI as an active force within production systems rather than as a neutral tool.

Together, the application of Technological Determinism frames Artificial Intelligence as a structuring influence within television production. It enables interpretation of technological change at the level of organisational practice and professional activity. This theoretical position strengthens the study by linking empirical findings to broader patterns of technological transformation in the media industry.

2.4 Empirical Review

2.4.1 AI in Global Television and Media Production

Adu (2024) explored the diffusion and reinvention of information and communication technology in Africa with emphasis on AI policies. The study concentrated on how Google and Microsoft framed global AI principles and extended them into African contexts through the African Union's AI recommendations and Ghana's National AI Strategy. Employing a dual method of textual and policy analysis, Adu (2024) demonstrated that both companies deterritorialized their global policies into Africa, but only Microsoft localized its frameworks to reflect African needs. The findings reveal that corporate strategies significantly determine how AI principles translate into emerging markets. Adu (2024) thus provided evidence of how multinational approaches intersect with African policy environments.

Extending the discussion from policy frameworks to institutional practice, Ojoajogwu et al. (2025) examined AI adoption within broadcast stations. Their objective was to determine the extent of adoption and the factors shaping implementation. Using a descriptive survey design, the research engaged 265 staff from 14 stations, generating both quantitative and qualitative insights. The findings showed that while AI was widely used for fact-checking and verification, there was limited uptake in content generation and analytics. Ojoajogwu et al. (2025) further identified cost, lack of expertise, and inadequate training as major barriers. These results

underline the importance of building organizational capacity, complementing Adu's (2024) emphasis on external corporate influence with evidence of internal operational realities.

A cultural dimension was introduced by Gondwe (2025), who investigated how Ubuntu philosophy could guide AI-driven journalism. The study sought to understand challenges and opportunities for fostering inclusivity in Sub-Saharan African newsrooms. Drawing on interviews with journalists across Congo DRC, Kenya, Tanzania, Uganda, and Zambia, Gondwe (2025) documented both enthusiasm and skepticism about AI's reliability and fairness. The findings revealed that journalists valued relationality, transparency, and accountability as key to responsible AI. By framing AI within Ubuntu values, Gondwe (2025) emphasized communal responsibility and collective well-being. This contribution highlighted the role of indigenous philosophy in shaping ethical standards for media technologies, linking cultural values to the broader institutional and corporate narratives discussed earlier.

Sirer (2025) broadened the scope by documenting AI applications across the full cycle of television production. The study outlined how AI-driven algorithms influence scriptwriting, actor selection, set design, editing, news presentation, and audience targeting. Examples included the use of big data to generate personalized content and even the development of AI announcers. Sirer (2025) showed that these applications are reshaping the future of television by embedding AI into every stage of production. This extensive mapping of AI applications deepened the understanding of how adoption moves beyond specific tools or ethical frameworks to redefine production itself.

Earlier technological developments were addressed by Čitić (2020), who studied the application of digital technologies in radio-television systems. The study focused on how AI and related tools enhance efficiency, optimize workflows, and improve content placement across platforms. Čitić (2020) argued that these technologies improve integration of staff

efforts, save time, and create new experiences for audiences. The findings suggested that AI adoption aligns with a longer trajectory of technological innovation in broadcasting. By situating AI within this continuum, Čitić (2020) demonstrated how digital transformations set the stage for current AI advancements.

Adding a perspective from Asia, Safira (2024) investigated AI integration into Indonesia's television and mass media industry. The objective was to assess its economic, social, and political impacts. Adopting a qualitative design based on a broad literature review, Safira (2024) identified efficiency gains, workforce restructuring, and ethical concerns as central issues. Socially, the research noted changes in educational practices and interaction patterns, while politically, AI was associated with enhanced civic engagement. The study concluded that responsible AI integration requires collaborative governance and ethical oversight. Safira (2024) thereby highlighted how AI extends beyond technical domains to influence societal transformation.

Together these studies establish AI as a force transforming global media production across policy, organizational practice, cultural ethics, production processes, historical development, and socio-political impact. Adu (2024) demonstrated how corporate strategies extend into African contexts, Ojoajogwu et al. (2025) revealed institutional capacities, and Gondwe (2025) proposed cultural grounding. Sirer (2025) mapped applications across production stages, Čitić (2020) linked AI to earlier digital transitions, and Safira (2024) highlighted broader societal consequences. The collective evidence shows that AI adoption in global television and media production is multi-layered and evolving, shaped by diverse drivers that operate simultaneously at structural, institutional, and cultural levels.

2.4.2 AI in African Media Landscape

Umejei et al. (2025) examined how journalists in Nigeria, Ghana, Kenya, and South Africa perceive and use AI tools in news production. The study drew on the concept of imagined affordances and employed semi-structured interviews with purposively and snowball-sampled journalists and editors. Umejei et al. (2025) sought to answer three central questions concerning journalists' experiences, the ways AI facilitates or constrains newswork, and the ethical dilemmas involved. The findings revealed that journalists engage with AI from positions of optimism, pragmatism, and skepticism, often combining these attitudes in practice. This showed that perceptions of AI in African journalism are not singular but layered. Umejei et al. (2025) thereby provided a broad, continental perspective on how AI is appropriated in news production and how ethical negotiations accompany its use.

Adjin-Tettey et al. (2024) extended this conversation by focusing on Ghana and South Africa. Their objective was to investigate how journalists adopt AI technologies and the challenges or opportunities presented. Through in-depth interviews with eighteen practitioners and thematic analysis based on Charmaz's approach, Adjin-Tettey et al. (2024) found that most newsrooms had not formally integrated AI tools. Instead, journalists used them individually for transcription, research, idea generation, and fact-checking. The study showed that barriers such as cost, language limitations, and resistance to change inhibited formal adoption. Adjin-Tettey et al. (2024) also reported ethical concerns involving misinformation, attribution, and intellectual property, noting that careful fact-checking and mindfulness could improve ethical use. This contribution highlights how journalists, while limited in structural support, nevertheless adapt AI tools to enhance basic reporting tasks.

The issue of broader industry trends was addressed by Muya (2024), who investigated the production of broadcast media commodities in Kenya. The study aimed to fill a gap in

documenting AI appropriation in the Global South by using a systematic review of 1,262 publications, with eight meeting the inclusion criteria. Muya (2024) identified evidence of AI adoption in news, entertainment, commentary, and marketing production. The review also highlighted challenges of labor-related ethics, privacy, bias, and an ongoing reliance on Global North technologies. Muya (2024) thus pointed to skill gaps that constrain Kenyan media producers, emphasizing that adoption is present but uneven. This perspective builds on earlier accounts by shifting attention to the structural dependence of African media systems on external technological ecosystems.

Asante (2025) focused specifically on Ghanaian broadcast production houses in the context of digital transformation. The study, guided by Media Evolution Theory and Diffusion of Innovation Theory, sought to understand the challenges and opportunities of technological adoption. Using in-depth interviews with industry stakeholders, Asante (2025) found that digital tools improved efficiency and engagement but were constrained by financial limitations and a lack of skilled professionals. The findings also showed that regulatory frameworks, though designed to uphold standards, were not adequate to address over-the-top platforms or digital disruptions. Moreover, cultural preservation emerged as a central challenge, with local content strategies used to balance authenticity with competitiveness. Asante (2025) concluded by recommending reforms, investments, and academic collaborations to sustain culturally relevant broadcasting. This shows how national-level contexts frame the integration of AI and digital tools in African media.

Munoriyarwa et al. (2023) provided further insights from South Africa by exploring AI uptake in mainstream newsrooms. The study aimed to assess the extent of adoption and the perceptions of journalists and editors. Using in-depth interviews, the research identified three distinct forms of uptake: holistic, technological, and task-specific appropriation. Munoriyarwa et al. (2023) observed that skepticism remained high, driven by fears of job losses, cost implications, and

ethical concerns about democracy and representation. Their findings suggested that optimism evident in Western settings was absent in South African newsrooms, where adoption proceeded cautiously and selectively. By framing AI through the lens of democratic sustainability, Munoriyarwa et al. (2023) situated the debate within the unique post-apartheid media environment.

These studies show that AI in the African media landscape is shaped by diverse forces, from journalists' perceptions and newsroom practices to industry structures, regulatory frameworks, and socio-political environments. Umejei et al. (2025) revealed layered attitudes to AI across multiple countries, while Adjin-Tettey et al. (2024) demonstrated how journalists make practical use of tools despite institutional gaps. Muya (2024) showed structural reliance on external technologies, Asante (2025) highlighted financial, regulatory, and cultural dynamics in Ghana, and Munoriyarwa et al. (2023) foregrounded skepticism within South African journalism. Collectively, the evidence establishes that AI adoption in African media is emergent, contested, and deeply embedded in local professional, institutional, and cultural conditions.

2.4.3 Ghanaian Media and Technology Adoption

Dadzie (2023) examined the changing environment of Ghanaian television within the context of media globalization and deregulation. The study's objective was to scrutinize how constitutional reforms and liberalization shaped local broadcasting, especially in balancing national autonomy with global pressures. Drawing on qualitative evidence, Dadzie (2023) revealed that Ghanaian television operates in a dynamic environment where cultural policies shift to reflect both international commitments and the desire for locally authentic programming. The findings suggested that television producers navigate complex terrain,

where globalization introduces new content flows but national regulators emphasize cultural preservation. Dadzie (2023) therefore illustrated the ongoing negotiation between global influences and national priorities that defines Ghana's media system.

Extending the focus from structural to user-level adoption, Naatu et al. (2025) investigated consumer attitudes toward digital technologies in Ghana. The study sought to determine how perceived ease of use and perceived usefulness shape intention to adopt technology. Using covariance-based structural equation modeling with a sample of 204 respondents, Naatu et al. (2025) established that both constructs strongly predict adoption. The analysis further showed that attitudes, subjective norms, and perceived behavioral control also play important roles in influencing behavior. Interestingly, the research revealed that perceived ease of use influenced peer interactions and confidence, while perceived behavioral control affected intent but not attitudes. Naatu et al. (2025) concluded that user-centric design, digital literacy, and cultural change are necessary to promote adoption. By highlighting both psychological and social factors, this study emphasized how individual experiences shape technology uptake in Ghana.

The adaptability of traditional media was explored by Da-Costa et al. (2021), who studied how Ghanaian outlets responded to the global challenge of digital disruption. Their qualitative analysis focused on brand positioning strategies among selected traditional media organizations. Da-Costa et al. (2021) reported that by converging traditional and digital services into hybrid systems, media houses expanded their audiences and improved credibility ratings. The findings further indicated that hybrid operations enhanced dissemination speed and audience engagement. Da-Costa et al. (2021) emphasized that media survival depends on adopting flexible, malleable approaches that respond to technological changes while sustaining institutional relevance. This shows that resilience in the Ghanaian media sector is closely tied to innovation in service delivery.

Nkrumah and Hassan (2021) shifted attention to the role of new media in reshaping gatekeeping and agenda-setting. Their qualitative study sought to capture industry and academic perspectives on the transformation of traditional roles. Nkrumah and Hassan (2021) found that digital platforms opened information gates that had once been tightly controlled by journalists and editors. As a result, traditional agenda-setting power weakened in the face of user-driven participation. The study showed that while the media continues to play an important role, its authority is diluted by the proliferation of alternative voices. Nkrumah and Hassan (2021) concluded that Ghana's media must adapt to this new environment by redefining its functions within a participatory media culture.

Collectively, these studies demonstrate how Ghana's media landscape is influenced by globalization, consumer behavior, institutional adaptation, and cultural changes. Dadzie (2023) demonstrated how deregulation and international pressures shape policy and content, while Naatu et al. (2025) provided evidence of how individual perceptions drive digital adoption. Da-Costa et al. (2021) illustrated organizational resilience through hybrid strategies, and Nkrumah and Hassan (2021) revealed the reconfiguration of agenda-setting roles. Collectively, these works depict Ghanaian media as evolving within a context that blends global influences, local agency, consumer attitudes, and institutional adjustments.

2.5 Chapter Summary

The review considered the concepts of AI in media, the relevance of Technological Determinism and Uses and Gratifications, and key findings from global and regional contexts. The insights show that AI has been linked to changes in production and audience interaction, yet little has been written on its role in reality television. This gap justifies the present focus and shows the value of the study. The next chapter turns to methodology, outlining the research design, sampling, data collection, and analysis.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter outlines the methodological choices that guide the study. It presents the research design, population, sampling approach, data collection methods, instruments, analytical procedures, and ethical considerations. The structure supports systematic inquiry into the use of artificial intelligence in Ghanaian reality television production.

3.2 Qualitative Research Approach

The study is grounded in a qualitative approach because it supports the exploration of meaning, experience, and internal practice within natural settings (Creswell & Poth, 2018). It enables examination of how practitioners interpret their work and how these interpretations influence production processes, particularly in dynamic environments shaped by digital tools (Merriam & Tisdell, 2016). The approach recognises that understanding is constructed through interaction with the working environment and is therefore suited to studying creative routines, communication practices, and organisational behaviour (Schwandt, 2015). Its flexibility is valuable for investigating evolving technological contexts such as contemporary media production, where artificial intelligence increasingly shapes day-to-day operations (Denzin & Lincoln, 2011).

3.2.1 Research Design

The study adopted a qualitative case study design to enable in-depth examination of production practices within a real organisational setting (Yin, 2018). Case study design was appropriate because it supports detailed exploration of processes and routines as they unfold within natural work environments, allowing the researcher to capture how technological systems are embedded in everyday practice (Stake, 2006). The design followed an interpretive orientation, which recognises that meaning is constructed through professional experience and organisational culture rather than produced by technology alone (Schwandt, 2015). This approach therefore allowed examination of how production personnel engaged with AI-related tools as part of their routine activities (Lincoln & Guba, 1985).

TV3 Network was selected as the organisational case because it operates a wide range of reality television programmes and maintains an established production infrastructure. The network represents a mature commercial broadcaster with sustained programming output and ongoing engagement with digital production systems. Focusing on one organisation allowed the study to generate contextual depth and institutional clarity rather than surface-level comparison (Miles, Huberman, & Saldaña, 2020). This design as Yin (2018) puts it is strengthened analytical focus by situating findings within a single production environment.

3.2.2 Overview of TV3 Ghana

As iterated, a case may be defined as an organisation whose operations provide the relevant setting for inquiry rather than a geographic location alone (Stake, 1995; Yin, 2018). Accordingly, this study defines the case as the application of Artificial Intelligence in reality-television production at TV3 Ghana. This is a privately owned, free-to-air television network

established in 1997 and currently owned by Media General Ghana Limited (Media Foundation for West Africa, 2025). Media General is Ghana's leading media organisation, operating across television, radio, digital media, and production platforms nationwide (Media General Ghana Limited, 2025). Its portfolio includes TV3 and Onua TV, four radio stations, and digital outlets. The group also runs Adesa Production Limited and manages corporate social activities through 3Foundation.

3.3 Study Population

In qualitative research, defining a population is guided by relevance to the phenomenon under investigation rather than numerical size (Marshall & Rossman, 2016). For this reason, the study population was framed in programme terms rather than at the level of organisational staff. The study population consisted of 6 reality television shows produced by TV3 Network. These included *Mentor*, *Talented Kidz*, *Ghana's Strongest*, *Ghana's Most Beautiful*, *Perfect Match Xtra*, and *Bigoo Dance Challenge*.

3.4 Sampling Strategy

The study employed purposive sampling, which involves the deliberate selection of a case based on its relevance to the research problem rather than numerical representativeness (Patton, 2015). In qualitative inquiry, priority is placed on depth of understanding and analytical usefulness (Creswell & Poth, 2018). On this basis, *Mentor* was purposively selected from the population of TV3 reality programmes as the target programme for detailed investigation. The selection was informed by the programme's complex production structure, which involves multiple stages including planning, auditions, performance recording, judging, editing, and broadcast coordination. In addition, the programme operates within a sustained production cycle and involves diverse technical and editorial functions, making it suitable for examining how Artificial Intelligence is embedded across production routines. This programme-based

selection reflects the principle that sampling should be guided by relevance to the phenomenon under investigation rather than representational breadth (Merriam & Tisdell, 2016).

Sample (*Mentor*) is a Ghanaian television reality show that focuses on discovering and developing young musical talent. The show brings together aspiring singers from different backgrounds who live, train, and perform under the guidance of experienced music professionals (mentors). Week in week out, contestants receive vocal coaching, stage performance training, and mentorship through their live performances for judges and viewers. Based on the criticism by judges and votes by the audience, contestants are gradually evicted until a winner emerges. The aim of this show is to nurture raw talent into professional, market-ready music artists.

Following the selection of *Mentor* as the programme case, participants were drawn from production personnel whose responsibilities were central to content development and technical execution. These included a producer, a scriptwriter, a director, and a post-production editor. These roles were selected because they involved routine interaction with production systems and operational decision-making related to programme output. Inclusion criteria required that participants were directly involved in production activities and demonstrated familiarity with digital tools used during planning, recording, editing, or coordination. This approach reflects the principle that qualitative sampling should prioritise experiential relevance to the phenomenon under investigation (Marshall & Rossman, 2016).

Access to participants was obtained through networking and referrals. From here, potential participants were identified based on role relevance within the selected programme and were invited to participate subject to availability and informed consent. In all, four (4) participants were engaged in the study. In qualitative research, sample size is determined by depth of inquiry and analytical adequacy rather than numerical representation (Guest et al., 2006). Miles

et al. (2020) further state that smaller samples are appropriate when the study seeks in-depth understanding of professional practice within a bounded system. Engagement with four (4) participants was therefore methodologically appropriate because each occupied a distinct functional role within the production process. This allowed the study to capture varied professional perspectives within a single programme context.

3.5 Data Collection Methods

The study relied solely on in-depth interviews as the method of data collection. Interviews were considered appropriate because they allow the researcher to obtain detailed accounts of participants' professional experiences and interpretations within an organisational setting (Kvale & Brinkmann, 2015). This method was particularly suitable because the study sought to understand how Artificial Intelligence was used within routine production processes rather than to measure outcomes or behaviours. Interviews enable exploration of practices, meanings, and operational sequences that cannot be adequately captured through questionnaires or structured instruments (Creswell & Poth, 2018). The method therefore provided direct access to participants' experiences of production activities and technology use.

Data collection was conducted at the TV3 Network premises over a period of three days November 10th, November 11th and November 12th, 2025. Interviews were scheduled based on participants' production timetables to minimise disruption to programme activities. Each interview lasted between twenty and thirty minutes. All interviews were conducted in a quiet environment within the media house to support concentration and clear audio recording. Interviews were audio-recorded with participants' consent to ensure accurate representation of views and experiences (Patton, 2015). In addition, brief field notes were written during and immediately after interview sessions to document contextual information and emerging impressions. This approach supported the completeness and reliability of the data collected (Bogdan & Biklen, 2007).

3.6 Data Collection Instruments

The principal instrument for data collection was a semi-structured interview guide developed by the researcher. Semi-structured guides are recommended in qualitative research because they provide a balance between consistency across interviews and flexibility to follow emerging issues raised by participants (Kvale & Brinkmann, 2015). The interview guide was constructed based on the research objectives and relevant literature on Artificial Intelligence and media production to ensure conceptual alignment (Miles, Huberman, & Saldaña, 2020). The guide was structured to reflect major areas of inquiry including the integration of AI into production routines, the roles AI played across production stages, and challenges and ethical considerations associated with its use.

The guide was organised into thematic sections to ensure logical flow. An initial section addressed background information to situate participants within the production structure. Subsequent sections focused on production practices and technology usage, followed by questions on challenges and professional responsibilities. Questions were framed as open-ended prompts to encourage detailed responses and to allow participants to explain their experiences in their own terms rather than selecting from predefined categories (Patton, 2015). Prior to data collection, the guide was reviewed to ensure clarity, relevance, and alignment with the objectives.

To support accurate data capture, a digital audio recorder was used for all interviews with the permission of participants. This ensured that interviews were preserved in full for transcription and analysis. The researcher also maintained a field note log in which contextual observations, non-verbal cues, and initial reflective thoughts were recorded. Field notes are recognised as essential in qualitative inquiry because they complement interview data by preserving situational detail and researcher insight (Bogdan & Biklen, 2007; Merriam & Tisdell, 2016).

Together, the interview guide, audio recordings, and field notes formed a coherent set of instruments that supported systematic and rigorous qualitative analysis.

3.7 Data Analysis

The study uses thematic analysis because it offers a clear process for identifying meaningful patterns in qualitative data (Braun & Clarke, 2006). The analysis begins with familiarisation, where the researcher read the transcripts and fielded notes several times to gain an initial sense of emerging ideas. The next step involved generating codes. Coding refers to assigning short labels to segments of the data that capture essential points. This step supports systematic organisation and reduces the data into manageable parts. It also prepares the ground for more advanced interpretation.

The researcher then grouped related codes into broader themes. Themes represent shared ideas that answer the research questions and reveal deeper insights about production routines. Each theme was reviewed to ensure that it reflects the data accurately and is supported by sufficient evidence. The process followed guidance for qualitative rigour, which requires transparency, clear documentation, and iterative checking (Miles, Huberman, & Saldaña, 2020). The approach allows flexibility and suits research conducted in complex organisational environments where practices, meanings, and behaviours interact in layered ways (Nowell et al., 2017). Through these steps, the analysis produced a coherent and defensible interpretation of how artificial intelligence shapes production work.

3.8 Ethical Considerations

Ethical clearance for the study was obtained from the Directorate of Research, Innovation and Development (DRID) of UniMAC before data collection commenced. All participants were informed of the purpose of the study, the voluntary nature of participation, and their right to withdraw at any stage without consequence, in line with established qualitative research

standards (Creswell & Poth, 2018). Written and verbal consent were obtained prior to each interview. Participants were assured of confidentiality, and no identifiable names or personal details were included in transcripts or reports. Data were securely stored and accessed only by the researcher to prevent unauthorised use (Lincoln & Guba, 1985). These measures ensured that the study upheld principles of respect, integrity, and responsibility throughout the research process (Korstjens & Moser, 2017).

3.9 Chapter Summary

This chapter outlined the methodological framework adopted for the study. It presented the research approach and design, described the organisational case, and defined the population and sampling strategy used in selecting the target programme and participants. The chapter also explained the interview-based data collection process, detailed the instruments used, and described the procedures followed during fieldwork. In addition, the chapter outlined the data analysis process and ethical safeguards applied throughout the study. The next chapter presents the findings derived from the interviews.

CHAPTER FOUR

DISCUSSION OF FINDINGS

4.1 Introduction

This chapter presents findings from the interview data collected for the study. The analysis draws on individual interviews conducted with production personnel at TV3 Network. Data were analysed using thematic analysis. This process involved reading transcripts repeatedly and identifying patterns across accounts. The themes were developed based on the research objectives. The chapter is structured around three main themes. These cover integration of Artificial Intelligence into production, the roles it plays across production stages, and challenges and ethical concerns associated with its use.

4.2 Profile of Participants

Four participants took part in the study. Each participant was assigned a code to ensure confidentiality. The roles represented in the study were producer, director, scriptwriter, and post-production editor. These were coded as P1, P2, P3, and P4 respectively. Each participant also reported regular use of digital production tools in the course of work. This range of roles allowed the study to capture varied views from different points within the production process.

Participant Code	Job Title	Years of Experience
P1	TV Producer	7
P2	Director	8
P3	Scriptwriter	8
P4	Post-production Editor	10

4.3.1 Types of AI Tools Identified

This section discusses the types of artificial intelligence (AI) tools identified as being used in Ghanaian television reality show (Mentor), based on data gathered from the study participants. As highlighted in Chapter Two (Literature Review), AI tools have increasingly become integrated into broadcasting workflows globally, supporting some activities such as content creation, scripting, transcription, editing, and production planning. Participants in this study reported the use of several AI-based tools in their professional practices. These include **Otter.ai**, commonly used for transcription and interview documentation; **ChatGPT**, applied in script development, idea generation, and content planning; **Shortlist AI**, used to support casting and selection processes; and **CapCut**, an AI-powered video editing tool widely used in post-production. The identification of these tools demonstrates that AI adoption in Ghanaian television production, while still emerging, aligns with broader industry trends discussed in Chapter Two.

PRODUCTION STAGES	JOB TITLE	AI TOOLS USED	USES
PRE-PRODUCTION	Scriptwriter / Producer	ChatGPT / Otter.AI	Content Planning and Transcription
PRODUCTION	Director	ChatGPT / Shortlist AI	Idea Generation and Visualizing Scenes
POST-PRODUCTION	Editor	CapCut	Audio / Visual Editing

Reality Tv shows happen in three main stages, pre-production, production and post-production. **Pre-production** is the planning phase, where the **scriptwriter** creates the story, the **producer** organizes resources and schedules, and the **director** starts visualizing how it will look. AI tools like **ChatGPT** can help brainstorm ideas and write scripts, while **Shortlist AI** can assist in casting or planning. **Production** is when recording happens, with the director guiding the crew and cast, and the producer keeping the project on track. AI is less involved here but can help with planning shots or managing schedules. **Post-production** is editing and polishing the final product, where the **editor** combines footage, adds effects, and ensures smooth storytelling. Tools like **CapCut** help with video editing, and **Otter.ai** can transcribe recordings for captions or scripts, making the workflow faster and more efficient.

The field data indicate that AI tools in reality television production cluster around content-generation systems, automated editing software, and transcription and information-management platforms. Participants described these tools as practical rather than experimental, with adoption closely tied to workflow speed, familiarity, and immediate production needs. This pattern reflects theoretical accounts that present technology adoption as a function of perceived usefulness and institutional compatibility rather than innovation alone (Davis, 1989; Rogers, 2003; Venkatesh et al., 2003).

P3 emphasised the centrality of generative writing tools in script development, noting that:

"AI is now our starting point whenever we need to develop outlines, challenges, or dialogue because it gives you structure immediately and helps you move from idea to draft without delay." (P3, November 2025)

Similarly, P4 focused on the editing stage, stating that "the editing software is now intelligent enough to correct sound, stabilise pictures, and even suggest cuts, which reduces the time we spend fixing technical errors."

The widespread use of transcription systems also featured prominently in participant accounts. P1 explained that "without transcription software, such as **Otter.ai**, it would be almost impossible to manage interviews and production meetings effectively because writing everything manually would slow the entire team down." These practices reinforce scholarship that positions automation as a means of redistributing labour rather than removing it (Autor, 2015; Zuboff, 2019). At the same time, advanced audience analytics tools were met with caution. P2 observed that:

"we hear a lot about AI predicting viewer reactions, but in reality, we are not yet at the stage where such tools are part of our daily work." (P2, November 2025)

This gap mirrors research on uneven technological access across media environments (Napoli, 2014; van Dijck et al., 2018).

Reflecting on how participants selected AI tools, P1 stated:

"The kind of AI tools we adopt are the ones that help us work faster and meet deadlines. Nobody here is impressed by technical complexity. If it does not help with writing scripts, like **ChatGPT**, editing videos, like **CapCut**, or cleaning sound, then it is not useful to us. Tools that need special training or expensive subscriptions usually never make it into our production routine." (P1, November 2025)

This statement reflects organisational views of technology as an operational resource rather than an experiment in innovation (Orlikowski, 2007; Deuze, 2012).

P4 further elaborated:

"Most of the so-called AI tools we use behave like assistants. They do not take over the process, but they help us solve problems quickly. The editing software, like **CapCut**, now corrects things I used to struggle with for hours, and that alone has changed how I experience my job." (P4, November 2025)

The findings reveal that AI is adopted based on convenience, accessibility, and perceived benefit, rather than technical prestige or algorithmic sophistication (Lowrey, 2011; Pavlik, 2013).

4.3.2 Entry Points of AI into Production

AI enters the production workflow most visibly during pre-production and post-production, with comparatively limited application during live recording. In pre-production, AI supports research, script development, and scheduling. P3 noted that:

"almost every document we work with during planning has been shaped by AI in some way, such as **ChatGPT** helping to draft scripts and generate ideas, and **Otter.ai** assisting in transcribing meetings for easy reference."(P3, November 2025)

These patterns align with scholarly arguments that automation increasingly affects symbolic and decision-related labour (Schwab, 2016; Deuze & Witschge, 2018).

During live production, AI appears mainly in supportive systems such as auto-mixing tools, teleprompter software, and smart camera settings. However, P2 emphasised that

"no matter how advanced the equipment becomes, directing still depends on human judgment, though tools like **Shortlist AI** can help organize visual shots or scene planning."(P2 November 2025)

Post-production emerged as the most AI-intensive phase. P4 reported that:

"editing has become faster because the software now does tasks automatically that used to require careful manual work, especially with **CapCut** handling video assembly and corrections." (P4, November 2025)

The influence of AI on editing timelines was described as transformative. P4 elaborated extensively:

"Post-production has changed completely. The pressure to deliver quickly has increased because management knows the technology makes it possible. What used to take several days now happens within hours. The software is not just assisting; it is setting the pace of work. Without these systems, the volume and speed of reality television today would be impossible to manage."(P4, November 2025)

P1 also described the process of integration as informal rather than formally planned:

"There was no official announcement that AI was coming into production. It happened gradually. Someone installed a tool, another person adopted a new system, and then suddenly everyone depended on it, like **ChatGPT** for script adjustments and **Otter.ai** for meeting notes. It never felt like a deliberate strategy. It felt like adjustment." (P1, November 2025)

These accounts support interpretations that technological change in media work is incremental and embedded in daily routines (Boczkowski, 2004; Orlikowski, 2007).

4.3.3 Changes in Production Routines

The introduction of AI has altered work patterns, role boundaries, and expectations within production teams. Participants reported that individual responsibilities have expanded, as tools allow fewer people to perform tasks previously done by several specialists. P1 commented that:

"job titles no longer describe what we actually do because everyone now handles both creative and technical work, often using **ChatGPT** for script ideas and **CapCut** for quick editing tasks." (P1, November 2025)

Such shifts reflect formulations of media labour as fluid and hybridised (Deuze, 2007; Ross, 2013).

Professional identity was also recast. P2 reflected:

"Directing is no longer only about shaping performances and scenes. You are now managing systems, checking outputs, and troubleshooting software, including **Shortlist AI** for planning shots and scene management. If the system fails, the whole production slows down. Technology has become part of your authority." (P2, November 2025)

Concerns about skill development were dominant among participants. P4 expressed unease about generational training:

"New editors are learning which button to press, not why a scene works emotionally. The danger is that people will master software, like **CapCut**, but lose their storytelling instincts." (P4, November 2025)

In contrast, P3 defended AI as creatively supportive:

"AI does not replace writing. It helps you overcome blocks, for example, **ChatGPT** suggesting dialogue or scene ideas. When you are tired and ideas are not flowing, it offers suggestions. You still decide what works and what does not." (P3, November 2025)

This pattern reflects the view that automation reshapes professional practice rather than diminishing it (Autor, 2015; Susskind & Susskind, 2015).

4.4 RO2: Roles of AI Across Production Stages

4.4.1 Pre-production

Findings indicate that AI plays its most extensive role during the pre-production stage, where it functions primarily as a planning, structuring, and idea-generation system. Participants described AI as central to research organisation, concept development, scheduling, and script design. Rather than replacing creative labour, AI was presented as accelerating preparation and reducing uncertainty at early decision points. These practices align with scholarship that positions technology as an enabler of symbolic and managerial labour rather than physical task execution (Deuze & Witschge, 2018; Brynjolfsson & McAfee, 2017; Floridi & Chiriatti, 2020).

P3 emphasised the restructuring of script development, stating that:

"it is almost impossible now to start writing without first checking what AI suggests, like **ChatGPT** providing ideas and drafting script content." (P3, November 2025)

This frame positions AI as a cognitive partner, reinforcing interpretations of artificial systems as extensions of professional reasoning (Floridi et al., 2018).

P1 focused on logistical coordination, noting that:

"scheduling has changed completely because AI allows us to model time, resources, and personnel quicker than manual planning ever could, especially using tools like **Otter.ai** to track meeting notes and action points." (P1, November 2025)

This illustrates how AI alters managerial routines and reinforces arguments about technology-driven organisational rationalisation (Zuboff, 2019; Orlikowski, 2007).

One participant provided a detailed reflection on how planning culture itself has shifted:

"Before AI, pre-production involved endless meetings and handwritten notes. Now, information is structured almost instantly. You feed in your ideas, and within minutes you have outlines, schedules, and task breakdowns. That has changed how we prepare mentally for production, because planning now feels more efficient but also more demanding. There is an expectation that everything should be ready faster and with greater precision."

P2 framed the role of AI as largely preparatory rather than authoritative, stating that:

"the software gives options, but it does not determine direction, although **ChatGPT** can suggest multiple creative paths for scripts and scene concepts." (P2, November 2025)

This distinction reflects debates within production studies that position technology as operational support rather than creative authority (Couldry & Hepp, 2016; Pavlik, 2013).

Another extended account from P3 highlighted creative acceleration:

"AI collapses the time between idea and execution. You no longer

struggle for hours trying to shape a concept. You begin with a rough prompt and end with a workable script framework using **ChatGPT** for content suggestions and **Otter.ai** to structure discussions. That has made pre-production shorter but also more intense because the machine produces more material than you can always use, so you must spend time filtering rather than creating from nothing." (P3, November 2025)

This means that AI functions at this stage as an organising architecture, influencing the rhythm, sequencing, and conceptual framing of production work.

4.4.2 Production

During live production, AI operates more quietly but remains structurally important. Its role is primarily technical, supporting sound balancing, camera calibration, teleprompter control, and workflow coordination. Participants consistently stated that human oversight remains dominant during filming.

P2 remarked that "directing still depends on human judgment regardless of how automated the equipment becomes." This underscores theoretical claims that automation affects processes but not professional authority in creative work (Deuze, 2007; Couldry & Hepp, 2016).

P4 described the subtle presence of AI on set, stating that "most of the AI during shooting works in the background, fixing things we used to correct manually." This reflects broader scholarship on invisible computing and background automation (Star & Ruhleder, 1996; Wajcman, 2015).

One detailed account by P2 described decision-making dynamics on set:

"AI does not shout instructions at anyone during filming. What it does is stabilise systems so that you can think clearly. If sound is balanced automatically and light levels correct themselves, you are free to judge performance and pacing. In that sense, AI does not direct the programme, but it shapes the conditions under which directing becomes possible." (P2, November 2025)

This interpretation aligns with structured agency perspectives in technology studies, where systems influence practice indirectly through operational conditions (Orlikowski, 2007).

P1 observed that efficiency pressure is amplified during shooting, stating that "everything now must work the first time because editing tools cannot fix poor planning in production." This supports arguments that automation shifts responsibility forward rather than eliminating it (Zuboff, 2019).

A further reflection from P4 reinforces the relationship between automation and accountability:

"Because the systems are supposed to be intelligent, mistakes feel less acceptable. When something goes wrong, people expect technology to have prevented it. That puts pressure on the crew because the assumption is that machines do not fail easily." (P4, November 2025)

As such, AI reshapes production culture indirectly by elevating expectations of precision and error-free performance.

4.4.3 Post-production

Post-production represents the most AI-intensive stage in the production cycle. Participants described AI-driven editing systems as essential rather than optional. Tasks such as sound cleaning, colour grading, synchronization, captioning, and clip sorting have become largely automated, particularly with **CapCut** assisting editors in handling these processes efficiently.

P4 asserted that:

"editing would be impossible under the current workload without AI support, especially tools like **CapCut** that speed up repetitive tasks." (P4, November 2025)

This reinforces claims that automation enables scale rather than merely efficiency (Brynjolfsson et al., 2017).

P1 described how output rhythms have changed, stating that:

"deadlines that once seemed unrealistic are now standard." (P4, November 2025)

In a longer account, P4 reflected on altered creative practices:

"Editing is no longer slow and reflective in the way it used to be. You now work at the rhythm of the machine. You cut faster, review faster, and deliver faster. The danger is not that creativity disappears, but that there is little time to reflect. The software, like **CapCut**, pushes you forward constantly, and you must decide quickly whether a scene works or not." (P4, November 2025)

This observation aligns with scholarship on technological acceleration and time compression in digital work environments (Crary, 2014; Wajcman, 2015).

P3 discussed script adaptation, stating that:

"post-production now feeds back into writing because you can see scenes almost immediately, and tools like **ChatGPT** help adjust dialogue or scene notes accordingly." (P3, November 2025)

This illustrates recursive workflow cycles, described in media theory as non-linear production models (Deuze, 2007).

Another extended statement from P4 highlighted labour transformation:

"What used to take a team now falls on one person with multiple tools, like **CapCut** for editing and sound, and **Otter.ai** for tracking notes and captions. You are not just an editor. You are a sound engineer, colour specialist, and archivist at the same time. The job is bigger, not smaller." (P4, November 2025)

These findings demonstrate that AI intensifies rather than reduces professional responsibility, reshaping roles through expansion rather than elimination.

4.5: Challenges and Ethical Considerations

4.5.1 Operational and Skill-Based Challenges

The data indicate that the introduction of AI into reality television production has brought substantial operational strain alongside technical benefits. Participants described persistent challenges related to software reliability, integration difficulties, inadequate institutional support, and uneven skill acquisition. While AI increases speed and output capacity, it simultaneously raises expectations, compresses timelines, and intensifies pressure on production teams. These conditions reflect established arguments that technological systems amplify organizational demands rather than simply simplifying work processes (Zuboff, 2019; Wajcman, 2015; Crary, 2014).

4.5.1.1 Fragility of Operational Systems

P4 described the fragility of production systems, stating that:

"when the software fails, everything stops because production is now built around these tools." (P4, November 2025)

This statement illustrates how dependency deepens vulnerability, supporting scholarship that presents automation as a risk multiplier rather than merely a stabiliser (Perrow, 1999; Orlikowski, 2007).

4.5.1.2 Skill Imbalances

In addition, participants highlighted skill imbalances as a major obstacle. P1 observed that:

"Not everyone in production has adapted at the same pace, and that difference creates tension inside the team." (P1, November 2025)

This finding mirrors studies showing that technological transformation often produces internal stratification between early adopters and slower learners (van Dijk, 2020; Hargittai, 2010).

To illustrate the implications further, P3 reflected at length on training challenges:

"There is no structured learning system for these tools. You are expected to learn by yourself while handling daily production pressure. Some people adapt quickly, others feel left behind. This creates silent frustration because nobody wants to admit they are struggling, yet everyone knows that the speed has increased and the tolerance for mistakes has decreased."
(P3, November 2025)

Following this concern, participants addressed the problem of tool selection and licensing. P2 commented that:

"Most advanced systems are expensive, so management settles for alternatives that are sometimes unstable." (P2 November 2025)

This reinforces discussions on how budgetary restrictions shape technological capability (Napoli, 2014; van Dijck et al., 2018).

As a consequence, operational challenges do not remain isolated at the technical level but reorganise professional relationships, competency expectations, and workflow dynamics across the entire production system.

4.5.2 Ethical and Professional Concerns

Beyond technical strain, ethical concerns emerged as a central issue in participant accounts. Participants consistently raised questions regarding authorship, authenticity, job security, and creative ownership. These concerns reflect broader debates in media ethics that challenge the erosion of professional autonomy under conditions of automation (Christians et al., 2016; Floridi, 2013).

P3 expressed apprehension about creative legitimacy, stating that "sometimes it feels uncomfortable attaching your name to something that started with a machine." This resonates with theoretical positions that question the moral boundaries of assisted creation (Ess, 2014; Livingstone, 2009).

Moreover, transparency emerged as a recurring concern. P1 emphasised that:

"The audience does not know how much of what they see is guided by machines." (P1, November 2025)

This observation aligns with ethical arguments concerning disclosure and media trust (Ward, 2019).

In an extended reflection, P2 discussed the emotional consequences of automation:

"A quiet fear exists in the background. Nobody says it openly, but people wonder whether the software will eventually become more valuable than their skills. When machines begin to write, edit, and schedule, you start asking yourself what separates human input from machine output." (P2, November 2025)

Concerns also extended into questions of professional identity. P4 warned that "the more editing becomes automated, for example with **CapCut** handling sound clean-up, colour correction, clip organization, and basic captioning, the easier it is for management to undervalue human contribution. These tools speed up technical tasks, but they do not replace the creative judgment and decision-making that editors provide." This reflects labour research highlighting how technology reshapes employment relations and power dynamics (Ross, 2013; Deuze, 2007). In another detailed account, P4 elaborated:

"It is not just about losing jobs. It is about losing recognition. When a programme performs well, people praise the system instead of the crew, even though tools like **CapCut** streamline the editing workflow and **Otter.ai** transcribes and organizes meeting notes or captions to save time. Yet when something goes wrong, humans are blamed. That imbalance changes how you see your work, because the tools assist but do not make creative choices, they augment what we do." (P4, November 2025)

Collectively, ethical issues did not appear abstract or theoretical but were experienced as daily uncertainties tied to professional recognition, creative integrity, and long-term security.

4.6 Chapter Summary

This chapter presented findings from interviews with production personnel at TV3 Network. Three main themes were identified. The first described how Artificial Intelligence was integrated into production work. The second explained the roles AI played across different production stages. The third highlighted challenges and ethical considerations associated with AI use. The findings show that AI is becoming part of routine production practice. They also reveal operational and professional concerns. The next chapter discusses these findings in relation to existing literature and theoretical perspectives.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter interprets the findings presented in Chapter Four. It focuses on what the results mean within wider media production scholarship and professional practice. The discussion is structured around the three research objectives. Each objective is examined in relation to existing literature and theory. The chapter also highlights the contributions of the study. It further outlines practical implications for practitioners and institutions. Finally, it presents conclusions and directions for future research.

5.2 Summary of Findings

5.2.1: AI Tools, Entry Points, and Changes in Production Routines

Four AI tools were identified and they are ChatGPT, Otter.AI, Shortlist AI and CapCut.

ChatGPT and Otter. AI, used in the pre-production stages, ChatGPT and Shortlist AI used for the production stage and CapCut used for during the post-production stage of production during the mentor reality Tv show.

The findings show that AI tools were adopted mainly for speed, consistency, and convenience rather than innovation. Scriptwriting software, editing systems, and transcription tools dominated daily use, while predictive analytics remained marginal. Entry occurred first in planning and editing rather than during filming. This pattern shows that control over meaning and output was affected more than control over physical production. Work routines became shorter but more demanding. Job boundaries became less distinct. Producers, writers, and

editors now perform overlapping tasks. These changes reflect technology acceptance models that emphasise usefulness and fit rather than complexity. They also align with media labour theory on professional hybridisation. Overall, AI reshaped production practice through expansion of responsibility rather than reduction of labour.

5.2.2: Roles of AI Across Production Stages

AI played the strongest role before and after filming. In pre-production, it structured ideas, scripts, and schedules. During production, it stabilised systems rather than directing content. In post-production, it determined speed and output volume. These roles show that AI acted more as an organiser than a creator. Authority remained human, but pressure increased. Decision-making became faster but less reflective. This shift reflects scholarship on automation as a force that alters rhythm rather than creativity itself. It also supports arguments that technology intensifies work rather than easing it. In this study, AI shaped how work was done, not what stories were told.

5.2.3: Operational Challenges and Ethical Considerations

The findings show that technical dependence introduced new forms of risk and anxiety. Skill gaps created tension within teams. Training remained informal and uneven. Ethical concern focused on authorship, recognition, and job security. Participants feared loss of value rather than immediate job loss. Accountability also became unclear. Machines assisted decisions, yet humans carried blame when systems failed. These outcomes reflect media ethics literature on responsibility and transparency. They also mirror labour studies on professional uncertainty under automation. Overall, AI created a working environment defined by pressure, insecurity, and adaptation.

5.3 Conclusion

This study examined how Artificial Intelligence is integrated into reality television production in a Tv station. The findings show that AI is not treated as an experimental technology but as a working tool. Its value lies in speed, structure, and operational convenience. Participants did not describe AI as replacing creativity. They described it as reshaping how creative work is organised and executed. Production has become faster, more compressed, and more dependent on software systems.

Across all production stages, AI influenced preparation and editing more than live production. Planning was accelerated through scripting and scheduling tools. Editing became the most automated phase. Filming remained human-driven. This pattern confirms that AI enters media production through coordination and post-processing rather than performance. Authority during production stayed with professionals. However, expectations increased because technology made faster delivery possible.

Changes in work routines stood out clearly. Tasks that were once distinct now overlap. Editors write. Producers analyse. Scriptwriters review footage. Professional roles have become wider rather than narrower. This has increased responsibility at the individual level. It has also reduced time for reflection. Output is prioritised. Pace now shapes practice more than process.

Ethical concerns were intertwined with daily work. Participants worried about recognition, authorship, and professional value. Machines contributed to output, yet credit and blame remained human. Transparency to audiences was also questioned. These concerns show that AI is not only a technical issue. It is a professional and ethical challenge. The study therefore establishes that AI changes how work is done, how effort is judged, and how media labour is valued.

5.4 Implications

These findings suggest that media organisations should treat AI as a structural element rather than optional software. Clear training systems are necessary. Job roles should be revised. Ethical guidelines should be introduced at organisational level. Managers should not focus only on output speed. Attention must be given to workload, responsibility, and recognition. Production teams also need support to adapt. Without this, efficiency gains may result in professional strain rather than improvement.

5.5 Contributions of the Study

This study contributes empirical evidence from a Ghanaian media production environment, which remains underrepresented in AI research. It extends media production scholarship by showing how automation affects routines, authority, and professional identity. It also demonstrates that AI reshapes labour through expansion rather than elimination. Finally, it adds role-based insight into how producers, directors, scriptwriters, and editors experience technological change differently within the same organisation.

5.6 Recommendations of the Study

The findings indicate that Artificial Intelligence has become structurally embedded in production practice rather than serving as a supplementary tool. The following actions aim to reduce operational strain while supporting ethical practice.

Media organisations should formalise the use of AI through written policy and operational guidelines. Informal adoption increases risk. Management should define approved tools and standard workflows. Software acquisition should be linked to production needs rather than popularity. Regular system audits should be conducted. Backup procedures must be established. This will reduce production disruption and avoid reliance on unstable platforms.

Training institutions and production houses should introduce structured learning systems. Skills acquisition should not rely on trial and error. Junior staff should receive formal instruction in AI-supported editing and script development. Senior staff should also undergo refresher training. Continuous learning should become part of professional evaluation. This will reduce skill gaps and workplace tension.

Ethical guidance should be institutional rather than individual. Media organisations should create codes that address authorship, credit, and disclosure. Producers should decide when audiences must be informed about automated content. Editors should document AI-assisted changes. Directors should supervise AI application as part of creative control. Scriptwriters should verify originality. Without ethical frameworks, professional credibility may weaken.

5.6 Suggestion for Future Studies

Future research should examine audience perspectives on AI involvement in media production. Viewers may interpret content differently when automation is known. Comparative studies across media organisations would strengthen generalisation. Studies over time would reveal whether professional attitudes change as systems improve. Research should also examine contractual arrangements related to AI-produced content. Training models deserve attention. Finally, regulation and compliance within African broadcast systems should be studied in depth.

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APPENDIX

INTERVIEW GUIDE

A. Background and Role Information

1. Please describe your role in the production of Mentor.
2. How long have you worked in television production?
3. How would you describe your level of familiarity with digital tools in your work?

B. Objective 1: Integration of AI into Production

4. What Artificial Intelligence or automated tools are used as part of the production process?
5. At which stages of production are these tools applied?
6. How are these tools introduced into daily production activities?
7. Compared to earlier practices, what work processes have changed since these tools were introduced?

C. Objective 2: Roles of AI Across Production Stages

8. What roles do AI-related tools play during pre-production activities?
9. What roles do these tools play during active production?
10. How are AI-related systems used during post-production?
11. In what ways do these tools influence coordination, editing, or production organisation?

D. Objective 3: Challenges and Ethical Considerations

12. What challenges have you encountered in using AI-supported systems?

13. What professional or ethical concerns arise from the use of such technologies?
14. What forms of training or guidance would improve the responsible use of these systems?

E. Closing

15. Is there anything else you consider important for understanding the role of AI in television production at TV3?