

**STRATEGIES FOR THE MANAGEMENT OF REALITY SHOWS: A CASE STUDY OF
TV3'S GHANA'S MOST BEAUTIFUL**

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CANDIDATE'S DECLARATION

I, the undersigned, declare that this in-depth long essay is my original work, it was put together by me under the supervision of Dr. Ebo Afful. Where other people's references are made, full acknowledgment had been given to academic norms. I wish to state that all omissions and shortfalls in this work are entirely mine.

SIGNATURE

DATE

MS. GRACE HAMMOAH ASARE

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SUPERVISOR'S DECLARATION

I hereby declare that the presentation of this long essay supervised by me is following the guidelines on supervision of dissertation laid down by the School of Graduate Studies and Research, Ghana Institute of Journalism.

Dr. Ebo Afful

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(SUPERVISOR)

SIGNATURE

DATE

DEDICATION

I, first and foremost, dedicate this work to the Almighty God, from whom our blessings flow and the source of wisdom to complete the study. Secondly, I dedicate the paper to my parents, for their solid guidance and advice to keep pressing forward for gold, and to my primary school teacher, Wilberforce Aboagye, I say, may all your awesome effort be graciously rewarded. Finally, to my thought-leader (supervisor), words can't simply explain your timely assistance. I am much grateful.

To my family and friends, I heartily say, thank you all.

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LISTS OF ACRONYMS

GIJ	- Ghana Institute of Journalism
TV3	- Television 3
GMB	- Ghana Most Beautiful
TV	- Television

CHAPTER ONE

INTRODUCTION

Etymologically, the word – media ‘derives its meaning from the Latin – medium,’ which means that something which is in the middle’ (Coyne et al, 2010). The authors argue that media in entrepreneurship refers to traditional mass communications systems and content genres as well as other technologies for mediated human speech. This would include traditional publishing (newspapers, periodicals, or books), traditional electronic media (broadcasting, broadband, cable, or satellite), motion pictures, video gaming, recorded music, advertising, and adaptations of the Internet for any of these media.

In other words, the key distinction is old media and new media. *Old media* refers to the familiar organs of the mass media age, traditional (analogue and now digital) broadcasting (radio and television) supplemented more recently by satellite and cable, and print (newspapers and magazines). *New media* refers to the Internet and mobile communications systems of the digital age, which have not only led to digital versions of traditional mass media but also to what might be thought of as a new form of mass expansion of media (Hill et al, 2005). With the explosion of digital media has come the extension of social media platforms into the lives of many who are technologically privileged and networked to the new communication environment (Mcquail, 2008). In the digital ecology access to a wider audience is facilitated and made cheap (Clissold, 2004).

The terms media and communication are largely used to refer to mainstream journalism and broadcasting. However, media and communication initiatives are dynamic and constantly influencing and borrowing from each other. Media created in one tradition may be transformed

or altered by another (Barbara et al, 2007). In other words, each domain is beginning to acquire each other's functionality and thus becoming difficult to define as a distinct entity, a phenomenon Fidler (1997) described as '*mediamorphosis*.' For example, the broadcast domain is incorporating some features of the interpersonal domain (like personalized news broadcast) and communication in the interpersonal domain is acquiring capabilities typically associated with the broadcast domain (scaling the transmission of live video conference feed to include a large number of message recipients (Hill, 2007). The increased importance of the media industry has grown over the last 15 years and broadcast television, in particular, is the primary medium of mass communication. (Essany, 2008). When people speak of media, they have in mind corporate bodies or government agencies whose access to modern technologies enables them to disseminate the same uniform content to a geographically dispersed multitude (Casey et al, 2008). It is considered a powerful medium that provides sustained exposure to a constant set of images that help shape our perceptions of the world (Doumunt, 2007).

Television established itself as a mass medium since the 1960s. Television changed the entire media system and intensified the competition between the existing media such as daily press, weekly press, radio, and film (Bastiansen, 2008). One advantage that visual media/television has over print media is that it is a combination of sights and sound and does not require literacy to reach the audience of different races, genders, classes, and ages and is considered a powerful medium (Ives, 2008). However, the actual technologies of television have been undergoing a profound upgrade in many countries over the past years, greatly affecting the way it is produced, distributed, and experienced (Tony et al, 2006). Fundamental technological changes have occurred in the television industry in the last decades. Preceded by the introduction of new technologies alternatives to terrestrial TV (for example, cable and satellite TV), the most recent

(and ongoing) technological transformation is the digitization of the content and the existing television transmission platforms (Menezes, 2009). Television viewing is an activity of all social classes and income levels and TV watching consumes about 40 percent of leisure time (Kompare, 2010). It is a remarkable instrument to disseminate information to every class of a society with its reach even to the illiterate section of the society. Also, Television plays a role in these social and sense-making activities, offering a reflection of the real world in the form of a mediated reality (Owen, 2000). However, TV in the new century is more commercialized.

In other words, there is more of everything – more channels, more accompanying services (Holland, 2000). But, as the impact of the Internet grows viewers change their consumption behaviour, interactivity starting from the involvement of voting viewers to interactive games, video on demand and enhancements to programming – will characterize the TV business model in the future (Colapinto, 2010).

Alternatively, we can say that the emergence of new, interactive media puts control over media increasingly in the hands of consumers (Dijkstra et al, 2002). However, there is a big difference between a computer and a television set. The television can receive only what broadcasters choose to air, but the computer can be used to create content – programs (Walker, 2003). Conversely, the Internet does not have a large corporate controller of the space and image of nations (Thompson, 2002). One of the most profound changes in international communication in the late twentieth century was the globalization of media, especially television broadcasting. The wide use of broadcast satellites and continuing policies of deregulation and privatization facilitated the evolution of the television industry from a state of internationalization in the 1960s and 1970s to multi-nationalization in the 1980s and globalization in the 1990s. This trend of globalization of television is continuing into the twenty-first century. The current stage of 'global'

television has transcended the international sale of television programmers between countries or the regional ambitions of multinationals. It has made worldwide audiences available to the world's leading broadcasters by tearing down barriers posed by time, space, and national boundaries (Chang, 2001). Thus, the growth in the audience has led to the expansion of television (Renee, 2010).

In Ghana, for instance, by 2009 it had become possible to watch TV in a variety of ways; mostly, by downloading a series from an alternate media platform, streaming video on a network's media player, and purchasing it on DVD (Gillan, 2011). Viewers in particular TV Reality Shows or Reality TV are invited to pursue techniques implemented on the shows by visiting official websites or through the purchase of books and DVDs (Bethany et al, 2008). About television; the media scholars can decide to study the media organization (sender), the technical devices used for production, distribution, and reception (medium), the reception of programs (receiver), specific programs, or the flow of programs (text), the societal context (macro-context) or the immediate context of use (micro-context).

Furthermore, the relations between the above-mentioned constituents can be studied, for example, the question of how the technical side of the medium affects the producers, the text, and its reception (Brugger, 2009). The participatory nature of the audience has given birth to Reality Shows, the origin of which could be traced to the emergence of periodicals relying on the contribution from the readers in the late 19th century American and British Popular Journalism (Papacharissi, 2007). In addition to this, the surge of reality TV programs since 2000 can be traced back to tabloid-style documentaries which first appeared in the late 1980s (Bultruschat, 2009). The thereafter late 1990s and early 2000 represent a watershed moment for British television in the United States. Attention from American broadcasters to television formats with

British origins facilitated unprecedented access on behalf of British production companies to the lucrative American market (Sanson, 2011). Before the advent of reality TV programs, watching television had been one-way activity where the audience exposed themselves to television programs for entertainment and obtaining information. With the arrival of Reality TV was introduced a new way of experiencing television culture known as an interactive television became normalize (Wahab, 2007).

Reality Television is a genre of TV programming that presents purportedly unscripted dramatic or humorous situations, documents actual events, and usually features ordinary people instead of professional actors. The concept of audience participation is visible not only in media but also in other sectors. The issue of Human Rights and the mushrooming of the Non-Government Organizations is a testimony that individuals have become more participatory. Another area where individuals are active and participative is Information Technology where the users partake in the development of Open Source Software. As we observe, the Internet has also very carefully catered to the needs of the audience as individuals and as groups in allowing them to be more participative. For instance, audiences as individuals participate by writing their blogs and as groups participate in the social networking sites and discussion forums. The Internet has also given birth to social media platforms such as Facebook, LinkedIn, Twitter, and Instagram through which celebrities can communicate with their fan following. Celebrities were never as accessible as they are now to the audience with the help of new technology and fans also could be reached by the celebrities through the new technology.

The present genre of the Reality Shows in the history of Television has greatly popularized the concept of active audience and audience empowerment. The popularity of the Reality Shows can be gauged by the fact that four of the top five prime – time broadcast TV programmers for 2006

were reality-based programs (Barton, 2009).

Reality Shows constitute a significant portion of television offerings (Davies, 2011). Such shows stand in stark contrast to the scripted TV plays as a presentation of non-actors in legitimately natural settings and situations working without a script, Reality TV stakes its claim with viewers to regard its depiction as unadorned and spontaneous, truthful documentation of natural reality (Bagley, 2001). In addition to this, Reality TV is more focused on the depiction of the self than the critical representation of society, which was often the case for earlier factual genres such as documentaries (Cann, 2013). The Reality Shows have also given autonomy to the audience to vote for their favourite contestants by various technological tools such as SMS, email, and voting. Voting takes place on the show itself for some Reality Shows and sometimes the audience is encouraged to participate in online voting. To retain the interest of the audience in the Reality Shows, the media industry must design shows catering to their interests and needs. The current forms of Reality Shows have undergone many changes.

The Reality TV genre has replicated itself so many times that the programs have in effect become parodies of the form. In doing so, it has failed to empower the populace and relies on formulaic programming (Kathleen, 2013). In addition to these networks are addicted to the shows because of huge profits as they are inexpensive to produce. Similarly, audiences are also hooked to the product to become famous and win a big prize amount by becoming winners. Despite the popularity of such shows, they are regularly subjected to criticism (Ron, 2006). It's at the backdrop of the abovementioned discussion this long essay seeks to explore the strategies for the management of reality shows.

Problem Statement

Ouellette and Murray (2009) believe that reality television programming is “an unabashedly commercial genre united less by aesthetic rules or certainties than by the fusion of popular entertainment with a self-conscious claim to the discourse of the real.” According to Hill (2005), reality television programming is “a catch-all category that includes a wide range of entertainment programs about real people. Fictional programs such as comedies and dramas require highly talented writers, actors, sets, studios, and specialized production personnel. By comparison, nonfiction reality shows use smaller crews, have fewer paid performers, and require less studio and set time”. According to Stelter (2014), the cost of producing a reality television show can be as low as \$200,000 for a half-hour episode; however, it applies to a reality television show that does not have stars or celebrities in the show. It is less than an hour-long scripted show that may cost \$1 million or more.

However, there is scanty literature concerning the management of reality shows, despite a surge in reality show programs being screen on television networks across Africa. It is in this light that this study examines the management strategies employed for live television reality programs like Ghana's Most Beautiful; a program designed to showcase the rich cultural heritage and diversity of the country.

Research Questions

1. What strategies have management of TV3 employed for the GMB reality show?
2. What factors influence the strategies for the GMB reality show?
3. How are the Strategies influencing the GMB show?
4. What strategies have management of TV3 employed to promote Viewership of GMB reality show?

SIGNIFICANCE OF THE STUDY

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

There is no doubt that Television Reality shows remain one of the best and the most important live televised programs that entertain and inform as well as educate the audience on a particular subject matter. The findings of this long essay will be important to various researchers and students, marketers, and practitioners including the management of TV3 media in general.

Useful lessons may and would be gathered by media consultants and firms from this study. This would help improve their broadcast media efforts on how to better market their products and services. The study is specifically aimed at outlining various television reality strategies that could enhance TV3's program. The findings of the research would also provide crucial information to Marketing and Sales Managers and other Line Managers whose roles bear on advertising and marketing of reality television shows concerning the key roles advertising play on the TV Reality program viability and profitability.

Furthermore, the contribution of this study to academia is also not in uncertainty as it would provide a good premise for future research into the strategies relevant to enhance reality television programs and the media sector. The research paper would also add to the existing

literature on the subject matter regarding the in-depth knowledge it will explore. The research work would finally, become a source of reference materials to students, the Ghana Institute of Journalism's library, and the general public.

CHAPTER TWO

LITERATURE REVIEW

This chapter reviews research works done by other scholars regarding the strategies for the management of reality television shows. The chapter provides an overview of the theoretical and empirical literature and would present and explain theories that relate to the topic. The literature will also examine what has been practically observed and studied with the subject matter.

MEDIA AND ENTERTAINMENT

The media and entertainment industry consists of film, television, radio, and print. These segments include movies, TV reality shows, radio shows, news, music, newspapers, and magazines. Entertainment offers the image of ‘something better’ to escape into, or something we want deeply that our day-to-day lives don’t provide. Alternatives, hopes, wishes – these are the stuff of utopia, the sense that things could be better (Dyer, 2002). Media and entertainment cannot be separated. The term media carries different meanings in various fields. In the field of natural science, a medium is a substrate, whereas in the arts it is a material with distinctive physical properties. In media studies and other social sciences, O’Sullivan et al. 1994, p. 176, defined media typically as “the means of communication (print or broadcast media) or certain technical forms by which these means are actualized books, newspapers, television, radio, film, and now the internet and video games.” Media simply refers to a vehicle or means of message delivery system to carry an ad message to a targeted audience. Media such as television, radio, print, and the internet could be used to convey information or message to the general public, (www.bbamantra.com/media-types-characteristics/).

Entertainment on the other hand is audience-centered commercial culture. It works as a system driven by audiences, to give them what they want to consume, and it is driven by commercial business models and imperatives (Blake, 2012). The researcher argues that entertainment is a system that consists of institutions, groups of people, and discourse. Relevant institutions include the companies that produce and distribute entertainment, as well as governments that make policies that affect these processes and NGOs that lobby around particular aspects of entertainment – calling for censorship, or equity of access. The groups of people involved include the class of creative practitioners as well as audiences. Jason et al, (2012) argue that the relationship between media and entertainment is that media is the vehicle that drives entertainment to the final consumer, while, entertainment is the end-products plan, organize, and produce by media organizations. However, there are discourses around entertainment such as discourses of aesthetic value as well as systems of meaning around health, children, and sensitivity of the program. Entertainment has a cultural history from the nineteenth century onwards as a distinct cultural system from the forms of cultural gratification that came before.

Furthermore, the exponential growth in the domain of Television (TV) Reality Shows over the last two decades has made it difficult to define the genre *TV Reality Shows* as it encompasses features of many tv shows. Media scholars, journalists, and tv producers have defined such shows in various ways. However, one common element which is found in most of the definitions is the participation of ordinary people. Another important fact is that there are no fixed features of the shows.

For example, changes are visible in the formats, the prizes giving, voting system, number of contestants, and stage performance from one season to another. To illustrate, TV3's beauty-based TV Reality Show, "*Ghana Most Beautiful*" telecasted since 2007 allowed the contestants

to showcase their unique cultures through stage performance in different styles. The beauty pageant, TV Reality program aims to promote development through culture and unity, as well as educate Ghanaians and the global community about the various cultural values and heritage in Ghana's 16 regions.

Unlike, TV3's Mentor which gives contestants the choice in contrast to the earlier season where the judges asked the contestants to sing a particular song. Also, the contestants could sing the songs in their style and not just in the original style in which they have been sung since they were composed. When the prize is considered, several contestants and stage performance including its judges, the Ghana Most Beautiful, on the other hand, always rise from season to season not only for one-off shows but for all the subsequent shows. Finally, the show allowed audience voting for the contestants on the show itself distinct from the previous seasons. Besides this particular show, many varieties of such Reality TV shows are emerging and mostly the audience at the receiving end is either passive or active. Therefore, the long essay, and specifically this chapter provides the theoretical and conceptual framework that contributes to the academic perspectives of the study.

THEORETICAL FRAMEWORK OF THE STUDY

The Uses and Gratification theories are the theoretical foundation underpinning the long essay.

These theories are audience-focused which allowed the researcher to argue the subject matter of the Strategies for Management of Television Reality Shows – and thus these theories best fit as the theoretical basis for the study.

USES AND GRATIFICATION THEORY

Uses and gratification theory (UGT) is an audience-centered theory that focuses on what media users do with the media as opposed to what the media does to its users. Herta Herzog (1944) is credited as the main proponent of the Uses – and – Gratifications theory, but the theory was later extended significantly by Blumler, J & McQuail in (1969). The authors argue that UGT examines how the individuals deliberately seek out media to satisfy particular needs or goals such as entertainment, relaxation or perhaps socializing in the public.

In light of that, the most popular and the most cited theory about the study of TV Reality program is Uses and Gratification Theory. The theory assumes that audiences use media to satisfy various human needs and desires to be active and goal-oriented. Therefore, some Reality Shows are preferred by audiences to obtain gratification. This is true for the audience of TV Reality Shows like the Ghana Most Beautiful. For example, some viewers watch the Shows just to appear on television, some people do to vote for their favourite contestants and while others want to make money by involving in betting for the contestants on the TV Reality Shows (Wadhwa Akash, 2012).

Also, Papacharissi and Mendelson (2007) in a survey based on the Uses and Gratifications approach investigated six motives for viewing Reality Shows such as entertainment, relaxation, habitual pass time, companionship, social interaction, and voyeurism. The researchers found that

the most dominant motives were habitual pass time and entertainment. The entertainment motive supposes that viewing Reality Shows regularly was ritualistic. Nabi, Biely, Morgan, and Stitt (2003) found that casual viewers mostly watch Reality TV to minimize boredom. The authors found that viewers with low mobility and a low level of personal interaction, are more likely to watch Reality TV to fulfil voyeuristic and social needs.

In similar survey research, Reiss and Wiltz (2004), conducted a survey that consists of Reality Television viewers and non-reality television viewers. The results were that Reality Television viewers tend to be more status-oriented and more motivated by social life, less motivated by honour, more concerned with order, and more motivated by romance than nonviewers. For example, someone who appreciates romantic relationships are more likely to watch TV3's 'Date Rush' Show. The researchers also found that in comparison to non-viewers Reality TV viewers are more motivated by revenge. The desire for revenge is especially associated with the enjoyment of competition. People who tend to avoid conflict, anger, and competition, are more likely to also avoid Reality-TV because these programmes often have themes regarding interpersonal conflicts and competition. Consequently, they assume that the election of programmes is based on individual values, motives, and desires accordingly.

Furthermore, the Uses and Gratifications theory argues that a medium or message is a source of influence within the context of other possible influences. Rosengren (1974) says that individual differences influence media effects. The researcher looks at the involvement, motivation, selectivity of individual communicators to understand the effects.

Palmgreen (1984); Wenner and Rosengren (1985); A.M Rubin (2002) argues the following assumptions of the Uses and Gratifications in a different perspective:

- a) The selection of the media by the audience is goal-directed and purposive. It assumes that audiences are active in choosing the medium and the content.
- b) People select and consume media to fulfil their needs and desire Katz, Gurevitch, and Hass (1973). In this sense, they are active and look at the media to help them in getting useful information.
- c) The media competes with other forms of communication for selection, attention and to satisfy the needs of the audiences. The extent to which the media is successful in satisfying the needs and desires depends on social and psychological circumstances.
- d) Social and psychological factors guide and mediate behaviour. The social environment, interpersonal communication, and predispositions shape an individual's expectations about media. The behaviour responds to the media messages, which get filtered due to social and psychological circumstances.
- e) Individual initiative decides the pattern and that in turn decides the consequences of media use. Through this process, media may affect individuals, communities, and societies at large.

People choose media content and the channels purposively, with which they can associate easily and it is in response to their expectations and desires. McOuaillD, Blumler, and Brown (1972) have noted that people watch television for diversion – to escape and go for an emotional release; watch for a personal relationship—for companion sake and social utility; personal identity for reality exploration and value reinforcement.

Audience activity, the utility, intentionality, selectivity, and involvement of the audiences with the media are a central concept of Uses and Gratifications theory.

However, audience activity is dependent on the social context, potential for interaction, and attitude. Attitudes in many social contexts affect media consumers' expectations and how the consumers perceive and interpret messages, Bryant et al. (2008). Also, attitudes affect media selection and use. Rubin (1983) talked about six motivations, which drive children to watch television; habit, learning, escapism, arousal, pastime, relaxation, and companionship. Reiss and Wiltz (2004) also studied the basic 16 motives for watching reality television and the author's findings were also similar to Nabi et al. (2003).

So, Hill (2007) indicates that one of the reasons, for reality television programs to be successful is its extreme popularity among the youth. Since reality television has ordinary people like actors or participants, the cost of the production is quite less than the fictional drama or sitcoms. Reality shows are generally planned in a manner so that each episode is independent of other episodes and the viewer can watch any show without any loss of continuity. Each episode is complete in itself and the message or meta-narratives are evident at the end of that episode. Popular factual programs appeal to occasional viewers because they have self-contained short segments and have serialized stories with strong and identifiable characters, Hill (2007). A fundamental characteristic of Reality TV is its 'see it happen' style of factual footage. The 'see it happen' style of the reality genre ensures that viewers often classify programs within the genre according to how real they appear to be. See it happen style may also fulfil the voyeuristic tendencies of the viewers which attract the viewers to some extent (Nabi et al., 2003).

Uses and Gratifications studies have delved deep into motives for watching television and the effects associated with it. During the process of cultivation, audiences are also satisfying their needs and desires of watching programs of their choice. If the viewer's approach television with certain expectations, then they decide which genre they will watch. This decision affects the

processing of information also. In case of certain expectations from the content, there can be a situation where the viewer is processing the information as mentioned by the elaboration likelihood model. Atkin, Greenberg, and McDermott (1983) have concluded that "It is the combination of exposure and interpretation that determines impact."

Media dependency is also closely related to uses and gratifications and so is the functional approach to mass communication. It may lead to attitudinal, behavioural and cultivation affects. Researchers have attempted to link gratification with effects successfully to some extent. They have argued that gratification affects social behaviour, psychological behaviour, motivation, attitudes, and activity.

REVIEW AND CRITIQUE OF PREVIOUS RELATED STUDIES

Reality television is a category that includes all types of entertainment programs about real people. Reality television offers real, unedited, unrehearsed, and non-scripted programming which shows ordinary people or participants in situations encountered by human beings in the course of their lives. The producer's claim that the content is being shown as it is happening, that's it offers real-time programming.

The content of reality television can be a mix of information and entertainment and can also include drama and documentary, Hill (2005). There can be a reality television show on almost any area which affects human beings. The reality shows can be on achievements, performance, talents, relationships, challenges, and other situations that the producer can think of. Reality television tries to create content that may look factual and as it is, like television news. In reality television shows, for instance, TV3 Ghana's Most Beautiful, participants quarrel, they fight, abuse, cry, laugh, compete, laugh at others' failure, plan, argue, conspire, and dramatized the acts. The chain of events is programmed in a manner to put participants in odd situations where

things get rough and friction occurs. For viewers, this participant-generated content is entertainment. The content is designed in a manner so that the viewers can easily relate to it and this factor also increases the voyeuristic tendencies. Reality television shows content is based on real-life situations and centered on daily issues. Due to these viewers put themselves in various situations and learn from the television content. They learn new ways to tackle difficult and strange situations and seek answers to their problems through reality television content.

They also get inspiration after watching success stories on Talent and game shows like TV3 Mentor, Rush Date, and America Idol. Scholars have argued reality television shows for being voyeuristic and cheap, Hill (2007). The viewer is always in a fix to decide about the reality of the content. The production techniques used and the text used in some of the reality television shows create perceived realism. The presentation techniques used make the viewer believe that the content is real. This technique is primarily used by reality TV shows on crime and investigation. These shows use narration and sequence of events to reconstruct the crime and take the viewer through the sequence of events that led to the crime. This technique is borrowed from documentaries that narratively give factual representation.

STRATEGIC MANAGEMENT OF REALITY TV SHOWS

Producers of reality shows today use TV networks and the press which often broadcast the program trailers and cover developments of the show, to sustain public attention. These provide dramatic content, moral controversies, and conflicts of these reality TV shows which are considered to gain audience interest. Producers of Reality Shows are less concerned about drawing attention to social issues. However, in addition to dramatization and conflicts, using charity campaigns in reality shows help raise audience awareness for such shows. Since social

responsibility is greatly appreciated in the Ghanaian culture, Ghanaian producers have used this cultural value as a PR strategy to attract many audiences from different social environments.

Also, Magder (2004) identified three unique business strategies for marketing and promoting Reality TV: the increased use of product placement, the expansion of the tie-ins, and finally, the extension of the programmes outside the confines of the television set itself through the use of new interactive technology (Bingchun, 2009).

The Ghanaian broadcast television industry has adopted all the above-mentioned strategies except the mergers. As mentioned earlier with the introduction of the genre of TV Reality Shows there is a diffusion of internet and telecommunication industries as during the telecast of TV Reality Shows viewers vote online as well through mobile. Nevertheless, it needs to be noted that a majority of the rural population do not have access to the Internet and a large segment of the population is too poor to afford mobile phones. To ensure success in terms of making profits production of TV Reality Shows follows a basic rule: capitalism to reduce the production costs while expanding the consumer market (Miaoju, 2009).

The Television by empowering the audience to decide the fate of the contestants coming on Reality Shows has also given autonomy to the audience. For example, one of the main appeals in talent-based shows is its participatory nature by allowing the viewers to play a direct role in deciding which contestants will continue and which are eliminated (Taluar, 2008). The various methods employed by the producers of the show to involve the audience include SMS, email, and phone calls. The audience can also participate in online voting and voting on the show itself. In a way, the passive audience of mass media becomes active with the cross-media applications added to formats. Some of the internationally successful television formats of the early 21st century such a *Big Brother* and *Pop Idol* have combined audience participation with cross-media

platforms (Dhawan, 2012). Also, the integration of SMS into broadcast television formats narrows the gap between producers and audiences/consumers/citizens.

In a way, the passive audience of mass media becomes active with the cross-media Reality Shows and such shows have also attracted the audience because they have given them a chance to showcase their talents. The producers of the Reality Shows also earn a lot of profit as these shows are relatively less expensive to produce because there are no stars to pay, no high –priced writers, and a minimum of sets (Sugathan, 2012).

To sustain the interest of the audience in the TV Reality Shows, the media organizations should design strategic programmes catering to the interests and needs of the audience. In the last century, researchers focused on audience centered approach towards encouraging the viewers' participation. In this century there is a shift in the paradigm. The audience is driving the media such as the Internet and has become greatly empowered.

The audience for the Television especially the Reality Shows can drive the shows when the format of the show will cater to their needs. The interest of the audience could be short-lived or may be long-lived. The media are continuously seeking to develop and hold new audiences, and in doing so they anticipate what might otherwise be a spontaneous demand or, identify needs and interests which have not yet surfaced (Barnhart, 2010).

HISTORY OF TELEVISION REALITY SHOWS

Reality TV is a relatively new phenomenon and according to literature, there are various definitions of reality TV. Nabi (2007) defined Reality TV as real people portraying themselves, filmed (at least in part) in their living or working environment, rather than a set, without a script and with events placed in a narrative context for the primary purpose of the environment.

The idea of reality TV originates from the early 1990s with the MTV series 'The Real World' which documented the everyday life of ordinary people. Additionally, the movie 'The Truman Show,' which was released in 1998, narrated the story of an average person who is unknowingly filmed 24 hours per day for a popular TV show and realizes at the age of 30 that his whole life has been a televised lie. Soon afterward a boom of new kind of reality shows followed and since then have undergone tremendous diversification with many new formats introduced every year. Some focused on real life and ordinary people such as Big Brother, Survivor, Osbournes, the Bachelor, Top Model, Judge Judy, and 1900 House. Although more than a decade has passed since its onset, reality TV ratings remain high and attract millions of viewers.

Furthermore, they have been modernized and revived by substantial format changes and innovations and the characteristics of the earlier formats are no longer typical for today's formats. For example, American TV reality shows such as American Idol and America Got Talent have dramatized elements, as well as factual 'human interest' segments with emphasis on the contestants' everyday lives.

CRITIQUES OF THE PREVIOUS STUDIES

Nabi et al. (2003) examined the genre of reality television programming itself. Multidimensional space analysis, of all television shows, indicates that reality television is a genre that is distinct from all of the other pre-existing genres; However, not all reality shows should be considered one cohesive genre (Nabi et al., 2003). Two dimensions were found in the analysis, with the first one presented as a continuum as to how suited the programs are for primetime programming. The second dimension is the fiction real. This is a continuum based on whether the programs were portrayed as fictional or realistic based shows. Some "reality" shows were listed as fictional because, for some reason, the audience did not perceive the show as realistic (Nabi et al., 2003).

Interestingly, not all reality shows were classified as "reality," and not all fictional shows were classified as "fictional." Some individuals included shows that were not necessarily reality-based in their definition of reality programming because they perceived the shows as unrealistic (for example, soap operas). Therefore, when studying reality television, it is important to examine the subcategories within this genre. They include romantic, talent, quiz, and game (Bailey and Barbato, 2003).

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

Some research has sought to discover why people watch reality television. Reiss and Wiltz (2004) asked individuals to rate themselves on Reiss's 16 basic life motives and also to report how much they viewed reality programs and how much they enjoyed these shows. Results indicated that the appeal to reality television programs was dependent on the amount of reality television watched. The more reality programs an individual reported liking, the more status-oriented they were, they placed a higher value on vengeance, were more motivated by social life, less motivated by honour, more focused on order, and more concerned with romance. The reality television shows that people prefer to watch are those that stimulate the motives people intrinsically value the most. For example, if they value romantic relationships, they may prefer to watch *The Bachelor*, or if they value work, they may prefer to watch 'The Apprentice.'

Therefore, when determining why people watch reality television, it can be concluded that they select shows based on their values, motives, and desires.

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

Cognitive and emotional predictors of reality TV were examined by Nabi, Stitt, Halford, and Finnerty (2006). Happiness, prosocial relationships, social comparison, self-awareness, negative outcome, and dramatic challenge were related to the enjoyment of reality TV. They also found that reality TV appealed less than other genres of TV programming to the audience.

This was not because of the negative emotions that it provoked, but the limited ability to evoke positive emotions. Nabi et al. (2006) also determined that perceived reality was not related to enjoyment from viewing reality TV programming. They found that various dimensions of perceived reality were related, but not as a whole. Further research needs to be conducted to understand the relationship between enjoyment and reality TV viewing.

Hall (2006) conducted focus groups to understand why participants enjoy watching reality TV programming. Participants enjoyed reality shows most because of their humour and suspense.

Reality programs were also found to fulfil social functions for the viewers. Respondents reported watching with friends and talking with friends about the reality shows they watched. Participants indicated that their view of reality TV programming as realistic was fluid. The criteria were different from show to show and changed as new shows were broadcast. Therefore, perceived reality may be a difficult concept to measure.

Papacharissi and Mendelson (2007) examine the gratifications sought from reality TV. Concurrent with previous research, findings indicate that respondents reported watching reality TV mainly to pass the time or for entertainment purposes. The respondents who reported watching for entertainment were most likely to perceive the shows as realistic. Barton (2006) examined reality TV programming and gratifications obtained. Results indicated that the content of the reality show influenced the gratifications obtained. A new gratification that has not been studied was identified in this study, personal utility. This was one of the strongest predictors of overall gratifications obtained. Personal utility refers to the viewer gaining something personally useful from the program. This research provides support for viewers genre-specific programming selection is related to the gratifications obtained.

It is important to understand that the viewers are watching for different reasons. These reasons may lead to differing perceptions by viewers and thus differing effects. Therefore, the plan is to understand the motives and gratifications sought by reality television viewers by including the television viewing motives scale (Greenberg, 1974). Individual difference variables have also been found to moderate why people watch reality television.

In examining the gratifications received from reality television programming, Nabi et al. (2003) found significant sex differences. Men reported to be more entertained by reality programs and formed prosocial relationships more often than women. However, when examining how the sex

of the respondent moderates the effects of reality television programming, Reiss and Wiltz (2004), did not find sex had a significant influence on reality television outcomes. Age has also been found a significant influence on reality television outcomes. Younger viewers reported becoming more self-aware and entertained from watching reality shows, while older viewers reported engaging in social comparisons from viewing (Nabi et al., 2003). The race also had an impact on media use outcomes. Whites were found to identify with the characters, while non-whites were found to learn more information from reality television programming (Nabi et al., 2003). Therefore, I plan to include sex, age, and race as individual difference variables to examine if they moderate the relationship between reality television and interpersonal relationship perceptions. Perceived reality is a construct that has been important to media researchers, even before the development of reality television. Potter's (1988) conceptual definition of perceived reality is a construct composed of three dimensions. The first dimension is the magic window, which is defined as the "belief in the literal reality of television messages." This component deals with how much the viewer believes that the mediated message reflects the outside world. Second, the utility is defined as the practicality of the viewer applying what is viewed on television in their everyday life. It refers to the relevance and degree to which one can relate the information with their life. Third, identity refers to the identification with a character on television, defined as the degree to which the viewer thinks a character plays a part in the viewers' actual life (Potter, 1988).

Magic window, utility, and identity are central to the understanding of a viewer's perception of reality because each of these components will affect a viewer's perceived reality of a television program. Certain shows may create different levels of perceived reality. Each of the three components of perceived reality differs by genre, and even show. These components should be

analysed as to how they affect the perceived reality of reality programming. I expect that perceived reality may moderate the relationship between reality television and interpersonal relationship perceptions. Studying crime reality television programming, such as America's Most Wanted, Cavender, and Bond Maupin (1993) examined perceived reality.

Based on the choice of story selection, cinematographic techniques, and the claims they make, these programs were found to depict a very real sense of danger to the audience. The crime drama

was found to be high in the identity component (Cavender and Bond Maupin, 1993). The images in these shows allow the viewer to identify with the characters that were presented as victims.

The victims were said to possess characteristics that included more people than they excluded.

“Participating in reality programs means the audience is part of that reality, making the reality almost indistinguishable from any other aspects of life.” (Cavender and Bond Maupin, 1993).

This study suggests that reality programming has a unique form because of the presentation of realistic characters, settings, and plot.

One study examined the perceived reality of reality TV programs. Meng and Lugalambi (2003) found that respondents did not view reality programs as realistic. Perceived plausibility of the program mediated the relationship between the type of program viewed and the perceived utility.

The authors argue that the best manner to examine perceived reality is by the degree of personal utility that the viewer receives from the reality program. Because reality television is a format of programming that is relatively new, there is limited research regarding this genre of television programming. However, the research that exists in this area tells us some important things to guide in the study of this phenomenon. First, reality television lumped together under one umbrella may distort the effects of each subgenre within reality programming. Second,

researchers must take into account the level of commitment of the viewer. Regular viewers have been found to have different effects than casual viewers (Reiss and Wiltz, 2004). Lastly, researchers must understand that individuals watch for different reasons, are motivated by different needs, and thus have different needs satisfied through the watching of this genre of television. Hall A. (2009) investigated whether viewer perceptions of reality programs' authenticity were associated with involvement, enjoyment, and perceived learning. Four dimensions of perceived authenticity were identified: cast eccentricity, representativeness, candidness, and producer manipulation.

Perceptions that the cast was not eccentric, that they were representative of people the respondents could meet, that they were behaving candidly, and that the producers were manipulating the show were associated with cognitive involvement. Cast representativeness was also positively associated with social involvement. Each form of involvement was associated with enjoyment. Perceptions of the cast members' representativeness, candidness, and lack of eccentricity were associated with perceived learning.

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

sample of 100 respondents in Gulbarga city of Karnataka state. The results discussed are on types of television programs viewed, rating of most-watched reality shows, and its impact on society.

Despite the substantial accumulated evidence supporting cultivation theory, the initial publications of cultivation theory and research generated many critiques. These critiques varied across a wide spectrum, including operationalization of variables, assumptions of cultivation theory, and issues of statistical controls that address alternative explanations for the findings. Although the meta-analyses just noted address some of these issues, the criticisms received considerable attention and thus are worth noting.

Also, Pecora (2002) explains reality TV programming as “largely unscripted, though heavily edited, programs” filled with non-professional actors, which focus on some elements of group dynamics. Reality television is a means by which television programmers attempt to portray a constructed reality, one in which the reality will gratify the needs of the audience, a similar goal of much, if not all, of the programming found on television. Today, there are as many as 200 reality programmes available in the Ghanaian broadcasting media industry for viewing on network and cable channels. Criticism of Reality Television grows at a rate almost proportional to the growth of reality programming, as scholars question the role of Reality Television in the decline of so-called quality television. However, Rieder (2000) notes that “when an entire nation is riveted by such a spectacle” as *Survivor*, we can learn something about our society. One of the central questions and criticism arising around reality television is how well this genre of programming mirrors societal values, narratives, and myths.

CRITICISMS OF REALITY TELEVISION

The truth with Reality Television production and airing is always a controversial topic. Some people may think that stories that they have seen on Reality Television shows are true, especially the generation – Z viewers. However, many media consumers know that Reality Television shows that they watched are not accurate. MSNBC discovered that 82% of viewers believed that Reality Television shows are scripted, or at the very least distorted (TODAY.com, 2005). It is being called “reality” television shows because some portions of them are real. However, the purpose of reality television shows is to entertain the viewers, so during the production of those shows, staging and editing need to be done.

According to Clive Tulloh (Brown, 2004) in *The Truth Behind Reality TV*, *The Guardian*’s article “Reality television has become like sitcoms, there is no magic wand. You have to have perfect casting, scripts and timing, and scheduling. There’s no alchemy to it.” Moreover, Jennifer Pozner (2010) discovered during her research that some reality television shows are scripted, and others may have only plots for the actors in which it is up to them to improvise their conversations. The producer of *Big Brother* and *Fear Factor*, J. Rupert Thompson (2009) admitted that “certainly, Reality TV is a very manipulated format where the basis of it is that real people are put into unreal situations to create a story”. Thompson also explained that sometimes the argument situations contain scripted dialog which has been created by producers of the shows. Those situations are so convincing that the viewers think it is happening (Ventre, 2009).

We have heard several truths behind many famous reality television shows. David Hester, a buyer in *Storage Wars* claimed that the producers of the show have placed items of memorabilia into the storages for the show. Hester also claimed that the interviews among casts were scripted and sometimes the auctions were not real (Gardner, 2014).

On *Oprah*, the cars that Oprah gave away were not free: the guests who received the cars were expected to pay hefty taxes because the show claimed the cars as prizes (Money.cnn.com, 2014). Despite this information, the content in Reality Television Shows is not the whole truth. Sometimes the person on *House Hunters* already bought a house, and it was just a setting on the show (Misener, 2014). Michael Lorber, a broker at Elliman from the Bravo show, *Million Dollar Listing New York*, quit the show after the first season. Lorber said there were a lot of recreation scenes and was asked Lorber to wear unseasonable clothes to shoot extra footage for editing purposes. Lorber thought “it was stupid” (Barrionuevo, 2013).

CONCLUSION ON HOW PREVIOUS LITERATURE INFLUENCE THE RESEARCH

The westernization or perhaps the western influence of Television Reality programmes have been around since the first broadcast of Candid Camera in the late 1940s, although it has not been until recent years that these types of shows have gained immense popularity. The debut of Survivor in 2000 has been credited with the commencement of reality programming in the current television landscape (Rowen, 2000).

Most of Television reality programming is geared to individuals less than twenty-five years of age (Frank, 2003). Frank suggests that younger viewers are drawn to these shows because they depict characters and situations that are relevant to their everyday lives. Nabi et al. (2003) felt that regular viewers watched because they found it entertaining and that it was enjoyable to watch another’s life as it enhanced their awareness about themselves. Casually viewers watched because they were bored or because they enjoyed watching another’s life.

DEFINITION OF SOME KEY TERMS

Television stations air thousands of programmes each year. They may be designed to entertain, inform, or educate. These shows may attract audiences numbering a few hundred to thousands. The section seeks to defined key terms such as audience, strategies, management, and television shows.

AUDIENCE

Many media scholars have tried to define the audience in various ways. Some perceive the term as abstract while others think it is concrete.

According to Denis Mcquail —The word audience is the collective term for the receivers' in the simple sequential model of the mass communication process (source, channel, message, receiver, effect) that was deployed by pioneers in the field of media research. Audiences have also been defined as *raison d'être* (the reason for existence). In other words, the audience cannot exist in a vacuum. For example, people who make programmes want to know that they are talking to someone; they want positive feedback; they want the approval of their audience and their peers (Graeme, 2000). In other words —people who consume media products are referred to as the audience (Nicholas et al, 1998).

Audiences have also been defined as people seeking as outstations for their programs. In addition to that, audiences have been termed as abstractions. They are ideas about groups of people. Audiences are also constructed. For example, an audience is created when certain categories are chosen over other categories to describe a group of people (Turow, 1997). Thus, audiences are ephemeral and relational concepts. They are defined about texts (films, news bulletins, soap operas) or objects (such as books, radio, or TV sets (Kitzinger, 2004). The audience as such does not exist except as an idealization.

Media scholars have also mentioned that audiences have changed over some time. Audiences do not accept or assimilate every message that comes their way. They sift through messages and choose which ones they will listen to and read. In the last four decades, audiences have been affected by changing lifestyles, an increasingly diverse population, and new technologies. And these technologies have given audiences greater access to information and entertainment (McAdams et al, 1996).

Furthermore, earlier researchers were of the view that the media did not have a uniform effect on their audiences (Marsha, 1999). Early audience research into TV was undertaken within the empirical framework, which conceptualized the audience as a large mass composed of isolated and unknown individuals. This normative paradigm is often referred to as the hypodermic model and has been the subject of considerable criticism. Firstly, the model concentrates on short –term behaviour rather than considering the meaning the audiences construct and deploy. Secondly, it fails to differentiate between social groups and the meaning they bring to television consumption (Isala, 2007). Audiences have also been defined as an undifferentiated mass that was vulnerable to media.

This view had its roots in the theories of social change and mass society that were popular at that time. In keeping with the tradition of theatrical performances, audiences have also been defined as a group of persons paying attention to performances or a series of related performances. Audiences are thus subsets of the public (Devulnweableborne, 2010).

However, within the television industry, audiences are conceived in straightforward numerical terms (audience ratings or shares). This is because audiences are not seen as a category to be understood, but as a commodity to be sold to advertisers (Casey et al, 2006). Whether one takes a commercial/marketplace model or a public service/social responsibility model for television,

those who make it want to reach some kind of audience. Media research on the audience has highlighted two main concepts. First, the—*audience as the recipients'* perspective conceptualizes the audience as the sum of receivers of media content. The second, —the *audience as a product-* perspective that it is the audience itself that is produced by the media industry (Wiebke, 2006). However, the interdependence of audience, text, and television has also been emphasized. Now the audiences have become the product themselves. With the introduction of TV Reality Shows and interactive practices such as messaging, calling, and chatting, the audiences have become *prosumers* who produce by consuming. In other words, with the result of the interactive practices producers get a template for their shows based on the reactions of the audience.

MANAGEMENT

Peter Drucker, (1999) argued that management is the key organ of any organization. In the author's opinion, management is performed through a series of tasks. For example, a television reality show manager has to perform several functions such as the setting of objectives of reality shows, increasing productivity, organizing and managing social impacts and responsibilities, and motivating employees. The researcher gave importance to the objective function and specified divisions where a clear objective is necessary. These divisions include innovation, productivity, market standing, financial resources, profitability, managerial performance and development, employee performance, and social responsibility. The American Management Association; also defines management as the act of getting things done through others and having them do it willingly. The association argues that it is a difficult art, not mere science, computer business, or manufacturing. It is intangible things which comprise many concepts, and it has to deal with

people, therefore, for instance, reality television managers should be responsible not just for what employees do, but also for the results of what they do. Accomplishments, results, productivity are all classified as the responsibility of the management.

Mary Parker Follett (1941) also defined management as: “Getting things done by other people.”

Harold Koontz, (1988) also argues that management is the art of getting things done through and with people in formally organised groups. It is the art of creating an environment in which people can perform as individuals and yet co-operate towards the attainment of group goals. It is the art of removing blocks to such performance, a way of optimising efficiency in reaching goals.

Furthermore, the abovementioned definitions, indicate that management consists of getting things done through others by directing their efforts in an integrated and coordinated manner to attain business objectives. Management definition from the television reality perspective; means a deliberate process consisting of functions such as controlling, organising, actuating, and planning pre-production, production, and post-production of reality events – or perhaps other television programmes in a manner to attain a set of objectives and goal.

Another school of thought argues that management consists of resources and all of the media organisation activities that involve goal formation and accomplishment, performance appraisal, and the development of an operating philosophy that ensures the survival of the organisation.

(i) “To determine the goals and mission of the organisation,

(ii) To make work productive and the worker achieving,

(iii) To take care of social impacts and responsibilities.”

Drucker et al, (1999) argue that among the abovementioned tasks, the second task assumes priority. The human resource of the media organisation is the real resource. This resource has to be effectively managed to achieve high productivity. Media managers have to co-operate with human elements in and out of the organisation. They have to co-operate each human element to attain the organisation goals.

TELEVISION SHOWS

The television show is any content produced for viewing on a television set and broadcast via over-the-air, satellite, cable, - excluding breaking news, advertisements, or trailers that are typically placed between shows.

Coyne et al, (2010) argue that the TV Reality Show genre is constantly evolving from the existing formats and hence it is difficult to define it in the exact term. An attempt to define the term fixedly would be a futile exercise as it is in a state of flux. However, academicians, journalists, and TV producers have attempted to define the term in various ways. To start with “format of reality programs is simple and cheap: no scripts, usually no celebrities (and so no exorbitant fees).”

Oxford University Press defines the term as “Television shows that use real people (not actors) in real situations presented as entertainment.” Annette Hill in her book *Reality TV Audiences and Popular Factual Television* states that “Reality TV is a catch-all category that includes a wide range of entertainment programmes about real people.” Media researchers have tried to club as many programmes as they can in the genre of TV Reality Shows. For example, Denis Mcquail in his book *Mass Communication Theory* points out that the main variants of new forms

of Reality Television are talk shows, public discussions, and debate programmes with a live and participant studio audience, docudramas, and infotainment.

STRATEGIES

The strategy is a word with many meanings and all of them are relevant and useful to those who are charged with setting strategy for their corporations, businesses, or media organizations. Some definitions of strategy as offered by various writers spanning the years 1962 to 1996 are briefly reviewed below:

Alfred D. Chandler, Jr., author of *Strategy and Structure* (1962), the classic study of the relationship between an organization's structure and its strategy, defined strategy as "the determination of the basic long-term goals and objectives of an enterprise, and the adoption of courses of action and the allocation of resources for carrying out these goals." (As we will see later, it is the allocation of resources that ties the civilian use of strategy to its military origins).

Robert N. Anthony, author of *Planning and Control Systems* (1965), one of the books that laid the foundation for strategic planning, didn't give his definition of strategy. Instead, he used one presented in an unpublished paper by Harvard colleague Kenneth R. Andrews: "the pattern of objectives, purposes or goals and major policies and plans for achieving these goals stated in such a way as to define what business the company is or is to be in and the kind of company it is or is to be." (Here we can see the emergence of some vision of the company in the future as an element in the strategy).

Kenneth Andrews, a long-time Harvard professor and editor of the *Harvard Business Review*, published the first edition of *The Concept of Corporate Strategy* in 1971 and updated it in 1980.

The researcher definition of the strategy took this form in the 1980 edition: "the pattern of

decisions in a company that determines and reveals its objectives, purposes or goals, produces the principal policies and plans for achieving those goals, and defines the range of businesses the company is to pursue, the kind of economic and human organization it is or intends to be, and the nature of the economic and non-economic contribution it intends to make to its shareholders, employees, customers, and communities.” Andrews’ definition of strategy is rather all-encompassing and is perhaps best viewed as a variation on the military notion of “grand strategy.”

CHAPTER THREE

RESEARCH METHOD

In this chapter, the following subtopics are going to be discussed; (1) research design (2) data and sources (3) techniques of data collection (4) instrument (5) techniques of data analysis, and (6) triangulation.

1.1 RESEARCH DESIGN

This long essay was a descriptive qualitative study. The author applied the descriptive qualitative research method because it focused on the data which was gathered from reality television videotapes. Denzin and Lincoln (2005), argue in their book; “The Stage Handbook of Qualitative Research” that qualitative research belongs to a situated activity that locates the observer in the world. The author further argues that the research method consists of a set of interpretative, material practices that makes the world into a series of representations, including field notes, interview, conversations, photographs, recordings, and memos. Yin, (2008) argues that in most often, several events may be studied using a descriptive qualitative research method. For example, qualitative research in those instances may involve an interpretative, naturalistic approach to the world. This means that qualitative researchers study things in their natural setting, attempting to make sense of or to interpret phenomena in terms of the meanings people bring to them.

Furthermore, this study was included in events that appear from the data gathered from a reality television videotapes. The writer analyzed a lot of videos that were unique concerning the research topic. The writer also used library research to complete the study. Academic libraries have for centuries played critically – important roles in supporting research in all subjects and disciplines within their host universities and colleges (Brown, 2007). The author used some literature to answer the research questions, supported and applied the theories that are used in the study.

A research design provides the appropriate framework that indicates specifically how data relating to a given problem should be collected and analyzed to expand knowledge and understanding. This study employed a descriptive case study approach. According to Yin, (2014), descriptive case study research is an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not evident; and in which multiple sources of evidence are used. Neville (2007) postulates that case studies offer an opportunity to study a particular subject, for example; one organization in-depth, or a group of people, and usually involves gathering and analyzing information; information that may be both qualitative and quantitative.

3.2 DATA AND SOURCES

The data was collected from some scenes of previous *TV3's Ghana's Most Beautiful* television reality show. The writer downloaded the season's videos such as 1 – 5 from the site www.youtube.com. The author decided to choose those episodes because the characters/participants, cultural, and entertainment dynamics reflected the purpose and outcome of the study. The writer also got some relevant articles from the Graduate, and Research Studies library at the Ghana Institute of Journalism, the African Studies, and the Balme Library at the

University of Legon. As a result of that, the author has a keen interest in analyzing culture, entertainment, and other diversities related to the subject matter.

Furthermore, the writer got data through reality tv archives from TV3's videotape library, notes, and transcriptions of some shows. Also, the writer got the script for a few programmes. Not all scene/episode shows were used as the main data, but the various ones employed unarguably reflect the aim and answered the research questions. Hence, the combinations of reality television show videotapes and library materials mainly supported this study.

Lastly, the majority of primary information was taken from scholarly databases, such as Google Scholar, JSTOR, Ebscohost, and others. However, this was not only a scholarly discussion but rather research, which provides empirical evidence to the topic addressed. Thus, to attain such a goal, the range of practices was involved, including exploratory qualitative analysis through the reviewing of many works of literature in a Ghanaian context. Therefore, the amount of literature presented on the topic was enough to make a valid and credible term paper on the subject matter.

3.3 TECHNIQUE OF DATA COLLECTION

To collect data which was needed for this research, the author engaged in the following steps:

1. The writer watched *Ghana's Most Beautiful* season 1 – 5 include reading and researching many times to find an important part to which supported the cases that were being related to the research question. In a discussion with two members of the GMB organizing team during a national audition at TV3 premises in August 2017, they admitted that there was no comprehensive policy document spelling out beauty standards and guidelines of the pageant. Additionally, the show has been upgraded in terms of the number of contestants from 10 to 16 as a fair to represent the newly created regions.

2. The writer looked for some scripted of the show and compared it to the certain reality television shows like “The Big Brother Africa” for making the research easier. The reality television videos were also divided into different parts because the writer wanted to clearly understand the strategies used in relation with the TV3’s programmes and that of the foreign-based and if it means to the subject matter in question.
3. The writer gave priority attention to the sections of the episode videos which were important to be the data. The author did note-taking, referred to many books related to the topic to make good judgment.
4. Finally, the writer made such a narrative or a point which was the chronology of seasons 1 – 5 of the show especially the parts that talked about culture, entertainment, media strategies development to make the data analysis easier.

3.4 INSTRUMENT

The instruments of this study were the researcher itself, some researched notes, a laptop, some previous researched articles, and studies that talked about reality television management strategies in the Ghanaian context. The researcher also relied on library books that were related to the subject matter as a reference to find appropriate theories including conceptual frameworks that further in-depth understanding of the topic.

3.5 TECHNIQUE OF DATA ANALYSIS

After collecting the data, the researcher took two basic steps to analyze the data.

Firstly, after finding the significant parts and the scholarly works of literature that are related to the research question, the writer analyzed its cases/research questions with appropriate theory.

The data was further analyzed, by applying underpinned, contemporary social science theory,

Uses-and-Gratification, and make relevant discussions about the study. The author finally, concluded the results of the study with the gathered academic references.

CHAPTER FOUR

This chapter discusses the research findings, argues the work originality, and explains the significant contributions the study added to existing literature.

DISCUSSION OF RESEARCH FINDINGS

This study seeks to examine the management strategies used during the live television reality show, Ghana's Most Beautiful; a programme designed to explore and display the rich cultural heritage and diversity of the various tribes in Ghana. Existing literature has established that reality television shows that beauty pageants contribute to the socio-economic development of society. The objective of the study was to find out what management strategies TV3 uses for its reality television show; Ghana Most Beautiful. The study found out that the management and the producers of reality shows use TV networks and the press which often broadcast the program trailers and cover developments of the show, to sustain public attention. The study also showed that the use of social media publicity comes with its meritocracy and generally, it has been of great benefit to influence audience attention. The research essay showed that TV3 use an integrated, and omnichannel communication as well as an influencer/celebrity endorsement approach to convey key messages to the constants and audience. Finally, the research finds that, in terms of selecting the winner and other runners of the competition. The management used a strategic consultative approach with various stakeholders. It also relied on the dominant votes, day-to-day performance consistency, including the extracurricular abilities of participants.

DISCUSSION OF WORK ORIGINALITY

First and foremost, this long essay is original because the writer followed the required standards of the School of Graduate Studies and Research, Ghana Institute of Journalism. Also, all research articles, publications, online journals including audios used were duly acknowledged for authenticity. The researcher describes the hypothesis or research question and the purpose of the study and detailed the research methods. The results of the research are reported. Furthermore, the writer used Prowriting and Grammarly software applications to check, correct, and verify grammatical errors as well as spelling mistakes and plagiarism detection.

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