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GRADUATE AND RESEARCH STUDIES

THE INFLUENCE OF THE INDIAN SOAP OPERA; KUMKUM
BHAGYA ON THE ACADEMIC PERFORMANCE OF SECOND AND
THIRD YEAR STUDENTS OF SANTA MARIA SENIOR HIGH
SCHOOL

CONSTANCE ADOMAA TAKYI

2017

DECLARATION

Student's Declaration

I declare that except for the references and interviews, which have been duly acknowledged by me, this dissertation is the result of my own research carried out under the supervision of Ms Ivy Jones-Mensah and has never been presented either in whole or in part for the award of a degree.

Name of Student : **CONSTANCE ADOMAA TAKYI**

Signature :



Date :

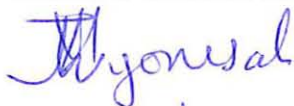
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Supervisor's Declaration

I hereby certify that the preparation and presentation of this dissertation was supervised by me in accordance with guidelines of supervision of dissertation laid down by Ghana institute of Journalism.

Name of Supervisor : **MS IVY JONES-MENSAH**

Signature :



Date :

9th November 2017

ABSTRACT

The impact of heavy television viewing and the effects it has on young viewers has been the dominant topic since the 1960s. This study analysed the influence of Telenovela on the academic performance of second and Third year students of Santa Maria Senior High School. The study revealed that majority of the respondents watched Telenovela and that as many as 60 % of the 80 respondents were compelled sometimes to ignore their studies in order to watch their favourite Telenovela. Watching Telenovela poses some challenges on students' academic performance as these respondents are likely had their eyes on the clock while in class praying for the bell to ring for close of lessons for the day. In the study, the findings reveal that majority of the respondents (56%) prefer watching Telenovela than other types of movies. The respondents mention that they preferred Telenovela to Ghanaian movies. According to them, Ghanaian films were full of insults, poor pictures or camera shots and angles and bad editing whereas Telenovela had good plots, and good camera shots. A number of the respondents claimed that they spend more than four hours of their time watching Telenovela. It is identified that most of these students perform badly in school.

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DEDICATION

I dedicate this work to my mother, Nana Ama Akyiaa Prempeh, a Chief State Attorney of the Registrar-General's Department, for her love, inspiration, encouragement, prayers and support.

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CHAPTER ONE

INTRODUCTION

1.1 Chapter Overview

This chapter contains the background of the study, statement of the problem, general and specific objectives, research questions, significance of the study, scope and limitations of the study and the organisation of study.

1.2 Background of Study

In a diverse media environment, the responsiveness of the audience and viewership determine the success of a media organisation. This becomes a great responsibility for most media organisations as constant competition for audience market share becomes very crucial (Antwi, 2015).

Every television station therefore strives for specialised programmes and content that would mark them as uniquely different from their competitors. Stations are especially concerned with how to design or buy interesting and captivating programmes to make their network stand out among their competitors. As such, most television stations show programmes which attract viewers and get them to stay glued to their stations and also get the attention of those who monitor their programmes.

These programmes that are aired are mostly designed in-house or bought either locally or internationally. With the new developments in the broadcasting landscape globally, there is an increasing demand for captivating programmes. Programmers are therefore constantly scouting for television content that has the potential of giving broadcasters a competitive urge over others in the industry. Programmes ranging from news, reality shows, game shows, discussions, musical and fashion entertainment shows and most importantly TV series such as telenovelas, compete for the attention of the audience every day.

Telenovelas are gradually becoming a global phenomenon in the schemes of television programming; mostly used as a catalyst to attain a significant percentage of viewership within a particular market.

The term 'Telenovela' comes from the dialect of Spanish origin, Castilian, and is the result of the fusion of the words: television, (TV), and novel, (the romantic genre). Telenovelas are sometimes called "tassels" or "comedias" - they are primarily in Spanish/Portuguese-speaking countries and are usually shown during prime-time television programming. In Spain, they are also called '*culebrones*', (long snakes) because of the complicated plots. Telenovela is a soap opera produced in and televised in or from many Latin-American countries. The fact that telenovelas often articulate not only emotional engagement but social movement is well known (Tufte, 2000).

In Latin America today the growing international trend of entertainment-education which has its roots in the Latin American tradition of telenovelas has become a globalised strategy for promoting particular behaviours, advocating rights of specific social groups and working to articulate social change (Singhal & Rogers 2002). Entertainment education becomes a working tool both in North American health communication and not least in many development projects in Africa and Asia.

In the past, most people tuned in to these television stations to watch programmes like local cultural dramas and theatres which have great values worth emulating. The representation of cultural elements common to viewers (folklore, customs and traditions, gastronomy, dress codes and music) acts as a means to build and strengthen national identities. While entertainment is the most manifested and visible function of television, research has identified other uses and effects related to the role of this medium. Indeed

there are significant audience segments that these entertainment products provide which offer plausible and realistic representations.

For several years now fictional stories like telenovelas have dominated primetime programmes in most of the television stations in Ghana. These telenovelas are said to be designed to attract a wide viewership of men, women and adolescents. These stories can act as a mechanism in the construction and reconstruction of viewers' personal identity. Mar (2000) noted that viewers can use fictional television stories to reinforce their self-esteem and as a self-reflective support tool to recognize their production better. Effects of watching these fictional programmes vary from one class of people to the other. If one belongs to a subordinate class in a social setting, the fictional text might usefully build a more positive and valuable reflection on their status. For those whose identity is in the process of construction, such as adolescents, fiction could provide values, images, rituals, symbols and models that act as reference points for their personal and group perceptions.

According to Werner (2006) television has found its place in the house and if people are gathering in front of it on a regular basis, this is not only because of the aesthetic qualities of this technological object or because it is a useful and up-to-date social-status indicator, but more crucially because TV as a medium is able to deliver instructive as well as very pleasurable messages. From this point of view, the success encountered by telenovelas around the world appears to rest on a universally appealing fairy tale-like structure.

All telenovelas are structured the same way. In the first episodes, the characters are established in a stable pattern of life, when an event occurs which breaks down this balance. In the central part, the action develops and the narrative proceeds slowly between primary and secondary plots towards reparation through numerous trials and hardships. In the end, a new balance is reached and harmony restored, truth will triumph over lies, the

bad characters will be punished and the good ones rewarded. Along the way, the different hypotheses elaborated by the viewers would or would not be validated and at the end of the broadcast all the questions will have been answered, all the uncertainties will have been dissolved, and all disorder will have been definitively straightened out (Werner, 2006).

Equally important to the attraction of telenovelas is their strong melodramatic dimension, through their focus on the emotionally laden interpersonal domestic world, a feature which furthers a “dramatization of consciousness” among viewers, in the sense that they are led by television to see their daily lives as drama (Abu-Lughod, 2002).

To illustrate the complexity of the narrative structure of telenovelas, Barker (2007) underline the following points borrowed from an analysis (Vink, 1998 cited by Barker, 1997) of twenty-two Brazilian telenovelas which were broadcast between 1971 and 1987:

- The average telenovela stages numerous (from thirty up to forty) diverse characters whose itineraries are intertwined like multiple strands in a fabric.
- While good and evil characters retain an influence, the current tendency is to question this Manichean mode of representation in search of a more realistic representation, with the result that contradictory textual meanings are available to viewers and might be activated or not by the audience;
- If the central discourse of telenovelas concerns interpersonal relationships, it has not prevented the scriptwriters from incorporating more social themes, although the depth of real poverty in Brazil is not shown and class is depicted as a question of consumption rather than one of place and status in the production process.

In short, telenovelas are very complex narratives in terms of the elaborate sets of relationships between characters, the interweaving of multiple and diverse stories and the

staccato narrative style which requires considerable skill to understand (Barker 1997). Their worldwide success rests on a very efficient strategy of communication, using three types of message: oral, visual and musical.

According to Mbithe (2012) telenovelas have their roots in Latin America, starting as graphic novel representations of classic literature and stories, later evolving into radio programmes called Radionovelas. Radionovelas, the immediate progenitor of contemporary telenovelas, developed in Cuba in the 1940s as local formats of U.S. radio soap operas. Mbithe (2012) continued that the first radionovela to make the leap to television was *El Derecho de Nacer* (The Right to Be Born), which became so popular on radio that it was formatted for television in various nations across Latin America.

After moving to television, the genre became known as the telenovela, and spread throughout Latin America. Telenovelas, which are sometimes called "tassels" or "comedias", are produced primarily in Spanish- and Portuguese-speaking countries and are usually shown during prime time. According to a cultural anthropologist, Blanca De Lizaur (2014) the first telenovelas were produced in Brazil, Cuba and México and the plot of the most popular telenovela was ("The Rich Also Cry", Mexico, 1979), was exported to Russia, China, the United States and other countries. For many years people had depended on import of soap operas from the US (Tufte, 2003).

However, the development of Latin American telenovelas lessened the influence of US soap operas as they led to the opening of local markets and reduced dependency on US imports. Brazil's television producer, Globo, internationalized the serial form when it first exported its first telenovela to Portugal in 1975 (Mbithe, 2012).

As the worldwide demand for programming of all types increased in the 1980 and 1990 due to the expansion of satellite and cable, Latin American production centres especially in Mexico and Brazil benefited significantly and telenovelas became the dominant Latin American Television export (Wanbua, 2012).

TV Globo a Brazilian free to air television network, launched by Roberto Marinho on 1965 was the first company to establish an expansive global distribution network though Telemundo, Venevision and others quickly caught up. Owned by Grupo Globo, It is the largest commercial TV network in South America and has the second largest annual revenue worldwide, thus ABC Television Network Televisa's Univision is the largest Spanish language channel in the US (available in nearly 95% of all US Hispanic households with Telemundo being their close competitor.

Telenovelas therefore have a strong audience appeal, a fact confirmed in 1990 when Telemundo tried to vary its prime time lineup by replacing telenovelas with other genres and that led to a drastic decline in rating. Telenovelas were quickly returned to schedule and now comprise of about 75% of Telemundos prime time offering. Currently the most successful telenovelas are being created by Argos and Telemundo and are re-broadcasted (or adapted) by other media platforms. In Mexico, Televisa and TV Azteca are the largest producers and exporters of telenovelas. Presently the best-known telenovelas come from Brazil, Mexico, Colombia, Argentina, Chile and Venezuela.

In Ghana, it all started in the mid-90s specifically 1996, where the first telenovela titled Esaura graced our silver screens and since then, it has become a norm for every single TV station in the country to have a spot for a serial telecast. Esaura, a Brazilian telenovela was shown on GTV and certainly viewers had so many things to learn from it. Later in year 2000, another blockbuster of a telenovela from Mexico titled Esmeralda which was shown

on TV3. This brought a new dimension in television viewing in Ghana. It was followed with *La usurpadora*, *Maria de los Angeles*, *Juana la virgin*, *Rosalinda*, *Rebecca*, *Revenge*, *Sunset Beach*, *Passions*, *jewel in palace*, *untamed beauties*, *cursed by the sea*. Metro TV, Crystal TV, ViaSat 1, TV Africa, Net 2 and currently new television stations like Adom TV and United Television (UTV) have all joined the fray.

Telenovelas carry different story lines which talk about romance, secret relationships, realities of life, extra marital affairs and genuine love which tends to appeal to our emotion and give us the visual connection of love and the realities of our lives by comparing what we watch to our real life situation. They also expose realities of life and also connect people from different classes. According to Podalsky (2003), telenovelas have the interests of both the rich and poor.

1.3 Statement of the Problem

Ghana's media space has been invaded by Telenovelas'. The most common of this type of movie shown on the Ghanaian media space are Mexican, Brazilian or Indian. This has been criticised by some prominent Ghanaians. For instance, The Deputy Minister for Employment, Mr Bright Wireko Brobbey expressed worry about the effect of Telenovela on productivity in Ghana. Speaking to Joy FM on the side lines of parliament's discussion on unemployment in the country, the minister revealed that the viral nature of telenovela's continues to affect work productivity in the country. According to him, many Ghanaians waste productive hours to watch telenovela's in clinics and other places of work. He therefore called for national dialogue on the proliferation of telenovela's across various media landscape in the country.

While some have criticised the phenomenon, others seemed to have welcomed and enjoyed the situation. The visit by Ghana's Second most important woman (the Second

lady), Samira Bawumiah, to the cast of 'Kumkum Bhagya' (an Indian Telenovela), arguably exemplifies the importance viewers attach to telenovela's. Other prominent people have extended the argument by commenting on the effect of Telenovela on the academic performance of students. Recently, the Volta Regional Minister, expressed worry over the rate at which school children spend time watching telenovela's to the neglect of their school and home duties, saying it could affect their performance (Ghana crusader, 2017).

However, it appears no studies have been done on the effect of Telenovela on the academic performance of students. The present study attempts to fill this void by asking second and third year students of Santa Maria senior high school if indeed telenovela's have had a negative effect on their academic performance. The content of television programming has different meanings for the youth. According to Mensa-Bonsu (2011), the youth have made telenovela series part of their daily life and did not normally allow academic activities to engage them during the period except the broadcast. It is assumed that students who were extremely exposed to televovela television programming were more likely to sacrifice academic activities to the TV series. Student's lifestyle revolves around what they see in the film. For instance, what a child wears is based on what is being seen worn in a particular film, how the people in that film behaves is how students would want to imitate or what he or she says depend on what students hears in the film.

According to Mbithe (2012) the persuasive ability of actors in movies are conquering the minds and hearts of students by this unsuspected weapon. Students grow up watching families being destroyed and children disrespecting their parents, and irresponsible parents ruining the lives of their children in the films. Due to this students think that what they see and hear in the movies are normal and they unconsciously adopt that same way of live The

continuous watching of these telenovelas by students does not do themselves any good because they will practice what is being seen in these telenovelas.

According to Kostyraka, Cooper and Simpson (2017) history movies such as Gandhi, the Fog of War and the Future of Food are more useful to students watching high-quality educational content during preschool years improves children's basic academic skills and predicts subsequent positive academic performance. Scholars Adia (2014), Bonsu (2011), Mbithe (2012), Tufte (2003) and Wwang (2009) have debated on the influence of television on society since the medium was invented. The role of television on the people's lives has been described as powerful and important cultural and social force (McQuail 1997). The mass media is felt to have enormous influence on the beliefs, ideas and bias of young people (Carlsson & Feilititzen, 2006).

Svenkemd and Suruchi (1999) argues that viewing a particular program perceived as being highly realistic could produce a noticeable influence on social reality independent of other viewing behaviours over a long period of time. Television programs are said to capitalize on young people's creativity, passion and idealism, offering their valuable perspective on some of the most critical issues of our times (Sheila & Macy 2003). There is no doubt that there exists a relationship between telenovelas and the way young people behave and perceive the world around them since there is a relationship between media consumption and attitude (Matabane1988). Studies have shown that young people tend to turn to media for information on sex, love and relationships instead of turning to parents (Buckingham & Bragg 2003).

Worldwide, telenovelas have been accused of having negative influence on the lifestyle of its audience (Mbithe, 2012). They have been accused of striving for sensation by seasoning their contents with sex, nudity, promiscuity, bad language ,promoting exhibitionism and of

contributing to new lifestyle standards that prioritised publicity, glamour, competition and individualism (Feilitzen 2004). Lombard (1995) argues that telenovelas are capable of blurring the distinction for media consumers between mediated symbolic and artificial and non-mediated or real experiences. Despite the presence of other different programmes in the Ghanaian media, the telenovelas are the most popular genre in television programming in Ghana in recent times. Amongst all television shows, telenovelas are so unique that they have created a medium which attracts and satisfies the viewers' natural inquisitiveness, through a portrayal of realism (Hobson, 2003).

It is in the light of these arguments that this study seeks to examine the influence of the Indian soap opera 'Kumkum Bhagya' on the academic performance of second and third year students of Santa Maria Senior High School.

1.4 Objectives of the Study

The general objectives of the study are to examine the influence of 'Kumkum Bhagya' on the academic performance of second and third year students of Santa Maria Senior High School.

1.4.1 Specific Objectives

1. To examine the effect of 'Kumkum Bhagya' on the second and third year students' academic performance at Santa Maria Senior High School.
2. Determine the factors that influence students to watch 'Kumkum Bhagya'.
3. To examine the relationship between watching 'Kumkum Bhagya' and academic performance of second and third year students of Santa Maria Senior High School

1.5 Research Questions

1. Are there any influences of 'Kumkum Bhagya' on the academic performance of second and third year students of Santa Maria Senior High School?
2. What are the factors that influence students to watch 'Kumkum Bhagya'?
3. What is the relationship between watching 'Kumkum Bhagya' and the academic performance of second and third year students of Santa Maria Senior School?

1.6 Significance of the Study

The research will be a two sided beneficial material. It would have significance on the societies' perception- about telenovelas and show significant benefit society derives from watching 'Kumkum Bhagye'.

- The research would help readers understand how telenovelas impact and affect students' academic performance.
- The research can serve as a policy guide for regulatory bodies which approves and sanctions operators of TV networks on their programming.
- The research is going to add to existing body of knowledge in the area of TV series and its impact on students' performance.
- It will also serve as a guide for future research in the area of TV content and its influence of student's performance.
- The study is also going to add to the existing literature by theoretically examining the Cultivation theory, Uses and Gratification theory and Social Learning theory.

1.7 Scope of the Study

This study focused on the academic performance of Senior High School students in the Ga Central Municipal Assembly. However, the study was limited in scope as the researcher only limited the study to the influence of Telenovela on student's performance. The study

did not analyse the impact of telenovelas on any other aspect of the student's lives such as, political, religious or social.

1.8 Organisation of the Study

Chapter one comprises the background of the study, statement of problem, objectives, research questions, significance of the study, operationalisation and the organization of the study. Chapter two discusses the theoretical framework supporting the study. The chapter also reviews some related literature on message strategy on websites. Chapter three discusses the research methodology adopted in gathering and analysing data collected and the sample selection for the study. Chapter four presents the findings which are built on themes derived from the research questions. Chapter five on the other hand discusses the findings, recommendations and conclusions of the study.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter discusses three theories that underpin the study, Uses and Gratification Theory, Cultivation Theory and the Social Learning Theory. It also reviews the available literature on the subject under study.

2.2 Theoretical Framework

The theoretical foundation of this study involved the use of the Social Learning Theory, Uses and Gratification Theory (UGT) as well as Cultivation Theory. Each of these perspectives provides information about the potential effects of television content on the student's academic performance. Social Learning Theory explained how the students may imitate the observed behaviour shown on television while Uses and Gratification Theory provides insight as to why and how audiences choose certain media and what it is that they are trying to satisfy while cultivation theory gives an insight on what the youth get from telenovelas following a long period of exposure to them.

These theories will be integrated into the work by identifying the effect these telenovelas have on the academic performance of the student's in senior secondary in the Ga central Municipality. This is because the students acquire some level of gratification from the content of these telenovelas as they tend to live out their lives according to the scenes they watched. The central claim of cultivation theory is that "Television makes specific and measurable contributions to viewers' conceptions of reality" (Gerbner, Morgan, & Signoriellis, 1980:10).

2.2.1 Social Learning Theory

The social learning theory proposed by Albert Bandura is an influential theory of learning and development. In social learning theory, Bandura (1977) states that people learn from one another by observation, imitation and modelling. Bandura indicated that people learn through observing others' behaviour and attitude hence individuals that are observed are called models. In society, the students are surrounded by many influential models, such as parents, characters on TV programmes, friends within their peer group and teachers at school. These models provide examples of masculine and feminine behaviour to observe and imitate.

The audiences pay attention to some of these people (models) and encode their behaviour. At a later time they may imitate the behaviour they have observed. They may do this regardless of whether the behaviour is gender appropriate or not. Most of the times, people identify with the characters they meet in telenovelas. Other characters tackle issues the way the people would wish to tackle them. Other characters end up living their lives in such a way that the student's would wish to live, so the student's copy how their models tackle the daily challenges they are meet in their lives.

Secondly, the people around the student's or the society may respond to the behaviour he/she imitates with either reinforcement or punishment. If a student person imitates a model's behaviour and the consequences are rewarding, he is likely to continue performing the behaviour. The reward may also be in the form of how that character/model that he identifies with, is treated or perceived by society. If the character is accepted, the student's may copy that behaviour.

Likewise, if the character/model is rejected by society because of certain behaviour, students may also drop it (negative reinforcement). Reinforcement can be external or

internal and can be positive or negative. If a student wants approval from parents or peers, this approval is an external reinforcement, but feeling happy after identifying with a character who is her role model is internal reinforcement.

Therefore social learning theory provides the foundation to study the impact that telenovelas have on the academic performance of students in Senior High School from the characters they identify with. However the theory did not tell why students would prefer to watch telenovelas and not any other programmes aired on media channels hence the need to turn to Uses and Gratification Theory (UGT).

2.2.2 Criticisms of Social Learning Theory

The social learning theory posits an interaction between the environment and the individual; it presumes that one is largely determined by one's situation and that changes in that situation will then elicit a change in behaviour. However, it has been argued that behaviour is much more consistent regardless of situation and that simple changes in environment do not always lead to changes in behaviour.

It has also been argued that because social learning theory places emphasis on cognitive abilities such as modelling and forming expectations, it ignores biological or hormonal elements. Some psychologists argue that biological or hormonal processes can largely shape the way people reason and make decisions regardless of past experiences or cognition. Again, it has been argued that social learning theory ignores innate genetic differences and differences in learning ability. For example, it has been contended that some people may be innately better at learning some skills than others. Additionally, some people with learning deficiencies may not be as good at observing and modelling behaviour. Social learning theory has been criticized for ignoring these differences.

2.2.3 Uses and Gratification Theory

Uses and Gratifications Theory (UGT) is an approach to understanding why and how people actively seek out specific media to satisfy specific needs (Severin, Tankard, 1987).

UGT is an audience centred approach to understanding mass communication. UGT focuses on "what do people do with media (Katz, Elihu (1959).

UGT discusses how users deliberately choose media that will satisfy given needs and allow one to enhance knowledge, relaxation, social interactions/companionship, diversion, or escape (McQuail, 1983). Katz, Blumler, and Gurevitch (1974) synthesized that UGT's approach was focused on "the social and psychological origins of needs, which generate expectations of the mass media or other sources, which lead to differential patterns of media exposure (or engagement in other activities), resulting in need gratifications and other consequences, perhaps mostly unintended ones (Katz & Elihu 1959).

This would mean that the audience just do not watch telenovelas since behaviour are also formed as a result of some type of content, some performer or compelling presentation (McQuail 1997). Could the compelling melodrama found in telenovelas be a basis for this audience formation? According to UGT, goals for media use can be grouped into five uses (MacQuail2010). The audience wants to:

- Be informed or educated
- Identify with characters of the situation in the media environment
- Simple entertainment
- Enhance social interaction
- Escapes from the stress of daily life.

UGT therefore views media consumption as a consequence of expectations generated by need bases on social and personal factors (Katz, Blumler & Gurevitch, 1974). The Uses

and Gratification theory is very relevant to this present study in many ways. The theory emphasizes on a viewer's choice by looking at their reasons for using certain media and ignoring others. This theory stresses on various satisfactions audience get from the media based on their individual, social and psychological needs. In a broader view among communication researchers, Uses and Gratifications gives the foundation for understanding the stages through which media users seek information which best satisfy their needs.

The Uses and Gratification theory is very relevant to this present study in many ways. According to Severin and Tankard (2002), the theory emphasizes on a viewer's choice by looking at their reasons for using certain media and ignoring others. This theory stresses on various satisfactions audience get from the media based on their individual, social and psychological needs.

In a broader view, among communication researchers, Uses and Gratifications gives the foundation for understanding the stages through which media users seek information which best satisfy their needs. A major focus for research into why and how people watch television has been the genre of soap opera Chandler (1994). Therefore using Uses and Gratification theory is the best way to undertake research on telenovelas and how they affect TV viewership. This is because adopting the Uses and Gratification perspective offers the following reasons for watching soap operas (Kilborn, 1992).

To begin with, television viewing is a regular part of domestic routine and entertaining reward for work and also a launch pad for social and personal interaction. Telenovelas help in fulfilling individual needs; thus, a way of choosing to be alone or enduring enforced loneliness and encouraging identification and involvement with characters. Again, according to Chandler (1994), it serves as escapist fantasy, which is the focus of debate on

typical issues and a kind of critical game involving knowledge of the rules conventions of the genre.

In conclusion, the principles of this theory dwell in human ability to actively take decisions and make choices that reflect and are in accordance with self-determined attitude. The theory underpins and explains why audience consumes particular media content. Telenovela viewership cuts across cultures and geography; as such, based on the needs of viewers, they decide what type of programme (telenovelas) to watch. Base on this, this study desired to determine whether the telecast of telenovelas on Adom TV has to a large extent imparted on audience.

Criticisms of the Uses and Gratifications Theory

Unlike the other theories concerning media use, Uses and Gratification explains the power of the audience to choose what media and its content to consume and what not to, with the reason that the consumer has a clear intent and use. This theory contradicts other theories like the Hypodermic Needle Theory which implies that the media have a direct, immediate and powerful effect on its audience. The Hypodermic Needle Theory states that mass media is seen as all powerful, which explains that audience do not have control over the media content they consume; and Cognitive Dissonance Theory refers to the mental stress experienced by an individual who holds two or more contradictory beliefs, ideas, or values at the same time.

The theory focuses on how humans strive for internal consistency. The differing theories make Uses and Gratifications unique in its assumptions. However, Uses and Gratification has several limitations which have been criticized by a lot of theorist. For example, Ang (1992) says that the approach has not provided much successful prediction or casual explanation on media choice and use. Since it is indeed that much media use is

circumstantial and weakly motivated, the approach seems to work best in examining specific types of media where motivations might be presented (Ang 1992). From their point of view, approximately little attention is paid to the media content.

Researchers may therefore pay attention to why people use media, but less to what meanings they actually get out of their media use. The approach starts from the view that the media is always functional to the people and thus may implicitly offer a justifications for the way the media is currently organised (Nagel, Emilios, Karen, 2004). Also, since it is hard to keep track of exposure pattern through observation, Uses and Gratifications researches focuses heavily on self-reports (Katz, 1987). Self-reports, however, are based on personal memory which can be problematic (Nagel Emilios, Karen, 2004), such as respondent might incorrectly remember how they behave in media use and thus distortion might occur in the study.

Another criticism is that the use of contemplative self-reports has many limitations. Viewers may not know why they chose to watch what they did, or may not be able to explain fully. The reasons that may be articulated may be of least importance. People may give the same reasons that they have heard others mention or people may choose a particular media because their friends or family chose them, they may not have their own reasons for using that media. An example is watching of telenovelas; someone may choose to watch this program because his or her friends are watching and does not want to be left out during conversation since most a times they will be discussing the program.

Thus, some degree of selectivity of media and content is clearly exercised by audience. For example, the choice or avoidance of TV soap operas. However, instrumental accounts assume a rational choice of appropriate media for predetermined purposes. Such accounts over emphasize informational purposes and ignore a great deal in peoples engagement

with media because TV viewing can be an end in itself (Opoku Agyemang, 2009). Again, there is evidence that media use is often habitual, ritualistic and unselective (Barwise and Ehrenberg, 1988). But doubtlessly, television viewing can sometimes be seen as aesthetic experience in which intrinsic motivation can be involved (Chandler, 1994).

Also, Uses and Gratifications theory has been criticized as vulgar gratificationism (Chandler, 1994). It is believed to be individualistic and psycho-logicistic, tending to ignore the socio-economic cultural context. For example, Morley (1992) recognises that individual differences in interpretation do exist, but emphasizes sub-cultural socio-economic differences in structuring the ways in which people understand their experiences with television.

Mostly, some uses and gratifications theorist such as Hopson (1982) was in the habit of embellishing active and conscious choice, whereas media can be forced on some people rather than freely chosen (Chandler,1994). The stance can also lead to embellishment of the interpretations, which implies that audience may acquire any kind of satisfaction without paying attention to the content. Upon all the above criticisms, Uses and Gratifications are very important to this present study as it is going to be discussed below.

2.2.4 Cultivation Theory

Cultivation theory is a social theory which examines the long-term effects of television. The primary proposition of cultivation theory states that the more time people spend "living" in the television world, the more likely they are to believe social reality portrayed on television (Cohen 2000). Cultivation leaves people with a misperception of what is true in our world. Developed by George Gerbner and Larry Gross the theory posits that the cultivation effect occurs only after long-term, cumulative exposure to television and since

TV contains so much violence, people who spend the most time in front of it develop an exaggerated belief in a mean and scary world (Griffin 2012).

Gerbner posited that television as a mass medium of communication had formed into a common symbolic environment that bound diverse communities together, socializing people into standardized roles and behaviours. He compared the power of television to the power of religion, saying that television was to modern society what religion once was in earlier times.

The popularity of telenovelas amongst diverse audiences is evident. The youth spend a lot of their time glued to the TV set to watch the melodramatic episodes. This theory therefore helped unravel the kind of reality presented to the youth following the long exposure to the series and if that presentation affected their perception of real life issues. From the constant exposure to telenovelas, did the youth have a realistic or a warped perception to reality? Did they take life as they saw presented on the screen? Did they judge issues as they saw the models they identified with do?

A research conducted by Obregon (2005), he focused on 18 participants in a group discussions conducted with groups of 8-10 people in each session in two Colombian cities. Participants were selected from a high school and a public community college, and provided information about their media and soap opera viewing habits. Participants indicated that they had changed their attitudes toward sex and their sexual behaviour due to portrayals of HIV/AIDS and related issues in 'Perro Amor', a Colombian soap opera.

Male respondents said they had become more faithful to their partners or girlfriends, and reported that they had become more careful regarding their sex life, particularly through the use of condoms and by engaging in monogamous relationships reportedly as a result of

what they had seen in 'Perro Amor'. Most female respondents indicated that 'Perro Amor' had helped them better understand the disease and its content reinforced certain messages taught by their parents such as having stable relationships and avoiding sexual relations before marriage. Several respondents also indicated that 'Perro Amor' had helped them approach their love relationships in a different manner and that the type of situations portrayed in it encouraged them to pursue open discussions of the various aspects of the disease with their boyfriends, friends and relatives (Obregon, 2005). Signorielli and Lears (1992) examined the relationship between television viewing and sex role attitudes/behaviours from the perspective of cultivation theory. For both the boys and girls, there were moderate to strong statistically significant relationships which increased with television viewing; between attitudes about who should do certain chores, and about whether or not the children said they did chores typically associated with the other sex.

Lee, Bichard, Irely, Walt, and Carlson's (2009) research explored the relationship between heavy television consumption and the formation of stereotypes. Lee et al. (2009) wrote that: Individuals who watched a story about a wrongfully imprisoned fictional man were significantly more likely to express support for more funding for public defence lawyers relative to participants who watched a story about a man who had gotten away with a crime (p. 209).

They concluded that television viewing had the ability to influence the policy positions of its viewers, especially if the viewers were emotionally involved in the storyline. Research surrounding the cultivation theory has developed to include the exploration of program content and how it affects consumers. Nevertheless, the broadening of research derived from the cultivation theory may not have been approved of by Gerbner (Morgan &

Shanahan, 2010). According to Gerbner, the cultivation theory applies to the effects of total television viewing and not genre or program specific viewing (Quick, 2009, p. 50).

Quick (2009) felt that the types of programs viewed and how often these specific shows were viewed offered greater insight into television's ability to influence the perceptions and attitudes of its viewers. The cultivation theory is the best theory to use when exploring the relationship between heavy television viewing and attitudes.

The academic achievement of students has become a major concern for parents, teachers, and even society as it has been identified as a predictor of dropping out of high school (Englund, Egeland, & Collins, 2008) Potter (1987) extended on the benefits of television watching, declaring that television does not negatively affect the academic achievement of adolescents if viewing does not exceed 10 hours a week.

Ridder (1963) surveyed seventh and eighth graders about their opinions toward television viewing and found that 75% of the students felt that watching television was beneficial to their academics, while 20% of the students indicated that television viewing limited their time outdoors. Another study, conducted by Osman (2010), sought to determine how television viewing affected attitudes and behaviours of teenagers. Though the research wasn't specific to teenager's attitudes about how television influences academic achievement, it did find that almost 50% of its respondents felt that the content of *television shows significantly impacted their attitudes.*

Potter (1987) wrote that television viewing has been credited with helping students increase their level of learning and it has also been blamed as a contributing factor to lower academic achievement (p. 27). Similarly, Hancox, Milne & Poulton (2005) believed that television is an extremely effective form of communication that has the potential to

introduce children to a much wider range of experiences and ideas than would be possible. Ridley-Johnson et al. (1983) found that the total time a student spends watching television is just one of several factors that can impact academic achievement television content and achievement type can also be attributed to a student's academic success. Potter (1987) found that students in grades eight to 12 who watched more than 30 hours a week demonstrated lower skills (I.Q.) and lower science and social studies achievement. This relationship was most prevalent when students watched primetime soap operas, movies, sports, cartoons, and music videos, noting that sports, cartoons, and MTV had the strongest negative effects.

Cultivation theory has been criticized on the basis that influence is challenging to quantify, especially where new media has come into play, there are also other media channels aside television, for instance the multiple media environment makes it difficult to measure the effects and influences of television alone, taking into account the fact that other media may be contributing to certain. Although Gerbner and Gross (1976) acknowledged the fact that, regular reading of print news made a difference in the responses of college educated respondents, they also recognize that people under 30 years were more likely to show cultivation effects than older respondents; even though those under 30 years tend to be more educated than those above 30 years.

There is the notion that the younger generations grew up with the television, while the older generation, (30 years and above) started watching television as adults. Hence, the younger generations were likely to have more cultivation effects because they watched television within their identity formative years, while the older ones would have watched television after their formative years (Gerbner and Gross 1976).

According to Gerbner and Gross (1976) it is possible that people with lower education accept as true most of the situations portrayed on television, while those with higher education may subject some of the situations to a more rational debate. Research also reveals that lower socio-economic groups tend to rely more on television for information than do other groups.

Cultivation theorists also lumps television programme content together in assessing television viewing. This approach of assessment is not reliable because audiences are selective of television programmes as such tend to practice selective attention and retention in television viewing as well. Obregon (2005)

Chandler (1995) suggests that the extent to which viewers identify with television characters may influence the level of cultivation effect, rather than just the amount of television programs one views. Also, Potter (1993) identified conceptualisation of cultivation indicators and conceptualisation of exposure as significant aspects of cultivation theory that needs to be reviewed. Potter (1993: 589) emphasised the need to re-conceptualise cultivation indicators and argued that “there has been a startling lack of attention to the context of frequently occurring actions. For the viewer, the meaning of action lies in its narrative contexts as much as it lies in its frequency”. In other words, he argued for a qualitative approach to imply cultivation effects. Potter also argues that conceptualisation of exposure in cultivation studies has focused on the definition of television exposure in global terms (Obregon, 2005).

2.3 Review of Related Studies

2.3.1 The story of Telenovela

The term *telenovela* is perhaps the most significant television genre in Latin America. The genre was not developed in Latin America as such; it is the extension of the serial narrative

in oral and written form. Some well-known serial narratives in the long chronicle of civilization are Homer's Iliad and Odyssey, the Icelandic Eddas, the Niebelungenlied. It could also be Charles Dickens' *A Tale of Two Cities*, Tolstoy's *War and Peace*, Gabriel García Márquez's *One Hundred Years of Solitude* or Isabel Allende's *House of the Spirits* and the Bible (Roland, 2000).

According to Roland (2000), Serial narratives appeared on radio in the United States around 1930. They were sponsored by advertisers, mainly producing laundry detergents and other household cleaning products (such as Colgate and Lever Brothers, who were dragged inward by the large shape of female housewives, who take pay attention to some of these things at home. For this reason, these serial narratives were referred to as 'soap operas.' This term continued to be used when the serial narratives moved from radio to television in the 1950s.

Allen (1995) made this interesting observation:

In the US the very term soap opera marks out the serial's ironic relationship both with high art and the dirt soap is purchased to eliminate. The "soap" in soap opera alludes to the role of the serial form from its earliest days to the present as an advertising vehicle for laundry detergents and home cleansing products. The "opera" in soap opera signals a travesty: the highest of dramatic art forms is made to describe the lowest. (Similarly, western movies were called "horse operas" in the 1930s).

...David Buckingham) points to the tendency of serials to be "about" trash: they seem to revel in the concealment (to other characters and to the viewer) of the dirty little secrets of characters' lives. s. One of the most popular ways a serial character demonstrates his or her villainy is to obtain and threaten to circulate some "dirt" about another character: it

could be, his mistaken parentage, her previous lover, his extramarital relationship or perhaps, giving her child up for adoption.

As a result of language differences, soap operas produced on radio in the USA cannot be broadcast to Latin America as they were (Roland, 2000). Soap companies sponsored Spanish-language radionovelas were produced in Cuba in the 1930s and 1940s and spread round the area. Later on, some countries began to produce their own radionovelas. Today, radionovelas are no longer popular as they once were. Instead, the television serial drama format known as *telenovela* is the most popular television program genre in Latin America.

In Brazil, the fourth largest television network in the world (Beltrão, 1993), Telenovela has become part of their lives. It is broadcast six days a week. During prime time, they attract a daily audience of more than 40 million viewers (Allen, 1995). Telenovelas are able to catch and maintain the attention of a faithful audience throughout six to eight months. Unlike American or British soap operas that may last for several years, Brazilian telenovelas end after 150 to 2000 episodes, and are immediately replaced by new ones. Their plots may conform to real-life seasons and holidays, and they often introduce fashions and products, approach polemical subjects, and comment (in a realistic or parodic way) on contemporary social issues (Thias, n.d)

Telenovelas are a common point of reference among Brazilians: Roque **Santeiro** (“Roque, the Saint-Maker,” written by Dias Gomes and Aguinaldo Silva and broadcast by Globo in 1985-86), was seen daily by over 70 million people. The characters of Porcina and Sinhozinho Malta became very popular. Porcina, an exuberant and vulgar widow, the fiancée of Sinhozinho Malta, launched a fashion for extravagant dress: pink ribbons, plastic necklaces, scarlet lipsticks, all of which were considered “bad-taste accessories” by

specialized fashion magazines, were then presented as being in vogue – “the Porcina Style.” A few days after the inauguration of this telenovela, an upsurge of a cold virus was named after Porcina – “one that takes everybody to bed” (Herold 1988)

Popular telenovelas can also stop the country temporarily. For instance, in 1990, Rio’s carnival parade was delayed by almost one hour because the last episodes of the telenovela *Tieta* (“*Tieta*,” written by Aguinaldo Silva, broadcast by Globo in 1989-90) were broadcast at the same time the parade was supposed to start.

Several studies have shown how people were captivated by *A Próxima Vítima* (“*The Next Victim*,” written by Silvio de Abreu), another prime-time telenovela broadcast in 1995 by the Globo network. This Telenovelas had become a hot conversation topic, discussed not only in the intimacy of the family but also in work places, schools, universities, bars and restaurants. The identity of the murderer in this telenovela, to be revealed only in the very last episode, became the motive for many bets among an excited audience.

2.3.1 Telenovela in Ghana

Television plays an important role in circulating ideas (Lombard, M.1995), particularly in developing nations and in Ghana, as the audience easily relates with the situations depicted in the telenovelas. The narrative has been able to generate different relationships between them and the audience. Constant exposure to the smaller, less burdened families depicted in the telenovelas creates a preference for them as the audiences identify and connect with depictions of upward social mobility, story lines on criticism of some traditional values, modern lifestyles and female emancipation (Singhal & Rodgers 1999.)

Ghanaians also regularly watch evening soap operas, which usually portray a very specific model of family: small, attractive, white, healthy, urban set up that most viewers identify

with no matter their socio-economic status. Telenovelas have the power to emotionally stimulate their audience, especially the youth, a group of people who are still forming their views about society and issues such as relationships, dating, intimacy, sexuality and their self-worth.

“They see the characters and say, ‘I’m that one, but I could be that other one, and I wish I could be that one, (Feilitzien, 2004)’”. As a result, they command a passionate following, as the audience feels that the telenovela thoughts are audible to them. Coupled with prime time programming for general audience, they are much more than a form of entertainment in that they engage the politics, socio-economic and culture of their audience as a whole.

The media is seen as a powerful medium that influences and changes our behaviour, attitude and perceptions about what we see, hear or feel. Programs shown on television always have impact on the lives of the audience either positively or negatively. Audiences learn what they see on television and attach meaning to it. According to McAnany and La Pastina (1994), audiences are active with the tendency to draw meanings from telenovela content.

Also, audience apply content and meaning from these telenovelas to their lives by imitating what the characters do on television by relating them to their relationships, dressing and others. The mass media plays important roles both explicitly and implicitly in transmitting stimulating thought and discussion, and informing and developing behaviour. According to Akorfa (2014) in her work ‘Telenovelas in the Ghanaian Media’, out of all the telenovelas that the TV stations telecast not all of them appeal to every viewer at a time, that the audience chooses what they desire to watch. Many of her interviewees stated that they use telenovelas to release tension and escape from pressures of everyday life. Others gain pleasure in finding their own sense of personal identity. Akorfa concluded that

telenovelas have become part of Ghanaian society, which is almost seen by some as a reality. Antwi (2015) assessed the impact telenovelas have on television viewership: particularly it examined the impact of the telecast of telenovelas on UTV viewership. The study used quantitative research design that surveyed 100 traders at Kumasi central market. Self-administered questionnaires were used to gather data for the study.

The results show that majority of the respondents enjoy watching UTV's telenovelas but this is only a contributing factor to their market share. There is another contributing factor which is the language of broadcast. Most of the respondents' survey confirmed they watch UTV because of their language of broadcast.

Mbithe (2012) conducted a study to establish the impact of telenovelas on the social life of teenage girls in Kenya by analysing girls in Athi -River Mixed Day Secondary School. His study used the case study design and both questionnaires and interview schedule for data collection. The study established that 97% of girls watch telenovelas and 3% of the girls do not watch. On the factors influencing the teenage girls to watch the telenovelas, the study established motivation, need for entertained, need to get educated and escape from reality.

The other findings was that teenage girls used telenovelas in various ways such as teaching them on how to live with others, improving self-esteem, widening the scope of thinking, helping them to improve on speaking good English, good decision making, help them to understand the meaning of true love and to improve their academic performance. On the social life of the teenage girls, the study established that the telenovelas influenced the social lives of the girls as attested by 97% of the respondents who said that telenovelas mostly influenced their social life as opposed to 3% of the girls who said that the telenovelas affected their religious lives.

Tella (2004) conducted a research on the patronage of telenovelas by University of Ghana students. In his work, respondents indicated that they get informed on very important issues concerning love and family relationships. His work revealed that watching of telenovelas was a vital activity in the lives of the sampled students. About 50% of respondents in Tella's (2004) work stated that they watched telenovela because they wanted to learn from the experiences of the characters.

In Asante's (2006) study, audiences in Takoradi said the reasons why they patronized telenovela, and their reasons were: "to gain information about life, identify with characters, and to give a sense of belonging." His study indicates that audience sees telenovela as a real representation of the world and society they see it as real. Similarly in Basten's work, he finds out whether what people see on television can really affect their lives. His work was about mass media and reproductive behaviour: serial narratives, soap operas and telenovela. His findings show that telenovelas can be effective in changing attitudes and behaviours related to reproductive health.

He further explains that telenovelas that were done about family planning got massive response from audience and affected their lives. According to him, many women who did not know anything about family planning started making enquiries about it and also applied it. Busumbru (2013) explained that the media is as a mirror which brings out what happens in real life or what comes from the society and sends it back to the society so it makes it difficult to put the blame on the media for the set of messages, images and ideas they carry out.

Telenovelas can either directly or indirectly carry a particular theme, which can influence viewers' behaviour. According to Tufte (2003), telenovelas were interpreted by academicians as a tool of dominance to impose a particular idea upon audience.

Obregon's (2005) research deals primarily with audience effects and reception, and leaves out details about representation and portrayal of HIV/ AIDS and sexuality issues. He chose two Colombian soap operas, based on their high ratings on prime time: "Yo Amo a paquita Gallego and Perro Amor", but he focuses on Perro Amor which deals directly with HIV/ AIDS and sexuality issues.

In his work, he finds out that people became very conscious about their sex life after watching Perro Amor. The study shows that many couples changed and started talking about HIV/ AIDS and the use of condoms. Young people also started talking about it with their parents which many of them says they were not doing that before they were exposed to Perro Amor. Telenovela can and have been proven to affect their audience (Klein, 2013).

In another work conducted by Spader (2009), the findings show that a telenovela titled "Nuestro Barrior" which run from 2006 to 2008 gained the attention of audience and educated them financially. In his study, he indicated that North Carolina saw an increase in bank enquiries and account opening. The telenovela "Nuestro Barrior" was supposed to have caused its audience to open bank accounts in reaction to what happened to Javier a character in the telenovela who loses his savings in a robbery.

According to Nariman (1993), after Sabido's telenovelas Accompany Me and Ven Comigoen La Familiar, there was a rise of attendance in hospitals and an increase of literature receipts about higher education. This is because both telenovelas talked about education, health issues and family life. Nariman explains that television serials could do more than reinforce attitudes towards specific event and characters; they could also stimulate behaviour through commercial revenues and propaganda.

A study conducted by Tella (2004) at University of Ghana on patronage of foreign soap operas students revealed that respondents get informed on “very important issues concerning love and family relationships”. Therefore Tella (2004) recommended that television producers in Ghana should show soaps that reflect positive story lines about love and family relationships that would be beneficial to Ghanaians. Watching of foreign soaps was an important characteristic of the sampled respondents. About 50% of respondents in Tella’s (2004) study stated that they watched foreign soaps because they wanted to learn from the experiences of the characters.

Asante (2006), conducted a survey of 260 adolescents (between the ages of 13 and 19), living in two areas (West Tanokrom and Adiembra) within Takoradi, using a 23-item questionnaire as the research instrument. ‘Sun City’ and ‘Cuando Seas Mia’ were the serials that informed the study. In that study, audiences in Takoradi reasons given for patronising soaps, included: ‘to gain information about life’, ‘identify with characters’ and to ‘give a sense of belonging’. “Watching to gain information about life” was the dominant motive respondents gave for watching soaps. Respondents stated that self-educated through these soaps. Discoveries from the study also indicated that viewers perceived the soap opera world as a true representation of the world and society; they perceive the story lines to be the reality of life.

In another study, Ampofo (2009) surveyed fifty female students from the Diploma Two class of the Ghana Institute of Journalism (GIJ), using purposive sampling. Ampofo (2009) sought to find out what the respondents perception of telenovelas was, and the impact it had had on their relationships. The study revealed, 74% of respondents saying telenovelas influenced what ladies expected in their relationships. Findings also showed that education on relationships, education in terms of language, fashion, vocabulary, cultural exposure,

and shaping the lives of individuals are some positive impacts respondents gained from telenovelas. The study also stated issues including violence, nudity, obscenity, wrong cultural exposure, use of strong language, bad dressing habits, and others as negative impacts telenovelas have on ladies, the youth and society as a whole. Based on the findings of his study, Ampofo (2009) concluded that it was obvious that the perception ladies have of telenovelas really influence their relationships.

Mensa-Bonsu (2011) also conducted a study on how audiences perceived the influence of foreign soap operas on the Ghanaian urban society in Madina Zongo, respondents indicated how they made time to watch soaps. In Mensa-Bonsu's (2011) study, young people aged between 15 and 24 years said they made time for soaps by finishing chores quickly and while others said they fix it in their personal schedules. Again, while some of the respondents also indicated their willingness to go to any length to watch soaps, others watched it during leisure times as compared to those aged 24 and above. The 15 to 24 age bracket was found out to be the group that made the most effort to fix soaps into their daily schedules. The most prevalent reasons why respondents liked their favourite soaps are that soaps portray realty and educative, respondents loved some of the characters and how they acted in certain difficult circumstances. 50% or more of respondents said that soaps influence their perception of values, love, sex, parenting and estrangement/divorce. They believed that the soaps influence them in these areas.

The highest percentage of respondents who indicated that they were influenced by soaps fall within the 15-24 age brackets; 63% of respondents within this group felt soaps affected their values, 86.9% indicated it influenced their perceptions of love and romance, 63% indicated it influenced their sexual attitudes and taught them about sex. On the possible negative influences of soaps, Mensa-Bonsu (2011) looked at how respondents perceived

soaps to influence the attitudes of young viewers with regards to violence, sexual promiscuity and indecent dressing. Respondents indicated that soaps can influence violence (40.5%), sexual adventurism (66.1%) and dressing (45.3%). Respondents indicated that soaps affect their dressing in these aspects: to be more fashionable/ fashion-conscious, increased their awareness of colour combinations, increased their confidence to wear revealing clothes, dress decently and appropriately and imitate favourite characters.

The consumption of telenovelas is social, so the influence of telenovelas always interacts with the family, they allow a subject in to a family and the members have a say in the subject. To students aged between 15 and 19, telenovelas become an information source, a kind of window on the world, world which the family set up may not be willing to openly discuss. As they watch the telenovelas, the student's learn about problems, contemporary issues and options for acting as an adult man or woman (Feitlizen 2004). Young girls are exposed to interesting, exemplary female characters who influence the plot, and who are hardly found in other programmes. For young boys who are still searching for stable points of orientation to the modernized male, the telenovelas offers an alternative to the conventional, relationship-oriented state of being a man.

Economically, programming blocks and titles treat students as a potential consumer group hence telenovelas become advertising mediums using forms like the sponsoring of sections, contest and abundant product placement (McQuail, 1997). Students identify with some of the products advertised while the contest arrests their attention towards the telenovelas being aired with a wish to participate and win.

Ghana has been importing and airing Latin American telenovelas since the early 1990s, and telenovelas have permeated many aspects of the Ghanaian daily life, when compared to other foreign globally-distributed media products that are aired on Ghanaian television.

Students are part of this audience as digital media has spread and gained popularity among the youth. More and more often, young people are watching telenovelas on their smart phones over the internet (Feilitzen & Carlsson 2000)

According to Hall (2005) a medium is likely to play a role in influencing the academic performance of students. Students who are in an urban setting encompassing slum life and middle class socio economic status refer to telenovelas for hints on the latest trends in fashion, romance, hairstyles, opinions or slang, soaps and at times, reflect on their lives and prepare for their social change based on the lives of characters they identify with.

Telenovelas have many characters and intersecting plotlines, making it possible to tackle multiple issues simultaneously. They can broach issues that would otherwise be taboo to many young people as it is often more acceptable to discuss things like sexuality, violence or substance abuse, unwanted pregnancy through the guise of a fictional third party. The youth form bonds with the characters going through some experiences like themselves (Buckingham & Bragg, 2003).

To miss an episode is to miss out big time unlike missing a news bulletin and those who do miss it are seen to come the following day eagerly asking to be filled in on the details by their friends at schools, colleges, offices. Great is usually the response to the telenovela that even with the occasional power blackout, families and the youth fear to miss an episode while those in families without TV can be spotted, at their neighbours'/friends' houses gladly watching the same. To say the least, at such times especially at 8pm, women, young people, children and surprisingly a good number of the men folk tune in to watch fresh episodes of the programmes.

However at times, the telenovelas contain highly sexualised content without addressing risky behaviours or serious social problems, at times not addressing the facts that risky sexual behaviours can result in serious physical and mental challenges and problem thus leaving young to form opinions based on incomplete information (Palmer 1986).

2.4 Media and Education

Media's influence on children has steadily increased as new and more sophisticated types of media have been developed and made available to the American public. Beneficial effects include early readiness for learning, educational enrichment, opportunities to view or participate in discussions of social issues, exposure to the arts through music and performance, and entertainment. Harmful effects may result from sensationalisation of violent behaviour, exposure to subtle or explicit sexual content, promotion of unrealistic body images.

According to Williams (2009), a child who is media illiterate is more vulnerable to being influenced by messages in all kinds of media. Specific domains of influence exist that could affect children, they are; violence and aggressive behaviour, sexual content, body image and self-esteem, and finally physical health and school performance. Everyone has heard about violence being a problem in media today. Kids watch TV or movies and want to mimic their favourite stars; however they must learn to be able to separate reality from fantasy. This comes from a good solid education in media literacy. Girls more than boys have personal image problems from the constant pressure of media for them to waif thin and so called "pretty." This in turn would lead to worse academic performance mainly because the student might be starving themselves and without proper nutrition they cannot learn properly in a school environment.

Early television experiences may be of special importance to young children with limited educational opportunities and resources, such as those from low-income families, from certain minority groups, and from families in which the parents have low levels of academic achievement and difficulties with reading. These subgroups typically have relied more heavily on television both for information about the world and for entertainment than their peers (Broek, 2001).

Kirkorian, Wartella, and Anderson (2008), well-designed, age-appropriate, educational television can be beneficial to children of preschool age, studies on infants and toddlers suggest that these young children may better understand and learn from real-life experiences than they do from video. Moreover, some research suggests that exposure to television during the first few years of life may be associated with poorer cognitive development.

Kirkorian, Wartella and Anderson (2008), emphasise the importance of content in mediating the effect of television on cognitive skills and academic achievement with respect to children over two years. Early exposure to age-appropriate programs designed around an educational curriculum is associated with cognitive and academic enhancement, whereas exposure to pure entertainment and violent content in particular, is associated with poorer cognitive development and lower academic achievement.

That producers and parents can take steps to maximize the positive effects of media and minimize the negative effects. They note that research on children's television viewing can inform guidelines for producers of children's media to enhance learning. Parents can select well-designed, age-appropriate programs and view the programs with their children to maximize the positive effects of educational media (Kirkorian, Wartella, & Anderson, 2008).

A number of research has been conducted in hopes to find a straightforward relationship between television viewing and student achievement, it has been concluded that the relationship between the two is quite complex (Potter, 1987). Potter (1987) wrote that —television viewing has been credited with helping students increase their level of learning and it's also been blamed as a contributing factor to lower academic achievement.

Hancox, Landhuis & Perry (2005) believed that —television is an extremely effective form of communication that has the potential to introduce children to a much wider range of experiences and ideas than would be possible. On the other hand, much of the content of children's television programming is entertainment and probably of low educational value). The studies of Gaddy (1986), Hancox, Landhuis & Perry (2005), Mielke (1994), Potter (1987), and Johnson et al. (1983) found that the total time a student spends watching television is just one of several factors that can impact academic achievement 15 television content and achievement type can also be attributed to a student's academic success.

Scholars have employed different approaches to the study of Telenovela or soap opera. For instance;

- Thais Machado-Borges employed an ethnographic approach to the study of reception of viewers to Telenovela in the state of Minas Gerais in South East Brazil between 1995 and 2000. He chose that approach because he believed that a complete analysis of viewers' reception of Telenovela should take into account the way Telenovela are integrated and implicated within other media and within events of daily life. According to Thais (2007), the best way to embark such a study is an ethnographic approach.
- Mensa-Bonsu (2011) used survey to ascertain how audiences perceived the influence of foreign soap operas on the Ghanaian urban society in Madina Zongo.

The approach was also used by scholars like Tella (2004); Asante (2006) and Ampofo (2009).

The researcher believes that the fastest way to study audience reception of Telenovela is the survey method. The time needed to embark on an ethnographic study is the survey method. The time allocated for the submission of this dissertation is not enough to embark on an effective ethnographic study. The researcher attempts to understand the perception of respondents on Telenovela. The unique approach was to tell the story of the influence of Telenovela from the perspective of those who view the genre.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter focuses on the research methods used in gathering data. It entails research design, study area, population of the study area, sample size, sampling techniques, data collection tools and instruments, sampling procedure and data analysis plan. This chapter also describes the mode of analysing the data collected for the study.

3.2 Research Design

According to Berger (2000) a research design is the structural plan for conducting a test on research questions. It also specifies the process of data collection and analysis. In this study, the quantitative research was used in carrying out the research. The quantitative research design has been use in this research approaches whose data collection procedure and findings may be expressed numerically. Quantitative research allows researchers to explain communication behaviour by looking at the processes that allow researchers to predict future behaviour. It is suitable for this study and would reflect how we would be able to collect data from large number of people with the intention of projecting it to wider population and also use statistical models to explain the outcomes of our study (Reinard, 2001).

A survey questionnaire was administered to respondents to ascertain the performance of influence of Kumkum Bhagya series on second and final year senior high students' academic performance in the Ga Central Municipality. According to Kraemer (1991) survey research is used to quantitatively describe specific aspects of a given population. These aspects often involve examining the relationships among variables. Secondly, the data required for survey research are collected from people and are, therefore, subjective.

Finally, survey research uses a selected portion of the population from which the findings can later be generalized back to the population.

The questionnaire technique was used for the study because it has been used successfully in 'Assessing the impact of Telenovela on Television Viewership in Ghana'. The survey method was used to collect data from individual members of the selected area since it helps to assess the impact of telenovelas on the behaviours of the Ghanaian youth, who were also essentially the unit of analysis.

The survey method serves as the best method for assessing people's attitudes, beliefs and practices through its standardization requirements. Survey research is mostly used in studies that have individual people as unit of analysis. Since the study of telenovelas and television viewership involves the measurement of attitude and orientation it is prudent to use survey method. Furthermore, this method is a time-tested method and proven method for collecting data from a large population. The questionnaires were predominantly close-ended. Open-ended ones was aimed at given respondents an opportunity to explain reasons for selecting some answers. The questionnaires were self - administered to influence to allow respondents to freely express themselves (William M.K., 2006).

3.3 Population of the Study

A population for this study is defined as a group or class of subjects, variables, concepts or phenomena (Wimmer & Dominick, 2006). According to Babbie (2005), research population is group (usually of people) about whom conclusions are drawn in research. The population for this study is 80 second and final year students of Santa Maria Senior High School in the Ga Central Municipality, Accra, 20 teachers and 20 parents. The reason for second and final year students as the population is as a result their accessibility to elicit relevant information. The advantage of it is that results can be generalized.

3.4 Sample and Sampling Techniques/Method

Sampling is the process through which a part is derived from a whole towards examining it. In sampling we have the probability sampling and the non-probability sampling. This study combined two sampling thus; the systematic and purposive sampling (maximum variation sampling) methods to draw 120 respondents from the population. Using the systematic sampling technique enabled each element in the population to get a known and equal probability of being selected. The systematic sampling was used in selecting the elements from an ordered sampling frame. The study used this sample by selecting a fixed starting point in the larger population and then obtained successive estimation by using a continual interval between samples taken. The continual interval was obtained by using the formulae $K = N/n$ where n = sample size and N = the population size. The purposive sampling technique was used so that every member of the population who watches 'Kumkum Bhagya' to be precise is selected.

3.5 Research Instrument

Questionnaires were used to collect data from respondents. A questionnaire is a set of questions that are answered and recorded directly on paper by the respondent. These questions were listed with highly structured responses (closed form), or may be open-ended allowing for additional comments. Questions are ordered during the interview, language can also be adjusted and interviews are allowed freedom to probe far beyond the answers given by respondents. Interviewing in this process is in-depth that went beyond just the answers provided to find hidden causes of the subject matter (Sarantakos, 2005). This study used the open-ended form of questionnaires to allow additional comments where needed.

3.6 Sampling Procedure

In order to gather information from the respondents, permission was sought from Santa Maria SHS authorities after which respondents were selected from the second and final year classes to respond to the questionnaires. The purpose of the study was disclosed to the respondents and further explanations were given as to the need for answering the questionnaire. The questionnaires were then administered.

3.7 Data Analysis

The data collected were cleaned, edited and coded. The responses gathered from the questionnaire were used to provide confirmations and refutations of some of the findings in the literature. The data were summarised using frequencies and percentages and the discussions followed, explaining or describing of the data is provided in the tables. The presented data were analysed by describing and interpreting them to reveal the hidden facts. The hidden facts, which constituted the main findings of the research, based on the objectives and research questions of the research were also discussed.

3.8 Ethical Consideration

All data used in this research were collected through questionnaires and references made to results of research conducted on United Television's rise in viewership.

3.9 Description of Telenovela

Every TV station in Ghana is showing one form of Telenovela or another, currently local Television channels such as Adom TV which predominately operates in the Akan language was the first Television station to premiere a Hindi Telenovela TV soap opera called 'Kumkum Bhagya' imported from India (Bollywood Production) in November, 2015 in the Akan language which has attracted wide viewership which includes the literate

and illiterate. UTV is the latest TV station to broadcast Telenovela in the local Language with the rest of the stations broadcasting in English Language.

The Introduction of Telenovelas on the various TV stations has increased the audience base of these TV stations and eventually carries over the air waves between the hours of 4:00 pm to 10:00pm daily with an Omnibus edition of the Programme on weekends for those who missed some auditions during the week. However, Telenovelas are causing more harm than good, the continuous broadcast of the Telenovelas is gradually involving the academic spirit of students most especially Senior High School students.

The majority of students are now lazy to read their books and it is affecting their academic performance in school. Three students were asked what they learnt in school and they were fumbling and could not say anything. Surprisingly, they were able to tell what happened previously on 'Kumkum Bhagya'. Students will watch Telenovela, ignore their homework and later sleep during classes' hour. Some pictures in the Telenovelas are not meant for minors but are recorded in full glare for them. And the possibility of them adopting some conflicting cultural practices and lifestyles in the Telenovelas such as insolence, violence and dressing as well as the introduction of new religious activities is very high.

3.10 Summary

This chapter has discussed the research method that was used for this study and how data was gathered. It also outlined how data for this survey was analysed as well as how it was delivered.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

This chapter deals with the presentation and analysis of data gathered from respondents through quantitative survey on the influence of telenovela on the academic performance of second and third year students of Santa Maria Senior High School. Data from questionnaires were organised, coded and analysed using statistical package for social sciences (SPSS) version 19. This chapter contains frequency distribution tables with percentages that were used for the analysis of the field data. The presentation, description and interpretation of data are as follows:

4.2 Presentation and Analysis of Quantitative Data

Table 1: Gender Distribution of Respondents

Gender	Frequency	Percent
Male	32	40.00
Female	48	60.00
Total	80	100.00

Source: Survey Data, 2017

Table 1 above indicates the gender distribution of the respondents involved in the study. As can be observed, majority of the Respondents (60 %) were females while 40 % of the respondents were males. This is in line with an observation by Bailey (2011), that more females watch television than their male counterparts. The gender imbalance is likely not going to affect the study since the questions asked are not gender sensitive. Therefore any unlikely error as a result of the gender imbalance may be tolerated.

Table 2: Age Distribution of Respondents

Age	Frequency	Percent
14	8	10.00
15	11	13.75
16	33	41.25
17	9	11.25
18	9	11.25
19	4	5.00
20	2	2.50
21	4	5.00
Total	80	100.00

Source: Survey Data, 2017

Table 2 above shows the age distribution of the respondents that were involved in the study. From the study, the youngest respondents were 14 while the oldest were 21 years. 41.25 % of the respondents were aged 16, 13.75 % were 15 years, 11.25 % were 16 and 17 years old. 10 % were 14 years old, the next highest were those aged 19 and 21 years while 2.50 % were twenty years old.

Table 3: Respondents Favourite Film Type

Type of film	Frequency	Percent
Nigerian	2	2.50
Ghanaian	11	13.75
Telenovela	56	70.00
Hollywood	11	13.75
Others	-	-
Total	80	100.00

Source: Survey Data, 2017

The study sought to seek the favourite movie of respondents. Here respondents were to indicate their most favourite type of movie. They were to indicate only one movie. As can be observed in table 3 above, majority of them representing 70 % of respondents watched telenovela. Ghanaian and Hollywood movie were 13.75 % each and the rest was Nigerian movies which indicate that a lot more respondents watched telenovela than they watched Nigerian, Ghanaian, Hollywood and any other movie.

Table 4: Respondents Favourite Telenovela

Telenovela	Frequency	Percent
Kunkum Bhagya	40	50.00
Veera	16	20.00
Jodha Akbar	16	20.00
Amaya	-	-
Others	-	-
Don't watch any	8	10.00
Total	80	100.00

Source: Field Survey, 2017

Respondents were asked to select their favourite Telenovela movie. The responses to this question showed that a number of the respondents who watched other movies as can be observed in table 3 above also watch Telenovela. The study further revealed that majority of the respondents (50%) watched 'Kunkum Bhagya', 20 % loved Veera and Jodha Akbar. 10% of respondents don't watch any telenovela.

Table 5: Frequency of Watching Telenovela

Responses	Frequency	Percent
Often	10	12.50
Very Often	56	70.00
Uncommon	-	-
Very rare	6	7.50
Not Applicable	8	10.00
Total	80	100.00

Source: Field Survey, 2017

Respondents were asked to indicate how often they watched telenovela. Table 5 above has details of their responses. From the study, 56 % of them claimed that they watched telenovela very often. The next highest was 12.50%, they constituted respondents who said they watched telenovela often. 7.50% said that their use of telenovela was very rare. The remaining 10% of the respondents said they did not watch telenovela and so the question was not applicable to them. The responses are consistent with the number of respondents who indicated their preference for Telenovela as can be found in table 4 above.

Table 6: Hourly View of Telenovela in a Day

Hours	Frequency	Percent
Up to 2 hours	16	20.00
Up to 3 hours	16	20.00
Up to 4 hours	8	10.00
More than 4 hours	32	40.00
Not Applicable	8	10.00
Total	80	100.00

Source: Survey Data, 2017

Respondents were asked to indicate the number of hours they spend watching telenovela. As can be observed in 6 above, majority of respondents, revealed that they spend more than four hours watching telenovela. This stated by 40 % of respondents. 20 % said they spent up to 2 hours and up to 3 hours respectively on telenovela. For the remaining 20 % of the respondents, 10 % said they spend up to 4 hours in a day to watch Telenovela while the remaining 10% stated that the question was not applicable to them.

The essence of this as far as a discussion on the academic performance of students is concerned is that, it may affect their academic performance when one takes into consideration, the assertion by Anonymous (2008) that students who watched four or more hours of television decline their grades. From the responses, as many as 40 % of the respondents acknowledged watching television for more than four hours.

Table 7: Reasons why Respondents watch Telenovela

Reasons	Frequency	Percent
Be informed or educated	32	40.00
For entertainment	9	11.25
I just like it	15	18.75
To escape from stress	6	7.50
The story is interesting	10	12.50
Not Applicable	8	10.00
Total	80	100.00

Source: Survey Data, 2017

Respondents were asked to state one reason why they watched telenovela. As can be observed in table 7 above, as many as 32 of the respondents (40 %) stated that they watch telenovela to satisfy their appetite for information and education. 18.75 % said they just like telenovela, those who found the stories told on telenovela as interesting constituted 12.50 % of the respondents. Next came those who watch telenovela in order to be entertained. Those who watch telenovela in order to escape from stress were the constituted the least viewers of Telenovela

Table 8: Relevance of Telenovela to Real Life Events

Response	Frequency	Percent
Yes	56	70.00
No	16	20.00
Not Applicable	8	10.00
Total	80	100.00

Source: Field Survey, 2017

Respondents were asked whether the stories and lessons portrayed on telenovela could be applied to real life. As can be observed in table 8 above, 70 % of the respondents answered Yes, 16 % answered No. the responses again is consistent with the responses provided by respondents and captured in table 7 above. Again, 10 % said that the question was not applicable to them since they did not watch Telenovela. The details can be found in table 8 above.

Table 9: Period Respondents watch Telenovela

Period	Frequency	Percent
Day	2	2.50
Afternoon	-	-
Evening time	32	40.00
Night time	-	-
Whenever am around	38	47.50
Not Applicable	8	10.00
Total	80	100.00

Source: Field Survey, 2017

Table 9 reveals the period respondents claimed they watched telenovela. From the table, 47.50% said they watched telenovela whenever they were around. 40% said they watched telenovela in the evening. 2.50 % claimed they watched telenovela during the day. Again 10 % indicated that the question was not applicable to them since they did not watch telenovela at all.

Table 10: Are Respondents Eager to Rush Home for their Favourite Telenovela

Response	Frequency	Percent
Yes	48	60.00
No	24	30.00
Not Applicable	8	10.00
Total	80	100.00

Source: Field Survey, 2017

The study next sought to find out from respondents whether they were always eager to rush home after school to watch their favourite telenovela. It is observed from table 10 above that, 60% of the respondents answered Yes to that question while 30 % of the respondents answered No. one can deduce from the above these responses may be looking at the watches when they are nearing closing. The significance of this is that such children may not put in one hundred percent concentration on at least their last period. This has a lasting effect on their academic performance. This is consistent with the observation made by Vandewater (2008) that children with much media exposure turn to lose their concentration in class compared to children with minimal or controlled media exposure.

Table 12: Why some Respondents do not Rush Home for Telenovela after School

Reasons	Frequency	Percent
Because I do extra classes	12	15.00
I love the omnibus edition at weekends	8	10.00
I only watch when I have nothing doing	4	5.00
Not Applicable	56	70.00
Total	80	100.00

Source: Field Survey, 2017

Table 12 indicates the reasons why some of the respondents did not rush home to watch telenovela after school. As many as 12 out of the respondents claimed they do extra classes after closing. This constituted 15% of the total respondents. 10% said they loved watching the omnibus edition aired mostly at weekends. 5% said they only watched telenovela when they had nothing doing. 56% of the respondents are captured as not applicable. This group comprise those who rush home to watch telenovela after school as well as those who do not watch telenovela at all.

Table 13: Does the Love for Telenovela Compel Respondents to Ignore their Studies?

Respondents	Frequency	Percent
Yes	48	60.00
No	24	30.00
Not Applicable	8	10.00
Total	80	100.00

Source: Survey Data, 2017

Respondents were asked whether the love for telenovela sometimes compels them to ignore academic studies and assignments. 60 % of respondents answered Yes, 30 % of Respondents answered No. 10% said it was not applicable. This observation is also consistent with the view of Vandewater (2008) that children excessive viewers of television turn to lose concentration in their studies.

Table 14: Why Respondents Ignore their Studies to watch Telenovela

Reasons	Frequency	Percent
Because of its excitement	7	8.75
Because its full of suspense	29	36.25
Because of the lessons in it	12	15.00
Not Applicable	32	40.00
Total	80	100.00

Source: Survey Data, 2017

Respondents were also asked why they ignored their studies to watch telenovela. Table 14 above show the details of their responses. 40% of the respondents comprising those who said they did not rush home to watch telenovela and those who did not watch telenovela had the highest percentage. This was followed by 36.25 % of the response who telenovela was full of suspense. 15% of the respondents said because of the lessons told in telenovela. The remaining 8.75% of respondents said they rush home because of the excitement they get when they watch Telenovela.

Table 15: Why some Respondents do not Ignore Studies to watch Telenovela

Reasons	Frequency	Percent
WASSCE is just around the corner	18	22.50
Strict Parental Guidance	4	5.00
I only watch at my leisure	2	2.50
Not Applicable	56	70.00
Total	80	100.00

Source: Survey Data, 2017

Table 15 shows the reasons why some respondents do not said that they did ignore their studies to watch Telenovela. From the responses, 70% of the respondents comprising those who ignored their studies to watch telenovela as well as those who did not watch Telenovela at all formed the highest percentage (70%). The following reasons were provided by respondents to explain why they did not ignore their studies to watch Telenovela. They include: the West African Senior Secondary Certificate Examination will be written soon (22.50%), strict parental control (5%) and watch telenovela at their leisure (2.5%).

Table 16: Whether watching Telenovela has a Negative Effect on Respondents' Academic Performance

Response	Frequency	Percent
Yes	22	27.50
No	35	43.75
Uncertain	15	18.75
Not Applicable	8	10.00
Total	80	100.00

Source: Field Survey, 2017

Respondents were asked if they felt that the continuous watching of telenovela has had a negative effect on their academic performance. 43.75 percent of the respondents claimed that it has not had any negative effect on their academic performance. This answer contrasts with their earlier response to the question of whether they sometimes ignore their studies to watch telenovela. This is because if they sometime ignore their studies to watch telenovela, it would affect their studies and hence affect their studies. That notwithstanding, 27.50 percent of the respondents acknowledged that the watching of telenovela has had a negative effect on their academic performance. 18.75 percent of the respondents also indicated that they were not sure if it has had a negative impact on their academic performance.

Table 17: Why Respondents continue to watch Telenovela in Spite of Negative Impact on Academic Performance

Reasons	Frequency	Total
Family favourite	6	7.50
Difficult to concentrate	12	15.00
That is in vogue	4	5.00
Not Applicable	58	72.50
Total	80	100.00

Source: Survey Data, 2017

The respondents were asked why they continue to watch telenovela even after realising that it was having a negative effect on their academic performance. In table 17 above, majority of the 22 respondents indicated that they found it difficult to concentrate on their studies because of the suspense it. 6 of them representing 7.50 percent of the respondents claimed that telenovela was what the family watches, therefore they had no option but to watch. 5 percent of the respondents indicated that, that was what was in vogue.

Table 18: Whether Respondents would Advise their Friends to watch Telenovela

Response	Frequency	Percent
Yes	56	70.00
No	-	-
Uncertain	16	20.00
Not Applicable	8	10.00
Total	80	100.00

Source: Survey, 2017

Respondents were asked if they would advise their peers to watch telenovela. The answers to this question can be found in table 18 above. Seventy (70%) percent of the respondents said they would advise their friends to watch telenovela, 20 percent said they were not sure, while 10 percent said that the question was not applicable to them. None of the respondents answered no to the question. Indicating that even those who did not have telenovela as their favourite movie as evidenced in table 3 above, were uncertain about recommending telenovela to their friends.

Table 19: Why Respondents Would Recommend Telenovela to their Friends

Reasons	Frequency	Percent
Adapt to their lives	25	31.25
Learn other cultures	19	23.75
Interesting	12	15.00
Not Applicable	24	30.00
Total	80	100.00

Source: Field Survey, 2017

Table 19 above show the responses provided by respondents to the follow up question on whether they would advise their friends to watch telenovela. As can be observed, 31.25 percent of the respondents claimed that the reason they would recommend telenovela to their friends was because the lessons in them can be adapted by their friends to shape their lives. 23 percent indicated that the watching of telenovela would expose their friends to other cultures, 15 percent said that telenovela was interesting. It is observed in table 18 above, the question was not applicable to 30 percent of the respondents.

Table 20: Why Respondents Prefer Telenovela to Ghanaian Movies

Reasons	Frequency	Percent
Less insults	10	12.50
Good Plot Arrangement	15	18.75
Good Camera shots	23	28.75
Good Editing	8	10.00
Non Applicable	24	30.00
Total	80	100.00

Source: Survey Data, 2017

Respondents were asked why they prefer telenovela to Ghanaian movies. Table 20 above, 28.75 percent of the Respondents claimed that the camera shots in telenovela are good compared to Ghanaian movies, 18.75 percent felt that the plots in Telenovela are well structured and arranged compared to Ghanaian movies. 12.50 percent also felt that Ghanaian movies were full of insults (especially Kumawood ones) compared to telenovela.

CHAPTER FIVE

SUMMARY, DISCUSSION, CONCLUSION AND SUGGESTIONS

5.1 Introduction

The previous chapter presented the analysis of data, results and discussions of the findings. This Chapter presents a summary of the major findings, conclusions and makes recommendations for future research.

5.2 Summary of the Results

The study revealed the influence of Telenovela on the academic performance of second and Third year students of Santa Maria Senior High School. The main instruments for the collection of data were questionnaires. The questionnaire was divided into four sections. Section one looked at the demographic details of respondents, section two focused on the general pattern of telenovela watched , section three was concerned with viewership of telenovela that relate to students' academic performance. The fourth and last section discussed the future of watching of telenovela by students.

The study revealed that majority of the respondents watched Telenovela and that as many as 60 % of the 80 respondents were compelled sometimes to ignore their studies in order to watch their favourite Telenovela.

5.3 Discussion

The study showed that 60 % of the respondents were eager to rush home to watch their favourite Telenovela after school. This poses some challenges to their academic performance as these respondents most likely had their eyes on the clock while in class praying for the bell to ring for close of lessons for the day. This danger is what Vandewater (2008) asserts when he contends that students who have too much media

exposure turn to lose their concentration in class and hence a slip in their academic performance.

It was revealed in the study that majority of the respondents (56%) prefer watching Telenovela than other types of movies. In particular, the reasons respondents gave to a question of whether they preferred telenovela to Ghanaian movies yielded the following reasons. According to them, Ghanaian films were full of insults, poor pictures or camera shots and angles and bad editing. Whereas telenovela had good plots, good camera shots, well edited et cetera. To a separate question of why they love telenovela, they claimed that telenovelas were filled with suspense and so they cannot afford to miss any of its episodes.

A number of the respondents claimed acknowledged that they spend more than four hours of their time watching telenovela. This again points to a negative impact on the academic performance of these respondents at school. Anonymous (2008) contends that students who spend more than four hours a day watching television have a tendency of performing worse academically.

5.4 Conclusion

The study revealed a significant percentage of respondents (60%) would push their studies aside in order to watch their favourite Telenovela films and this may likely affect their academic performance. It also showed that respondents spent more hours watching Telenovela. This also can impact negatively on their academic performance as can be deduced from the observations of Anonymous (2008) and Vandewater (2008) stated above.

The study showed that respondents spend a lot of their precious academic time watching Telenovela. A significant percentage of respondents who acknowledged that the

continuous watching of Telenovela was having a negative effect on their academic performance said the reason why they continue watching it gave interesting reasons. Some said that Telenovela was a family favourite; some said they found it difficult to concentrate while the rest said that the Telenovela was what was in vogue and so they cannot afford to opt out.

The study further revealed that the reasons why people watch Telenovela is because our local film industry has failed to come with productions that satisfied the appetites of these respondents and hence the need for local movie producers to come up with better productions.

5.5 Recommendations

The study looked the effects of Telenovela on the academic performance of students of Santa Maria senior high school from the perspective of respondents. Another study could look do this a trend analysis of the academic performance of senior high school students before and after watching Telenovela.

Secondly, the sample size used for the study could be increased to get a clearer appreciation of issues. The study could even compare the academic performance of students who watch Telenovela and those who do not.

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APPENDICE

I am Constance Adomaa Takyi, a student of the Ghana Institute of Journalism. I am currently conducting a study on Telenovela and its influence on the academic performance of Second and Third year students of Santa Maria Senior High School in partial fulfilment of the requirements of the award of Master of Arts in Journalism. The responses you give will be held in utmost confidentiality and used for the purposes of this study.

SECTION ONE: DEMOGRAPHICS

1. Gender

Male	<input type="checkbox"/>	Female	<input type="checkbox"/>
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2. Age.....

SECTION TWO: PATTERN OF GENERAL TELENVELA VIEWED

1. Which of the following films do you watch the most on television?

Nigerian	<input type="checkbox"/>	Ghanaian	<input type="checkbox"/>	Telenovela	<input type="checkbox"/>	Hollywood	<input type="checkbox"/>	Other	<input type="checkbox"/>
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If you ticked other (please specify).....

2. Which of the following Telenovela do you often watch? (Please tick where applicable)

Kumkum Bhagya	<input type="checkbox"/>	Veera	<input type="checkbox"/>	Jodha Akbar	<input type="checkbox"/>	Amaya	<input type="checkbox"/>	Other	<input type="checkbox"/>
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If you ticked other (please specify).....

3. How often do you watch your favourite Telenovela?

Often		Very often		Uncommon		Very rare	
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If you selected other please specify.....

4. How many hours do you spend watching the following Telenovela in a day? (Please choose just one programme you watch the most)

Up to 2 hours		Up to 3 hours		Up to 4 hours		More than 4 hours	
---------------	--	---------------	--	---------------	--	-------------------	--

5. Which of the following best fits the reason why you watch Telenovela?

Be informed or educated	
To identify with the character's situation	
For entertainment	
To enhance social interaction	
To escape from the stresses of daily life	
Others	

If you ticked other please specify.....

6. Do you think that the stories told in Telenovela have relations with real life events?

Yes

No

If Yes, why?

.....

.....

.....

If No, why?

.....

.....
.....
PART THREE: VIEWERSHIP OF TELENVELA THAT RELATE TO STUDENTS' ACADEMIC PERFORMANCE

1. At which time do you watch Telenovela?

Day time	
Afternoon time	
Evening time	
Night time	
Whenever am around	
Not Applicable	

2. Are you always eager to go home and watch your favourite Telenovela after school?

Yes No N/A

If Yes why?

.....
.....
.....

If No, why?

.....
.....
.....

3. Does the love for Telenovela sometime compel you to ignore your assignment and private studies?

Yes

No

Uncertain

N/A

If Yes why?

.....
.....
.....

If No, why?

.....
.....
.....

4. Do you think watching Telenovela has had a negative effect on your academic performance? ✓

Yes

No

Uncertain

N/A

If Yes why?

.....
.....
.....

If No why?

.....
.....
.....

5. Why do you continue to watch Telenovela in spite its negative effect on your academic performance?

.....

.....

.....

.....

SECTION 4: RECOMMENDATION FOR INCREASE VIEWERSHIP FOR TELENOVELA

1. Would you advise all your peers to watch Telenovela?

Yes No Uncertain

If Yes, why?

.....
.....
.....

If No, why?

.....
.....
.....

2. Why do you prefer Telenovela to Ghanaian films? (Please provide only one answer)

.....
.....
.....