



SCHOOL OF GRADUATE STUDIES AND RESEARCH

**BUILDING SUSTAINABLE REVENUE MODELS FOR CHILDREN'S TELEVISION  
CONTENT IN GHANA**

**BY**

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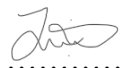
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## DECLARATION BY STUDENT

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

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## CERTIFICATION BY SUPERVISOR

This Dissertation has been prepared and presented under my supervision according to the guidelines for supervision and formatting of Dissertation as laid down by the University of Media, Arts and Communication, UniMAC.

Dr Kobina Ano Bedu-Addo		18-12-2025
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## **DEDICATION**

This dissertation is dedicated to all creators, especially the team at Egli Studios, who are passionate and committed to shaping meaningful stories for children. May this work inspire current and future Ghanaian media creators to continue producing innovative, sustainable, and culturally rich content for children in Ghana, Africa, and beyond

## **ACKNOWLEDGEMENT**

This dissertation is grounded in my longstanding passion for children's media and my professional journey as a content producer working closely with young audiences. I am sincerely grateful to the many children whose curiosity, creativity, and honesty have continually reinforced the importance of meaningful children's content. I also extend my appreciation to their parents and guardians for the trust and support that make this work possible.

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## ABSTRACT

This study explored how sustainable revenue models can be developed for children's television content in Ghana, with the aim of identifying existing financing structures, challenges to sustainability, and viable, context-specific solutions. The study was grounded in Media Economics Theory, which provides a framework for understanding how market dynamics, audience behavior, and policy environments influence the economic viability of media systems. The research employed a qualitative approach supported by a multiple case study design. Data were gathered through semi-structured interviews with ten television producers, directors, and digital content creators, who have experience producing children's media in Ghana. Findings revealed that Ghanaian producers primarily depend on advertising and sponsorship as the main sources of revenue for children's programming. However, these mechanisms are highly unstable due to advertisers' preference for adult-oriented content and low audience ratings for children's shows. This commercial dependency confirms Media Economics Theory's assertion that markets inherently favour profit-driven content while neglecting socially beneficial programming. Producers have therefore adopted adaptive strategies such as barter collaborations, audience voting, and digital monetisation, yet these remain supplementary rather than transformative. The study also found that financial instability, inadequate policy frameworks, and the absence of government support significantly constrain the sustainability of children's television content. Digital transformation emerged as a double-edged phenomenon, creating new monetisation opportunities through platforms such as YouTube, Facebook, and TikTok, but also reinforcing inequalities due to limited digital access, infrastructure, and audience capacity. The study concludes that building sustainable revenue models for children's television in Ghana requires the adoption of hybrid financing systems that blend advertising, digital monetisation, co-production, merchandising, CSR partnerships, and public funding. It recommends stronger government intervention through policy frameworks, tax incentives, and a Children's Content Development Fund to stabilise the sector.

**Keywords:** Twitter, Facebook, Social Media, Youth Participation, Community Development, Empowerment, Uses and Gratifications Theory, Digital Engagement, Descriptive Survey.

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## **LIST OF ABBREVIATIONS**

MET	Media Economics Theory
CSR	Corporate Social Responsibility
NGO	Non-Governmental Organization
TV	Television
NMC	National Media Commission
GTV	Ghana Television
OTT	Over-The-Top (Streaming Media Services)
ICT	Information and Communication Technology
ROI	Return on Investment
GDP	Gross Domestic Product
PSM	Public Service Media
CCDF	Children's Content Development Fund

# **CHAPTER ONE**

## **INTRODUCTION**

### **1.0 Introduction**

This chapter provides an overview of the study titled “Building Sustainable Revenue Models for Children’s Television Content in Ghana.” It establishes the foundation for the research by presenting the context, rationale, and key focus areas that underpin the investigation. The chapter begins with a detailed background of the study, highlighting the importance of children’s television as an educational and cultural tool and the financial challenges threatening its sustainability within Ghana’s competitive media environment. It then articulates the problem statement, emphasizing the gap between the social importance of children’s programming and the absence of effective, sustainable financing models to support it. The research objectives and questions are outlined to guide the inquiry, followed by the significance of the study, which discusses the theoretical, practical, and policy contributions the research intends to make. The scope of the study specifies the boundaries of the investigation in terms of content focus, geographical coverage, and participant selection, while the organization of the study provides a roadmap of the chapters that follow.

### **1.1 Background of the Study**

Children’s television content plays a vital role in early childhood development, fostering literacy, creativity, and social awareness. However, in Ghana, the production and sustainability of such content face significant hurdles, especially in terms of generating consistent revenue. According to Osei-Hwere (2008), the children’s television sector in Ghana is historically marginalised, with limited government support, regulatory enforcement, or commercial viability. While children’s programming is recognised globally as a powerful developmental tool, its production is often expensive and not immediately profitable, especially in emerging

economies like Ghana, where advertisers and media houses prioritise adult-oriented content for revenue generation.

The revenue models for children's content globally are shifting towards hybrid systems involving licensing, merchandise, digital subscriptions, government grants, and donor funding. Yet, most Ghanaian media outlets lack the infrastructure and institutional support to adopt such multifaceted approaches. Gerning (2013) observed that the limited presence of local children's content on Ghanaian TV results from systemic underinvestment, compounded by an over-reliance on imported programming. These foreign contents not only dominate screen time but also divert potential advertising revenue, further undercutting local creators' chances to thrive.

The economic sustainability of media institutions in Ghana is already under strain. A report by Yeboah-Banin and Adjin-Tettey (2023) indicated that despite over 150 registered television stations in Ghana, only a few generate sufficient revenue to maintain operations, let alone invest in niche segments like children's content. They highlight that funding gaps, weak advertising markets, and limited consumer spending power contribute to the fragile financial ecosystem of the Ghanaian media. In this context, children's content is often seen as a financial liability rather than a strategic investment.

Revenue generation models in the Ghanaian context must therefore be contextually adapted. Arthur (2018), in a thesis on sustainable business development for nonprofit organisations in Ghana, emphasised the importance of localised, mission-driven business models that align commercial objectives with developmental goals. Translating this to children's television, producers must balance the educational mission with monetisation strategies that tap into local value chains, like integrating educational institutions, NGOs, and corporate social responsibility arms of private firms as co-funding partners or sponsors.

Policy frameworks also play a critical role. Osei-Hwere (2011) critiques Ghana's National Media Commission for failing to implement enforceable policies on content diversity, especially for marginalised genres such as children's programming. Without a regulatory environment that mandates a minimum quota of locally produced children's content or provides tax incentives for its production, content creators are unlikely to take the financial risk. In contrast, countries like South Africa have instituted such policies with notable success, leading to a thriving children's content industry that exports content globally.

The digital revolution, while posing new challenges, also presents opportunities for alternative revenue models. As De Witte (2012) discusses, the transition from traditional TV to online video platforms allows content creators to bypass traditional gatekeepers. Monetisation through YouTube Kids, mobile content subscriptions, and freemium models can open new income streams for Ghanaian producers. However, access to internet infrastructure and digital literacy are uneven across Ghana, potentially limiting the reach and profitability of such models without additional investment in digital inclusion.

Institutional partnerships may be critical for sustainability. Serwornoo (2017) explored how Ghanaian campus radio stations have tried and failed to run on pure advertising models, advocating instead for hybrid funding through partnerships with universities, NGOs, and international donors. A similar blended model could work for children's television—where educational content is co-produced with curriculum developers, distributed via TV and digital platforms, and funded partly by education ministries or international child-focused NGOs such as UNICEF.

Moreover, media literacy among Ghanaian parents and guardians is essential in shaping demand for quality children's programming. If consumers do not recognise the value of locally relevant, culturally grounded content, there is little incentive for advertisers and broadcasters

to invest in it. As noted by Korzhenevych and Owusu (2021), building willingness-to-pay models for utilities and digital services in Ghana hinges on public education, trust, and perceived relevance. This insight is directly transferable to children's media, where increased parental demand could shift the economic calculus in favour of domestic content.

The lack of measurable audience metrics for children's programming further hampers investment. Advertisers demand clear data on audience size and demographics before allocating budgets. Yet, current audience measurement systems in Ghana often overlook niche content categories such as children's shows. Serwornoo (2017) emphasised that any sustainable model must be built on verifiable data, suggesting that partnerships with research institutions could help generate such insights and unlock advertising or grant-based funding.

## **1.2 Problem Statement**

The production and dissemination of children's television content in Ghana have historically received limited scholarly and commercial attention, despite the crucial role such content plays in childhood education and cultural development. While global frameworks and scholarly discourse have emphasised the importance of locally produced children's media for preserving cultural heritage and fostering identity (Osei-Hwere, 2008), the Ghanaian television industry remains heavily reliant on foreign children's programming, often at the expense of locally relevant content. Scholars such as Gerning (2013) and Yeboah-Banin & Adjin-Tettey (2023) have acknowledged that this over-reliance stems from structural and financial limitations, including weak advertising incentives, minimal policy enforcement, and a lack of sustainable revenue strategies tailored for children's programming. Though these works provide valuable insights into the historical and policy-based challenges facing Ghanaian media, they fall short of articulating scalable revenue models that ensure financial sustainability in a rapidly digitising and competitive media ecosystem.

Existing literature has primarily focused on the cultural, educational, and regulatory dimensions of children's media, often overlooking the financial mechanics required to sustain it. For instance, Osei-Hwere (2011) critiqued policy weaknesses and the lack of state incentives but did not offer concrete economic frameworks that could help producers commercialise children's content. Similarly, Arthur (2018) emphasised sustainable nonprofit business models in Ghana's development sector but stopped short of applying those insights to the broadcast media industry. While international research explores revenue diversification through licensing, merchandising, crowdfunding, and hybrid funding models, there is limited contextual application of these strategies in Ghanaian settings. Consequently, a practical gap exists between theoretical prescriptions for media sustainability and the implementation of localised, financially viable models specific to children's television in Ghana.

Furthermore, few studies have directly engaged with data on audience preferences, willingness to pay, or advertiser interest in children's content. Without this empirical grounding, existing discussions tend to be speculative rather than actionable. For example, although Serwornoo (2017) discussed the financial challenges of campus radio and suggested the need for business model innovation, his work did not disaggregate findings for niche segments like children's programming. Likewise, digital transformation trends, which present new monetisation opportunities through streaming platforms and mobile delivery, are underexplored in relation to children's content in Ghana. As noted by De Witte (2012), the convergence of entertainment and digital media requires new conduits for content delivery, but how such shifts impact funding mechanisms for children's programming has not been adequately studied within the Ghanaian context.

This study seeks to bridge these gaps by developing an empirically grounded and contextually appropriate framework for building sustainable revenue models for children's television content in Ghana. It will do so by synthesising lessons from global best practices while

critically analysing the unique economic, regulatory, and cultural conditions in Ghana. Drawing on stakeholder interviews, content audits, and funding landscape assessments, the research will map current funding flows, identify bottlenecks, and propose innovative, multi-stream revenue models. These models may include partnerships with educational institutions, donor agencies, telecom firms, and digital platforms, as well as alternative advertising strategies that appeal to socially conscious brands. The study will also explore how audience data and digital metrics can be harnessed to attract investors and advertisers, thereby ensuring the financial viability and long-term sustainability of locally produced children's programming

### **1.3 Research Objectives**

1. To examine the current revenue generation strategies used by children's television content producers in Ghana
2. To identify the challenges hindering the development of sustainable revenue models for children's television content in Ghana.
3. To propose viable and context-specific revenue models that can support the sustainability of children's television content in Ghana

### **1.4 Research Questions**

1. What revenue generation strategies are currently used by children's television content producers in Ghana?
2. What challenges hinder the development of sustainable revenue models for children's television content in Ghana?
3. What viable and context-specific revenue models can support the sustainability of children's television content in Ghana?

### **1.5 Scope of Study**

The scope of this study focuses on exploring and developing sustainable revenue models specifically for children's television content in Ghana. It examines the current economic strategies employed by content creators, broadcasters, and media houses in the production and distribution of children's programming. The study is geographically limited to Ghana and includes both public and private television stations, as well as independent content producers who are directly or indirectly involved in children's media. It considers various funding approaches, advertising, sponsorships, government support, digital monetisation, and donor partnerships, while assessing their effectiveness and limitations within the Ghanaian context.

The research also limits itself to television content intended for children aged 3 to 12 years and does not cover content targeted at adolescents or young adults. Furthermore, it does not focus on radio or print-based children's media, nor does it evaluate the educational or psychological impact of the content itself. Instead, the study concentrates on the financial and structural sustainability of children's television production. The temporal scope spans the last 10 years, from 2015 to 2025, to capture both pre- and post-digital transformation trends in the media industry. Stakeholder perspectives, including producers, advertisers, policy makers, and media regulators, are incorporated to propose context-specific, actionable revenue models

### **1.6 Significance of the Study**

First and foremost, this study has the potential to offer a practical solution to the long-standing issue of financial instability in the production of children's television content in Ghana. Despite the critical role that media play in early childhood development, most Ghanaian television stations either neglect children's programming or rely on foreign content due to its lower cost and higher marketability. By focusing on revenue sustainability, this study shifts the discourse from merely producing content to ensuring its longevity and quality through viable funding

mechanisms. The findings will contribute to the media industry by providing a roadmap for transforming children's programming from a cost centre into a self-sustaining venture.

Secondly, for policymakers and regulatory bodies such as the National Media Commission (NMC) and the Ministry of Information, the study offers evidence-based insights that can inform policy reforms aimed at promoting local children's content. Currently, the absence of enforceable content quotas, funding incentives, and strategic support limits the growth of this important media segment. Through its identification of successful revenue models and funding gaps, the study will equip policymakers with the tools to develop supportive frameworks, such as tax incentives, co-production grants, or public-private partnerships, that stimulate investment in children's programming.

Last but not least, this research fills a significant gap in media and communication scholarship in Ghana by directly addressing the intersection of media sustainability, child development, and economic strategy. While prior studies have examined either content quality or policy implications, few have delved into the financial viability of children's programming. Thus, the study contributes to a deeper understanding of how localised, context-sensitive revenue models can be developed in emerging media markets. The insights will benefit scholars, students, and practitioners interested in media economics, cultural policy, and sustainable development within the creative industries

### **1.7 Organisation of the Study**

This study is organised into five main chapters. Chapter one introduces the study by presenting the background, problem statement, research objectives, research questions, significance, scope, and organisation of the study. Chapter two reviews relevant literature, including theoretical frameworks, empirical studies, and existing revenue models for children's television content both globally and within the Ghanaian context. Chapter three outlines the research

methodology, detailing the research design, data collection methods, sampling techniques, and data analysis procedures. Chapter four presents the findings of the study, analysing both qualitative and quantitative data gathered from stakeholders in the media industry. Finally, chapter five discusses the results in relation to existing literature, draws conclusions, and offers practical recommendations for building sustainable revenue models for children's television content in Ghana.

### **1.8 Chapter Summary**

This chapter introduced the study by establishing the motivation, relevance, and direction of the research. It contextualised the discussion within the broader concerns of media sustainability and cultural preservation in Ghana, emphasising the need to identify viable financing mechanisms for children's television content. The chapter articulated the problem of overreliance on advertising and sponsorship as unstable revenue sources, defined the guiding objectives and research questions, and explained how the study aims to bridge the gap between theoretical understanding and practical industry solutions. Furthermore, it highlighted the study's significance to academia, policymakers, and media practitioners while clearly delineating its scope and structure.

## **CHAPTER TWO**

### **LITERATURE REVIEW AND THEORETICAL FRAMEWORK**

#### **2.0 Introduction**

This chapter presents a comprehensive review of literature and theoretical perspectives relevant to the study on Building Sustainable Revenue Models for Children’s Television Content in Ghana. It critically examines existing scholarly works, empirical studies, and conceptual discussions that address the economic, policy, and structural dynamics influencing media sustainability, particularly within the context of children’s programming. The review explores key issues such as revenue models in media, sustainability in media production, children’s content development, media regulation in Ghana, and digital transformation in broadcasting. It also identifies gaps in current research, particularly the lack of context-specific financial models suited to Ghana’s media environment. The chapter further elaborates on Media Economics Theory, which forms the theoretical foundation of the study, explaining how economic forces, market structures, and policy mechanisms influence the production, funding, and long-term viability of media content. Together, the literature and theoretical insights provide a framework for understanding how sustainable revenue strategies can be developed and implemented for Ghana’s children’s television industry.

#### **2.1 Review of Related Literature**

The study of sustainable revenue models for children’s television content in Ghana sits at the intersection of media economics, development communication, and cultural policy. Over the past four decades, scholars across Africa, Europe, and North America have examined how television industries sustain operations amid changing market structures, regulatory conditions, and digital disruption. This review traces the evolution of this scholarship chronologically, focusing on foundational theories of media economics, global and African research on

children's programming, and Ghana specific studies. The review highlights the persistent funding challenges facing children's content producers and situates the present research within broader academic debates on sustainability, policy intervention, and digital innovation in developing media markets.

One of the earliest contributions to the study of media sustainability came from Alan Albarran (2002), who conducted an extensive analysis of media markets in the United States and Europe using a quantitative economic modelling approach. His objective was to explain how media firms operate under conditions of scarcity, competition, and changing technology. Albarran's research introduced the concept of the dual-product market, where media companies sell both content to audiences and audiences to advertisers. His findings revealed that profitability in the media sector heavily depends on audience measurement and advertiser demand, but also emphasised that socially valuable media (like children's programming) may struggle in purely commercial markets. Albarran concluded that sustainable revenue models must integrate public funding and strategic partnerships when market incentives are insufficient, a principle that informs developing markets such as Ghana (Albarran, 2002).

Building upon Albarran's work, Doyle (2013) conducted a cross-national comparative study on media organisations in the UK, Canada, and Australia, employing mixed methods combining content analysis and financial audits. Her study aimed to explore how public service broadcasters adapt to competitive pressures while maintaining content diversity. Doyle's research found that sustainability requires balancing public interest programming with commercial imperatives through hybrid funding models combining license fees, advertising, and production grants. The study concluded that smaller markets, such as those in developing countries, must innovate financially to support non-commercial genres like children's television. Doyle's insights provide a theoretical foundation for analysing the Ghanaian context, where market size and advertising capacity remain limited.

In Africa, the seminal work of Kivikuru (2006) in Kenya and Tanzania used a qualitative policy analysis approach to study post liberalisation media reforms. Her research examined how deregulation affected programming diversity and content funding. She observed that while liberalisation increased the number of broadcasters, it did not improve local content sustainability, as private media prioritised profit-driven formats over educational or cultural programming. Kivikuru concluded that children's and developmental content were most affected by commercialisation, advocating for renewed state involvement and policy support. Her findings resonate strongly with Ghana's situation, where market liberalisation since the 1990s has failed to yield sustainable children's programming (Kivikuru, 2006).

In Ghana, Osei-Hwere (2008) conducted one of the earliest comprehensive studies on children's television, focusing on historical, policy, and production trends from 1965 to 2008. Using a qualitative historical and policy analysis, the study explored how the Ghana Broadcasting Corporation (GBC) transitioned from public service to commercial broadcasting. Osei-Hwere found that children's programming in Ghana peaked during the 1970s and 1980s under state-funded educational initiatives but declined after media liberalization. The study's objective was to document the institutional, financial, and policy factors affecting content diversity. It concluded that without regulatory mandates or funding mechanisms, local children's content would remain unsustainable. Osei-Hwere's work laid the groundwork for later research on media sustainability in Ghana.

A related study by Botha (2016) in South Africa used a documentary policy analysis approach to examine the South African Film and Television Industry's funding mechanisms. The research aimed to evaluate how state intervention supports local production, particularly children's programming. Botha found that the South African Broadcasting Corporation (SABC) benefited from public funding, production quotas, and cultural grants that safeguarded local children's content. The study concluded that strong policy frameworks can enable

sustainability even in small markets, provided there is a balance between public and commercial objectives. Botha's findings serve as a comparative benchmark for Ghana, suggesting that regulatory and institutional reform could foster similar sustainability outcomes.

Yeboah-Banin and Adjin-Tettey (2023) conducted one of the most recent empirical studies on media viability in Ghana, employing a mixed-methods approach combining surveys of 150 media executives and content analysis of 20 media outlets. The study's objective was to evaluate the financial stability of Ghana's media ecosystem. The authors found that 80% of broadcasters rely heavily on advertising, while less than 10% generate revenue through alternative means such as sponsorships or syndication. The study concluded that Ghana's media industry is commercially saturated and financially fragile, with children's programming being the least prioritized due to its limited advertising potential. This research underscores the urgency of developing sustainable funding frameworks for niche genres.

A complementary study by Gerning (2013) at Ashesi University, Ghana, used a comparative case study method to assess the state of local children's programming. The study compared Ghanaian children's television output in the 1990s and 2010s. Its objective was to identify economic, institutional, and audience factors influencing production. Gerning found that while the number of television stations increased significantly, the volume of local children's content declined. Producers cited financial constraints, lack of advertiser interest, and insufficient policy support as key barriers. The study concluded that Ghana's children's media ecosystem remains unsustainable without intervention through hybrid funding and policy reform.

Serwornoo (2017) conducted a case study on campus radio in Ghana, analysing the viability of community based media through interviews and financial document analysis. Although not focused specifically on television, the study explored how small-scale media institutions survive with minimal commercial revenue. The research found that advertising based models

were inadequate and recommended a multi-stream approach, including partnerships, grants, and community fundraising. Serwornoo concluded that sustainability requires context-specific business innovation. His model can be adapted to children's television, where community based and educational partnerships could provide stable financial support.

De Witte (2012) examined the intersection of religion, entertainment, and television in Ghana through an ethnographic and content analysis approach. Conducted in Accra, the study analysed the rise of religious television programming and its financial underpinnings. De Witte found that televangelism flourished due to strong community sponsorship and audience loyalty, elements absent in children's television. The study concluded that financial sustainability in Ghanaian television depends on audience identification and community relevance. For children's content, this suggests that embedding cultural and moral education could enhance audience engagement and attract sponsors aligned with educational values.

A policy based study by Gadzekpo (2010) used a qualitative institutional analysis to assess the role of Ghana's National Media Commission (NMC) in ensuring media diversity. The study found that although Ghana's constitution guarantees press freedom, the NMC lacks financial and regulatory power to enforce local content requirements. The objective was to evaluate policy enforcement capacity in promoting content pluralism. Gadzekpo concluded that deregulation without developmental policy results in content homogenization and cultural dependency. For children's television, this implies that sustainability cannot be achieved through market mechanisms alone but requires deliberate state policy intervention.

Lemish (2015) conducted a global comparative study across Europe, Asia, and North America examining how children's television integrates educational and cultural values. Using content analysis and interviews with media professionals, she found that public broadcasters such as the BBC, PBS, and NHK sustain children's content through hybrid revenue systems, public

funding, merchandising, and syndication. Lemish concluded that educational value and cultural identity can coexist with commercial sustainability if supported by policy and institutional frameworks. Her findings reinforce the notion that Ghana's children's television industry must pursue both developmental and financial objectives simultaneously.

Napoli (2011) explored digital disruption in media industries through a quantitative analysis of audience metrics and revenue shifts in the United States. The study's objective was to evaluate how digital convergence changes monetisation strategies. Napoli found that online platforms introduced new income streams, subscriptions, pay-per-view, and programmatic advertising, but also fragmented audiences, making traditional advertising less reliable. The study concluded that digital media economics requires adaptive models emphasising user engagement and data driven marketing. This is relevant to Ghana's emerging digital media sector, where children's television producers can leverage online platforms to diversify income.

Murschetz (2014) conducted a pan-European study using case study analysis of public broadcasters in Germany, Austria, and Switzerland to examine state aid mechanisms for film and audiovisual production. The research aimed to determine how subsidies and innovation policies sustain small media enterprises. Murschetz concluded that state intervention is critical for sustainability, especially in low profit sectors such as educational or cultural content. His framework of "state supported innovation" could inform Ghanaian media policy by integrating educational grants and local production incentives into children's television funding strategies.

Recent work by Arthur (2018) explored sustainable business model development in Ghana's nonprofit sector, focusing on Biblionef Ghana, a literacy focused organisation. Using a qualitative action research methodology, the study examined how social enterprises in Ghana sustain operations through donor funding, partnerships, and community engagement. Arthur concluded that adaptability, stakeholder collaboration, and value driven strategies underpin

sustainability. His findings extend to children's television, where collaboration between broadcasters, NGOs, and digital platforms could enhance long-term viability.

[While international research demonstrates successful hybrid models, Ghana-specific studies, such as those by Osei-Hwere (2008), Gerning (2013), and Yeboah-Banin & Adjin-Tettey (2023), highlight persistent structural constraints. Methodologically, most Ghanaian studies adopt qualitative approaches with limited empirical data on audience behaviour or revenue performance, representing a significant research gap. This study, therefore, contributes by integrating Media Economics Theory with empirical investigation to develop a context-specific, sustainable revenue framework for children's television in Ghana, one that aligns economic viability with educational and cultural development.

## **2.2 Theoretical Review**

The theoretical framework for this study is grounded exclusively in Media Economics Theory, which provides a robust foundation for understanding the financial dynamics, market behaviour, and sustainability mechanisms that underpin the production of children's television content in Ghana. This theory, as articulated by Albarran (2002) and Doyle (2013), examines how media organisations operate within economic systems, focusing on how they allocate scarce resources, respond to market competition, and generate revenue to sustain content production. Applying this theory to the Ghanaian context allows for a critical exploration of how children's television producers navigate limited advertising markets, audience segmentation, and policy constraints while striving to achieve financial sustainability. By analysing children's television through the lens of Media Economics Theory, this study seeks to uncover the economic forces shaping content production, distribution, and funding, thereby identifying viable and context specific revenue models that can ensure the long-term survival and growth of educational and culturally relevant children's programming in Ghana.

### **2.2.1 Media Economics Theory**

Media Economics Theory provides a framework for understanding how media organisations produce, distribute, and monetise content within complex economic systems. It examines the relationships among producers, audiences, advertisers, and regulators, emphasising how media enterprises balance public interest with profitability (Albarran, 2002). The theory posits that media organisations operate like other economic entities, responding to market forces such as supply and demand, competition, and consumer preferences. However, unlike traditional businesses, media organisations face unique challenges; content is both a cultural product and a commercial commodity, making the pursuit of sustainability more complex (Doyle, 2013). In the context of Ghana, where children’s television programming has both educational and cultural importance, Media Economics Theory offers a lens for analysing how to build viable revenue models that sustain production while serving public developmental goals.

The origins of Media Economics Theory can be traced to the 1970s and 1980s, when scholars began analysing the media industry using economic models traditionally applied to other sectors (Alexander, Owers, & Carveth, 1998). The theory rests on three core principles: the study of markets, firms, and financing mechanisms within the media industry. These components help explain how different revenue systems, advertising, subscription, sponsorship, and government funding, interact to influence content creation. Albarran (2002) asserts that understanding media economics involves examining how institutions allocate scarce resources to satisfy audience needs within social and policy constraints. For Ghana, this framework is critical because children’s content producers operate under limited budgets, minimal advertising interest, and weak regulatory enforcement. By applying Media Economics Theory, researchers can identify how market dynamics affect funding flows, pricing structures, and content diversity in children’s television programming.

One of the central tenets of Media Economics Theory is that audience size and composition directly influence advertising and sponsorship revenues. Doyle (2013) highlights that media organisations often prioritise content with high audience appeal because larger audiences attract advertisers willing to pay more for exposure. This creates a structural bias against niche or non-commercial content, such as children's programming, which typically has smaller audiences and less purchasing power. In Ghana, Yeboah-Banin and Adjin-Tettey (2023) found that advertising revenue remains the dominant source of income for most broadcasters, leading to a preference for adult oriented entertainment and news programs. As a result, children's television is underfunded and often relegated to low viewership time slots. Media Economics Theory thus helps explain this imbalance by showing that market forces alone are insufficient to sustain socially valuable but less commercially attractive content.

Furthermore, the theory sheds light on the dual product market concept, where media companies sell both content to audiences and audiences to advertisers (Picard, 1989). This duality complicates sustainability because success depends not only on audience engagement but also on advertiser interest. For children's television in Ghana, this creates a paradox, while children are active consumers of media, they are not direct purchasers, making them less appealing to advertisers seeking immediate returns (Osei-Hwere, 2011). Consequently, media producers must find alternative revenue models beyond advertising, such as corporate social responsibility sponsorships, donor funding, or hybrid public-private partnerships. The Media Economics framework helps to conceptualise these strategies as economic adaptations to structural limitations in the market.

Media Economics Theory also emphasises market structure and competition, which affect innovation and sustainability. In Ghana's liberalised media environment with over 150 television stations (National Communications Authority, 2022), competition for advertising revenue is intense. Yeboah-Banin and Adjin-Tettey (2023) argue that this saturation leads to

fragmentation of audiences and reduced profitability, forcing stations to minimise production costs and avoid risky investments like children's programming. Doyle (2013) asserts that in such fragmented markets, sustainable media operations depend on strategic differentiation developing unique content or adopting innovative financing mechanisms. For children's television, differentiation could mean creating culturally relevant, educational, and locally produced programs that attract developmental partners or educational sponsors. The theory, therefore, supports exploring diverse revenue sources beyond traditional advertising to enhance competitiveness and sustainability.

Another critical dimension of Media Economics Theory relevant to this study is government intervention and policy. According to Doyle (2013), public policy plays a significant role in correcting market failures that arise when the private market cannot sustain socially beneficial media. In many countries, governments support children's media through grants, subsidies, or content quotas to ensure that public interest programming thrives despite low commercial viability. In Ghana, however, Osei-Hwere (2008) observed that such policy mechanisms are either weak or non-existent, leaving children's television producers vulnerable to market fluctuations. Media Economics Theory thus provides a rationale for policy reforms such as tax incentives, co-production funds, or public broadcasting mandates to create an enabling environment for sustainable children's content. These interventions would align with both economic rationality and developmental objectives.

Finally, the theory's modern applications extend to digital media economics, which is increasingly relevant in Ghana's evolving media landscape. Albarran (2017) and Doyle (2020) emphasise that digital convergence introduces new revenue opportunities, such as subscription streaming, digital advertising, and merchandising, but also new challenges, including audience fragmentation and piracy. For children's content producers in Ghana, adopting digital platforms like YouTube Kids or local streaming services could provide alternative monetisation

pathways. However, as De Witte (2012) cautions, technological innovation alone is insufficient without strategic business models and audience engagement strategies. Media Economics Theory offers the analytical tools to evaluate these emerging models, assess their feasibility, and integrate them into a sustainable media ecosystem for children's television.

In conclusion, Media Economics Theory provides a comprehensive framework for understanding the interplay between market forces, policy, and social responsibility in the Ghanaian media industry. Its relevance to the study on building sustainable revenue models for children's television lies in its ability to explain the economic constraints facing producers, reveal structural weaknesses in advertising driven models, and suggest pathways for diversification and innovation. By applying this theory, the study can identify viable combinations of commercial and non-commercial funding strategies, such as advertising, public support, and digital monetisation, that ensure the longterm financial sustainability of children's television in Ghana while preserving its educational and cultural value.

### **2.3 Review of Related Issues and Concepts**

The review of related issues and concepts provides a comprehensive examination of the fundamental themes underpinning the study on Building Sustainable Revenue Models for Children's Television Content in Ghana. It explores the interconnected dimensions of media financing, sustainability, policy, and digital transformation as they relate to children's programming within Ghana's evolving media landscape. This section critically analyses key concepts such as revenue models in media, sustainability in media production, children's television content, media policy and regulation in Ghana, and digital transformation and monetization. By engaging with relevant and verifiable scholarly literature, the review establishes the theoretical and contextual foundations of the study, identifying both global perspectives and local realities that shape the economic viability of children's television. Ultimately, it highlights the conceptual gaps and challenges that this research seeks to address,

thereby setting the stage for the development of innovative, context-specific, and sustainable revenue strategies for children's media in Ghana

### **2.3.1 Revenue Models in Media**

Media revenue models determine how organisations generate income to sustain operations and fund content creation. Traditionally, these models have relied on advertising, subscriptions, sponsorships, and public funding, but new hybrid forms have emerged with digital convergence (Doyle, 2013). According to Albarran (2002), revenue generation in the media industry is driven by audience size, consumer spending power, and the nature of the content produced. However, children's programming occupies a unique market segment that is not easily monetised through conventional advertising, as children are not direct consumers with purchasing authority. In Ghana, Yeboah-Banin and Adjin-Tettey (2023) observe that the dominance of advertising-based revenue models places children's television at a disadvantage because advertisers prefer content targeting adult audiences who control household spending. This has resulted in a chronic underfunding of children's programs, leading to low quality productions and reliance on imports.

Albarran (2017) argues that effective revenue models must align with a media firm's market structure and target audience characteristics. In the Ghanaian context, where television remains the most accessible medium, most broadcasters depend on limited advertising revenue in a small market, thereby restricting investment in niche content like children's programming. Studies by Gerning (2013) and Osei-Hwere (2008) indicate that producers of children's shows often operate without stable financial backing, relying on sporadic sponsorships or donor funding. Such approaches lack sustainability because they are unpredictable and do not allow long term planning. Moreover, local content struggles to compete with internationally syndicated programs from networks like Disney or Nickelodeon, which have strong merchandising and licensing revenue streams that Ghanaian producers cannot replicate.

Doyle (2013) identifies a growing global trend toward multi-stream or hybrid revenue models, where media firms diversify income sources beyond advertising. These may include branded partnerships, content licensing, merchandising, and subscription-based platforms. Applying this to Ghana, children's television producers could partner with educational institutions, NGOs, or government agencies that align with child development objectives. According to Serwornoo (2017), hybrid funding is increasingly vital for media sustainability in developing countries where advertising markets are underdeveloped. Such partnerships not only stabilize funding but also integrate corporate social responsibility (CSR) components, aligning business objectives with educational and cultural outcomes for children.

The effectiveness of any revenue model also depends on audience measurement systems and market data. Picard (1989) asserts that advertisers require reliable audience metrics to determine the value of investing in specific programs. However, in Ghana, audience research is limited and often does not capture children's viewership patterns (Osei-Hwere, 2011). This lack of data contributes to advertiser apathy toward children's programming, reinforcing the cycle of low investment. For sustainable models to emerge, there is a need for research driven audience segmentation that demonstrates the potential value of children's television to advertisers, sponsors, and policymakers alike.

Ultimately, the literature shows that Ghanaian children's television requires innovative, localized revenue models that combine traditional and nontraditional sources of funding. Albarran (2017) emphasizes the necessity of market adaptability, successful media firms innovate their financial structures according to technological and social changes. In Ghana, this may involve leveraging mobile technology, digital advertising, and educational partnerships to supplement broadcast revenue. By integrating such strategies, producers can move beyond dependence on sporadic sponsorship and advertising to establish more stable, diversified, and sustainable funding frameworks.

### **2.3.2 Sustainability in Media Production**

Sustainability in media production refers to the ability of media organisations to continuously produce quality content while maintaining financial stability, social responsibility, and environmental consciousness (Murschetz, 2014). In developing economies like Ghana, financial sustainability poses the greatest challenge due to limited markets, high production costs, and inadequate policy support. Doyle (2013) notes that sustainable media systems balance profitability with the preservation of cultural and public interest values. For children's television, sustainability is not merely an economic issue but also a developmental one, as it contributes to education, cultural identity, and social cohesion. However, achieving this balance remains elusive in Ghana, where commercial imperatives dominate the media landscape.

Osei-Hwere (2008) explains that children's television in Ghana has historically relied on public broadcasting institutions and occasional donor funded projects, such as educational programs sponsored by UNICEF or UNESCO. Yet, these initiatives are often short lived, as they lack long term financing structures. Yeboah-Banin and Adjin-Tettey (2023) highlight that Ghanaian media outlets often struggle to sustain production quality due to declining advertising revenue and the absence of strategic investment in creative industries. This instability directly affects children's programming, which is perceived as a low return venture. Thus, sustainability in children's television must be reframed not as a purely commercial objective but as a societal responsibility requiring coordinated stakeholder involvement, including public institutions, private firms, and civil society.

According to Murdock (2018), sustainability in media is tied to institutional capacity and policy frameworks that protect non-commercial content. In advanced economies, children's programming often benefits from legal mandates and funding schemes that ensure consistent production and broadcast. In Ghana, however, the absence of content quotas or public subsidies weakens producers' ability to sustain operations. Serwornoo (2017) argues that adopting hybrid

business models that mix commercial and public funding can improve sustainability. For instance, partnerships between broadcasters, NGOs, and educational institutions could ensure regular financing while maintaining educational quality. This approach aligns with the development media perspective, which emphasizes the use of media for national development rather than profit maximization.

Sustainability also depends on audience engagement and community participation. According to Doyle (2020), audiences play a crucial role in sustaining media through direct support, subscriptions, or advocacy for quality programming. In Ghana, increasing parental awareness of the educational value of local content could enhance demand and indirectly attract sponsors and advertisers. Digital media also offers opportunities for interactivity and diversified income through streaming, online subscriptions, and merchandising, though these remain underdeveloped in the Ghanaian market. Building sustainable models thus requires integrating traditional broadcasting with new digital approaches to maximize reach and revenue potential.

Finally, sustainability in children's television production should be viewed through a holistic lens, incorporating financial viability, cultural representation, and social impact. As Albarran (2017) asserts, true sustainability in media emerges when economic models are supported by policies that protect cultural diversity and innovation. For Ghana, this implies that government, academia, and the private sector must collaborate to institutionalize funding mechanisms, capacity building, and audience research. A sustainable children's television industry will not only secure jobs and nurture creativity but also contribute to Ghana's broader developmental goals under the Sustainable Development Goals (SDG 4 on Quality Education and SDG 8 on Decent Work and Economic Growth).

### **2.3.3 Children's Television Content**

Children's television content serves as an essential platform for cultural education, identity formation, and cognitive development (Lemish, 2015). Globally, children's programming has evolved from simple entertainment into a pedagogical tool that shapes values and knowledge. In Ghana, however, studies by Osei-Hwere (2011) and Gerning (2013) reveal that children's programming remains underdeveloped, underfunded, and overshadowed by imported content. This dominance of foreign programming exposes Ghanaian children to external cultural norms, sometimes at the expense of local identity formation. The lack of consistent investment in children's television also limits the availability of high quality, culturally relevant educational programming, thereby constraining media's developmental role.

Osei-Hwere (2008) notes that the history of Ghanaian children's television dates back to the post-independence era when the Ghana Broadcasting Corporation (GBC) aired educational programs aligned with national development goals. However, with media liberalization in the 1990s, the focus shifted toward commercial programming as private broadcasters entered the market (De Witte, 2012). This shift marginalized children's television, as private networks prioritized content with higher advertising value. The resulting vacuum has led to the disappearance of iconic local shows and the influx of foreign cartoons, often dubbed into local languages but lacking contextual relevance. Gerning (2013) argues that this cultural displacement can weaken children's connection to indigenous languages, values, and traditions.

The significance of children's television lies not only in entertainment but also in promoting literacy, social values, and national identity. According to Lemish (2015), high quality children's programming enhances cognitive development and fosters empathy, creativity, and critical thinking. For Ghana, investing in local children's content provides a means of cultural preservation and social education. Yet, the financial constraints identified by Yeboah-Banin and

Adjin-Tettey (2023) have restricted such investment. Without sustainable revenue streams, producers cannot maintain consistent production, nor can they compete with international studios that benefit from advanced financing models and global distribution networks.

Another challenge facing children's television in Ghana is the lack of policy driven incentives for content creators. Unlike South Africa, where local content quotas and public grants have supported a thriving children's media ecosystem (Botha, 2016), Ghana lacks structured financial support for educational or youth targeted content. Consequently, most children's programs depend on voluntary corporate sponsorships, which are irregular and unpredictable. The limited training opportunities for animators, scriptwriters, and producers further weaken content quality and consistency (Arthur, 2018). Therefore, any attempt to build sustainable revenue models must also include capacity building initiatives that equip professionals with the skills and tools to produce engaging, marketable, and pedagogically sound children's programming.

Finally, the digital environment presents both challenges and opportunities for children's media. While platforms such as YouTube and mobile apps allow independent creators to distribute content widely, they also expose children to unregulated and sometimes inappropriate material. As noted by Livingstone et al. (2017), local producers must balance accessibility with quality control and educational integrity. For Ghana, integrating digital distribution into children's television strategies could expand reach and open new monetization channels, such as online advertising, merchandising, and educational licensing. However, this requires deliberate policy frameworks, digital literacy initiatives, and investment in infrastructure to ensure equitable access.

### **2.3.4 Media Policy and Regulation in Ghana**

Media policy and regulation in Ghana play a pivotal role in shaping the landscape of content creation, dissemination, and financial sustainability. The 1992 Constitution guarantees press freedom, which has fostered pluralism, but weak policy enforcement has led to a highly commercialised media environment (Gadzekpo, 2010). According to Osei-Hwere (2011), Ghana's National Media Commission (NMC) lacks the regulatory power and financial resources to enforce programming diversity, particularly in children's media. The absence of policies mandating minimum quotas for locally produced children's content has created an environment where economic considerations override developmental imperatives. This regulatory gap contributes to the neglect of children's programming, as broadcasters focus on content that delivers higher short-term profits.

De Witte (2012) explains that Ghana's transition from a state-controlled to a liberalised media system resulted in significant growth in television outlets but limited improvement in content diversity. Commercial pressures have incentivised networks to prioritise entertainment formats that attract advertisers, leading to the underrepresentation of educational and children's programs. Doyle (2013) emphasises that such market-driven models can lead to "content homogenization," where socially valuable but less profitable genres are marginalised. In the Ghanaian case, the lack of public funding mechanisms or regulatory interventions has allowed market dynamics to determine programming priorities, often to the detriment of children's educational and cultural development.

Policy interventions are essential for correcting these market failures. According to Mosco (2009), media regulation should balance public interest with commercial freedom by promoting local content production through incentives such as grants, tax breaks, and co-production funds. For instance, countries like Canada and South Africa have established public funds to support children's television, ensuring sustainability even when commercial returns

are low. Osei-Hwere (2008) suggests that Ghana could adopt similar frameworks to support children's media through partnerships between the NMC, Ministry of Information, and the Ghana Education Service. Such collaboration would align media policy with educational and cultural development goals.

Moreover, weak intellectual property enforcement in Ghana discourages investment in content production. Gerning (2013) and Arthur (2018) highlight that piracy undermines revenue potential for local producers, as content is easily copied and distributed without compensation. Stronger copyright regulation and industry oversight could protect producers' rights and enhance their capacity to monetise content through syndication and digital distribution. Additionally, media education and literacy initiatives could foster public appreciation for local content, creating a supportive ecosystem for children's programming sustainability.

In summary, Ghana's media policy environment remains reactive rather than proactive, prioritising deregulation over strategic development. To build sustainable revenue models for children's television, regulatory frameworks must evolve to integrate public service principles into a commercial media system. As Doyle (2013) and Murdock (2018) argue, sustainable media requires a "mixed economy" of public and private interests. Ghana's policy reforms must therefore focus on establishing funding institutions, enforcing local content quotas, and strengthening copyright protections to create a conducive environment for children's television to thrive economically and culturally.

### **2.3.5 Digital Transformation and Media Monetisation**

Digital transformation is reshaping how media organisations produce, distribute, and monetise content. The shift from analogue broadcasting to digital and online platforms has disrupted traditional revenue models and created new opportunities for engagement and monetisation (Napoli, 2011). According to Doyle (2020), digital platforms enable content creators to reach

wider audiences while diversifying income through subscriptions, online advertising, and merchandising. However, in developing contexts like Ghana, digital adoption faces structural barriers, including limited internet access, low digital literacy, and weak monetisation infrastructure. These constraints limit the ability of children's television producers to exploit digital platforms fully for revenue generation.

Yeboah-Banin and Adjin-Tettey (2023) note that Ghana's media industry has embraced digital tools for production and distribution, but the transition has not translated into proportional financial gains. Traditional broadcasters face declining advertising revenue as audiences migrate to digital platforms, yet monetising digital content remains a challenge. For children's television, this digital migration offers potential for audience expansion through platforms like YouTube Kids, mobile streaming apps, and educational content portals. According to Albarran (2017), effective digital monetisation depends on the ability to generate audience engagement and convert it into measurable value through advertisements, subscriptions, or partnerships.

The literature highlights that digital platforms democratize content creation but also intensify competition. Jenkins (2006) argues that convergence culture allows users to become active participants in content dissemination, creating both opportunities and challenges for traditional producers. In Ghana, independent animators and small studios have begun producing short educational series distributed via YouTube and social media, but monetisation is limited due to small viewership and lack of access to digital payment systems (Arthur, 2018). This points to a need for capacity-building initiatives that equip producers with skills in digital marketing, audience analytics, and intellectual property management to optimise their digital presence.

Furthermore, digital transformation enhances opportunities for cross-sectoral partnerships. Doyle (2020) and Murschetz (2014) suggest that collaborations between media producers, educational institutions, and telecommunications companies can yield innovative funding

models. For example, mobile network operators could bundle children's educational programs with data packages or sponsor content as part of their CSR activities. Such synergies could offset production costs while promoting national educational objectives. This approach aligns with Media Economics Theory's emphasis on multi-stream financing within competitive and evolving markets.

Finally, sustainable digital monetisation in Ghana's children's television sector requires an ecosystem approach that integrates technological, financial, and regulatory frameworks. Policymakers must address barriers such as digital inequality and a lack of copyright protection to foster a thriving digital creative industry. As Doyle (2020) notes, digital transformation should not only change how media is produced and consumed but also how it is funded and valued. For Ghanaian children's television, digitalisation represents both a challenge and an opportunity, a chance to redefine sustainability through innovative, inclusive, and culturally relevant monetisation models that ensure children's access to quality programming

## **2.4 Chapter Summary**

This chapter reviewed the key themes, concepts, and theoretical foundations underpinning the study of sustainable revenue models for children's television content in Ghana. The literature revealed that children's media production in Ghana faces persistent challenges such as limited funding, overreliance on advertising, policy neglect, and competition from foreign content. Various scholars, including Osei-Hwere (2008), De Witte (2012), and Yeboah-Banin and Adjin-Tettey (2023), have highlighted the need for hybrid financing mechanisms that blend commercial and developmental approaches. The chapter also emphasised the centrality of Media Economics Theory in explaining how market dynamics, audience behaviour, and regulatory environments shape the financial sustainability of media institutions. By integrating insights from both global and local studies, this chapter established the research gap that justifies the present study, namely, the need for a practical, context-sensitive revenue

framework tailored to Ghana's socio-economic and cultural media environment. The discussions presented herein lay the theoretical and empirical groundwork for the methodological framework outlined in the next chapter.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Introduction**

This chapter outlines the research methodology adopted for the study on Building Sustainable Revenue Models for Children’s Television Content in Ghana. It details the philosophical orientation, research approach, design, population, sampling techniques, data sources, and analytical procedures that guided the investigation. The study is grounded in the interpretivist philosophy and employs a qualitative research approach supported by the Media Economics Theory to explore the financial and structural dynamics influencing children’s television production in Ghana. Using a multiple case study design, the chapter explains how data were collected from key stakeholders, including producers, advertisers, and policymakers, through semi-structured interviews and document analysis. Each methodological choice is justified based on its suitability for capturing in-depth, context-specific insights into media financing and sustainability. The chapter also discusses the procedures for data analysis using thematic analysis, as well as the ethical considerations upheld to ensure research integrity, participant confidentiality, and credibility of findings.

#### **3.1 Research Philosophy**

The research is grounded in the interpretivist philosophy, which emphasises understanding the subjective meanings and lived experiences of individuals within their social and cultural contexts (Saunders, Lewis & Thornhill, 2019). Interpretivism is particularly appropriate for this study because it focuses on understanding how Ghanaian children’s television producers, broadcasters, advertisers, and policymakers interpret and respond to the economic and institutional realities that shape their decisions. Unlike the positivist paradigm, which relies on quantifiable measurements, interpretivism seeks to explore the nuanced perspectives and social

processes that influence behaviour (Bryman, 2016). Since the study aims to uncover context-specific revenue generation strategies, interpretivism provides the philosophical flexibility to capture participants' perceptions and motivations, offering a holistic understanding of the sustainability challenges and opportunities in children's television production in Ghana. As Creswell and Poth (2018) argue, interpretivist research is particularly useful when exploring phenomena in developing contexts where meaning is constructed through cultural and institutional interactions, making it well-suited for examining Ghana's media landscape.

The interpretivist paradigm also aligns with the Media Economics Theory, which underpins this study by recognising that media systems operate within complex social and economic frameworks (Doyle, 2013; Albarran, 2017). Understanding sustainability in Ghana's children's media sector requires examining not only economic models but also the values, beliefs, and constraints shaping the decisions of media stakeholders. The interpretivist approach enables the researcher to explore these multidimensional factors through rich, descriptive insights gathered from interviews and document analysis. This philosophy is justified because the study seeks to construct an in-depth, contextually grounded understanding of sustainable revenue models rather than generalising findings to all media industries. Thus, the interpretivist perspective supports the researcher's role as an active interpreter of meanings, focusing on depth rather than breadth to uncover the social, cultural, and economic complexities inherent in children's television production in Ghana.

### **3.2 Research Approach**

This study adopts a qualitative research approach because it seeks to explore and interpret the experiences, strategies, and perceptions of stakeholders involved in children's television content production and financing in Ghana. Qualitative research allows for a deeper understanding of social phenomena by focusing on meaning, context, and process rather than numerical representation (Creswell & Poth, 2018). Given that this research aims to examine

how children's television producers develop, adapt, and sustain their revenue models, qualitative inquiry provides the methodological flexibility to capture these lived realities. This approach is justified because sustainability and economic viability in media production are complex and multifaceted issues that cannot be sufficiently explained through statistical analysis alone (Silverman, 2016). It enables the researcher to capture the subjective insights of media practitioners, policymakers, and advertisers who play key roles in shaping the economic environment of Ghanaian children's television.

Furthermore, the qualitative approach aligns with the interpretivist philosophical orientation underpinning the study, as it prioritises understanding the context-specific meanings and experiences of participants (Saunders et al., 2019). The use of open-ended interviews and thematic analysis allows for the identification of patterns and themes that reflect the realities of Ghana's media economy. As noted by Braun and Clarke (2021), qualitative research provides a framework for exploring how participants construct meaning around social practices, in this case, the challenges and strategies associated with sustaining children's programming. This approach is particularly justified in a developing media context such as Ghana, where quantitative data on children's programming revenues are limited or unreliable (Yeboah-Banin & Adjin-Tettey, 2023). Therefore, the qualitative approach allows for a rich, detailed exploration of the phenomenon in its natural setting, enabling the study to propose practical, evidence-informed solutions for sustainable media financing.

### **3.3 Research Design**

This study employs a multiple case study design, which is appropriate for exploring complex social and organisational processes in real-life contexts, particularly those that involve financial, cultural, and institutional dynamics (Yin, 2018). The case study method enables an in-depth understanding of how children's television producers in Ghana navigate the economic realities of a commercialised media environment. It allows for a holistic examination of

sustainability strategies across diverse organisations, including television stations, production houses, and media regulatory bodies. Following Yin's (2018) and Stake's (1995) guidance, this design was selected because it supports contextually grounded inquiry and facilitates the development of practical, evidence-based solutions to real-world challenges.

### **3.4 Population**

The target population for this study consists of key stakeholders in Ghana's television industry who are directly or indirectly involved in the production, financing, regulation, or sponsorship of children's television content. This includes television producers, station managers, advertising executives, policymakers (e.g., National Media Commission and Ministry of Information), as well as representatives from NGOs and donor organisations that support children's media. According to Creswell and Poth (2018), defining a population clearly is essential to ensure that participants possess relevant experience and knowledge about the research topic. This population was chosen because these groups collectively influence the financial sustainability of children's television, each offering unique perspectives on the barriers and opportunities in the industry. Their inclusion ensures that the study captures the full spectrum of economic, policy, and creative dynamics affecting children's media in Ghana.

The justification for selecting this population lies in its strategic relevance to the research objectives. Albarran (2017) and Doyle (2013) assert that media economics studies require engagement with stakeholders who understand both the financial and operational structures of media production. By focusing on producers, regulators, and advertisers, the study gains access to firsthand insights into how revenue is generated, distributed, and reinvested in content production. Furthermore, engaging policymakers provides context on how governmental policies and regulatory frameworks influence media sustainability. Given that the study aims to develop practical, evidence-based recommendations for building sustainable revenue

models, targeting this specialised population ensures the reliability and depth of the data collected.

### **3.5 Sample and Sampling Technique**

The study will use a purposive sampling technique to select 10 participants across different stakeholder categories. Purposive sampling allows the researcher to deliberately select participants based on their expertise, experience, and relevance to the research objectives (Etikan, Musa, & Alkassim, 2016). This non-probability sampling method is appropriate for qualitative research, as it prioritises the quality of information over representativeness (Creswell & Poth, 2018). The sample will include ten television producers or content creators who fund or support children's programming.

The justification for purposive sampling lies in its ability to facilitate information-rich cases (Patton, 2015). Since the study's goal is to explore context-specific strategies rather than to generalise findings statistically, purposive sampling ensures that participants are those most knowledgeable about children's television financing. According to Saunders et al. (2019), purposive sampling is particularly suitable for case study research, where participants must possess direct experience with the phenomenon being investigated. The chosen sample size aligns with similar qualitative studies on media sustainability in developing contexts (e.g., Serwornoo, 2017; Osei-Hwere, 2011), ensuring depth, diversity, and data saturation while allowing for detailed thematic interpretation.

### **3.6 Data Collection Method**

The study will employ semi-structured interviews as its primary data collection method. This technique allows the researcher to explore predetermined themes while maintaining flexibility to pursue emerging insights (Bryman, 2016). Semi-structured interviews are particularly suitable for this study because they facilitate rich, in-depth discussions on sensitive and

complex topics such as funding models, financial sustainability, and policy challenges. Each interview will last approximately 45 to 60 minutes and will be conducted either face-to-face or via digital platforms (e.g., Zoom), depending on participants' availability. This method enables open dialogue, encouraging participants to share detailed experiences and perspectives (Kvale & Brinkmann, 2015). The interviews will be guided by an interview protocol aligned with the study's objectives to examine current revenue strategies, identify challenges, and propose viable models for children's television sustainability in Ghana.

The justification for selecting semi-structured interviews lies in their proven ability to elicit qualitative depth and nuance. Creswell and Poth (2018) note that this method is ideal for exploring complex, context-driven issues where participant perspectives are central to understanding the phenomenon. Given that media financing often involves informal practices and institutional politics, open-ended questioning provides space for respondents to discuss issues that structured surveys might overlook. In addition, this method complements the interpretivist philosophy underpinning the study, allowing meanings to emerge from participants' lived experiences rather than being imposed by the researcher (Saunders et al., 2019). Recording and transcription of the interviews will ensure accuracy and transparency, while follow-up discussions may be conducted to clarify ambiguities or expand on significant insights.

### **3.7 Data Collection Procedure**

The data collection process will proceed in three sequential phases to ensure systematic organisation and ethical rigour. In the first phase, the researcher will obtain formal approval from the relevant institutional review board (IRB) and seek informed consent from all participants. Once approval is granted, the second phase will involve identifying and contacting potential participants through professional networks, media associations, and regulatory bodies such as the National Media Commission (NMC) and the Ghana Independent Broadcasters

Association (GIBA). Each participant will receive an introductory letter outlining the study's purpose, expected contributions, and confidentiality assurances. The final phase will involve conducting and recording the semi-structured interviews, either in person or virtually. Field notes and audio recordings will be securely stored for later transcription and coding. This procedural structure ensures both methodological transparency and ethical compliance, as recommended by Creswell and Poth (2018).

The justification for this phased approach is to ensure credibility, reliability, and participant comfort throughout the data collection process. Bryman (2016) stresses that systematic procedures reduce researcher bias and enhance the authenticity of qualitative findings. Furthermore, conducting interviews in a flexible, participant-centred manner aligns with the interpretivist philosophy by allowing for reflexivity and dialogue (Kvale & Brinkmann, 2015). The phased collection also facilitates iterative analysis, allowing early insights to inform subsequent interviews, an approach endorsed by Silverman (2016) for deep qualitative inquiry. The structured yet adaptive procedure ensures that data collection remains ethically grounded, context-sensitive, and analytically coherent, supporting the study's aim of uncovering practical and sustainable media financing solutions.

### **3.8 Data Analysis Method**

The collected data will be analysed using thematic analysis, which enables the identification, organisation, and interpretation of recurring patterns within qualitative data. Braun and Clarke's (2021) six-step framework, familiarisation, coding, theme generation, review, definition, and reporting, will guide the analysis process. Thematic analysis is particularly appropriate for this study because it allows for both inductive and deductive exploration of data: inductive in discovering new themes from participant narratives and deductive in aligning findings with theoretical constructs from Media Economics Theory. The transcripts will be read multiple times to identify meaningful patterns, with initial codes developed around key

concepts such as “funding sources,” “policy barriers,” “advertising challenges,” and “digital monetisation.” These themes will be refined and interpreted in relation to the broader objectives of identifying sustainable revenue models for children’s television in Ghana.

The justification for using thematic analysis lies in its flexibility, transparency, and depth (Nowell et al., 2017). It is well-suited for interpretivist research, as it allows for a nuanced interpretation of participants’ meanings within their cultural and institutional contexts. The method also supports cross-case comparison, aligning with the study’s multiple case design (Yin, 2018). According to Braun and Clarke (2021), thematic analysis provides a rigorous yet accessible framework for interpreting qualitative data, making it ideal for applied studies that seek both theoretical insight and practical implications. Coding and analysis will be conducted manually and validated through peer debriefing to ensure reliability. This analytical approach not only facilitates the discovery of dominant themes but also enables the integration of empirical findings with theoretical constructs from Media Economics Theory to propose context-specific sustainable models.

### **3.9 Ethical Considerations**

Ethical considerations are central to this study to ensure that research is conducted responsibly, transparently, and with respect for participants. The study will adhere to ethical guidelines outlined by the American Psychological Association (APA, 2017) and the University Research Ethics Board. All participants will receive a consent form detailing the study’s purpose, voluntary participation, confidentiality, and the right to withdraw at any stage without repercussions. Pseudonyms will be used in reporting to protect participants’ identities, and data will be securely stored in password-protected digital files. Audio recordings will be transcribed and anonymised before analysis. As Saunders et al. (2019) emphasise, protecting participants’

rights enhances the credibility and trustworthiness of qualitative research, particularly in studies dealing with professional and organisational contexts.

The justification for these ethical measures stems from the sensitivity and professional nature of the research topic. Participants such as media producers and policymakers may disclose information about financial structures or institutional challenges, necessitating strict confidentiality. Bryman (2016) and Creswell & Poth (2018) note that ethical transparency not only safeguards participants but also reinforces data integrity by fostering openness and trust. Ethical clearance will be sought before data collection begins, and participants will have access to the study's summary findings upon request, ensuring reciprocity and transparency. Overall, these ethical safeguards uphold the moral and professional standards required in interpretivist and qualitative research, ensuring that findings on sustainable revenue models for Ghanaian children's television are both credible and ethically grounded.

### **3.10 Chapter Summary**

This chapter presented the methodological framework employed to investigate sustainable revenue models for children's television content in Ghana. The interpretivist and qualitative orientation of the study provided the flexibility to explore participants' experiences and perspectives within their social and economic contexts. The multiple case study design enabled an in-depth understanding of diverse institutional realities, while purposive sampling ensured the inclusion of key stakeholders directly involved in children's media production and financing. Data were gathered through semi-structured interviews and supported by secondary sources, ensuring triangulation and analytical depth. Thematic analysis was identified as the most suitable method for interpreting patterns and meanings within the qualitative data, consistent with the study's theoretical foundation in Media Economics Theory. Ethical considerations such as informed consent, confidentiality, and voluntary participation were strictly observed. Collectively, the methodology established a systematic and credible

foundation for analysing the data and addressing the study's objectives, which are further explored in the subsequent chapter on data presentation and analysis

## **CHAPTER FOUR**

### **DATA ANALYSIS AND PRESENTATION OF FINDINGS**

#### **4.0 Introduction**

This chapter presents the analysis and interpretation of data collected from interviews with key producers, directors, and digital marketers involved in children's television content production in Ghana. Guided by the Media Economics Theory, the data has been analysed thematically using Braun and Clarke's (2021) six-step framework to identify recurring patterns, ideas, and perspectives across participants' responses. The chapter is organised around the study's three research questions, each linked to major themes that emerged from the data. These findings are further discussed in relation to existing scholarly literature to highlight convergences, divergences, and implications for the sustainable financing of children's television content in Ghana.

#### **4.1 Research Question One: What are the current revenue generation strategies used by children's television content producers in Ghana?**

This research question sought to examine the existing strategies that children's television content producers in Ghana currently use to generate revenue. It explored how producers fund their programs through mechanisms such as advertising, sponsorship, product placement, audience voting systems, and digital monetisation. The aim was to understand the effectiveness, limitations, and sustainability of these revenue models within Ghana's evolving media landscape.

##### **4.1.1 Revenue Generation Strategies for Children's Television Content**

The analysis revealed that Ghanaian producers of children's television content rely predominantly on traditional revenue sources such as advertising, sponsorship, and product placement, but these strategies are often insufficient for sustainability. Participant 1, a senior

producer from TV3, stated, “*We have two ways of generating funds for the show. First is the traditional way of advertising... We also open up a voting system for the public to vote for the kid they are interested in... In addition to that, we sell the show to individuals and organizations for them to come and advertise.*” This aligns with Albarran’s (2017) observation that advertising remains the core of media financing, especially in developing economies where market structures are weak and public funding minimal. The use of voting systems as an additional income stream also reflects creative adaptation to Ghana’s economic realities, echoing Doyle’s (2013) claim that media organizations often innovate within limited financial ecosystems to survive.

Participant 3 similarly emphasized sponsorship as a key funding source, noting, “*We typically obtain funding through sponsorship, and sponsorship remains our main revenue source. However, these revenue sources are not effective in sustaining production or broadcasting.*” This insight reinforces findings by Yeboah-Banin and Adjin-Tettey (2023), who reported that 80% of Ghanaian broadcasters face financial unsustainability due to declining advertising markets. The failure of sponsorship-based models is not merely a financial issue but also a structural one; advertisers tend to prioritize content with large adult audiences, neglecting niche markets like children’s programming. Media Economics Theory supports this view, as it asserts that audience size directly influences advertising investment (Picard, 1989). In the Ghanaian context, small audience segments like children’s programs are deemed less profitable, leading to chronic underfunding and creative compromises.

Interestingly, newer producers like Participant 4, who runs *The Best Girlfriends Podcast*, have experimented with self-funding and barter partnerships. She explained, “*Funding on our side has mainly been self-funded... We partnered with production companies like Timeline Creatives and Tigon Creative Studios who provided us with equipment and space in exchange for social media visibility.*” This strategy illustrates a hybrid approach, aligning with Rosca, Arnold, and

Bendul's (2017) concept of frugal innovation, where creative entrepreneurs sustain operations through resource-sharing and non-monetary exchanges. The Media Economics Theory justifies this model, as Albarran (2002) argues that media firms often respond to market inefficiencies by forming partnerships to reduce operational costs. Such innovation demonstrates adaptability within Ghana's constrained funding environment and underscores the necessity of hybrid financing systems.

Participant 2 also confirmed reliance on advertising and sponsorship, though he admitted these were "only slightly effective in sustaining production and broadcasting." He suggested that new business models, including merchandising and character branding, could provide alternative revenue streams: *"Marketing managers need to explore additional strategies beyond sponsorship, such as merchandising and developing characters into standalone brands to generate additional funding."* This view resonates with Doyle's (2020) argument that media organizations in the digital age must diversify revenue through brand extensions and audience engagement strategies. Media Economics Theory further supports diversification, as firms must seek multiple streams to mitigate the risks of volatile advertising revenues (Doyle, 2013).

The data thus reveals that while traditional advertising and sponsorship models dominate Ghana's children's television sector, they are no longer sustainable in isolation. Producers are experimenting with hybrid systems involving voting, barter exchanges, and merchandising, reflecting an emerging shift toward more innovative and adaptive models. These findings corroborate existing literature by Yeboah-Banin and Adjin-Tettey (2023) and extend the discussion by demonstrating that Ghanaian producers are not entirely passive victims of economic constraints but active agents experimenting within their structural limitations.

Finally, the evidence supports the Media Economics Theory's assertion that media industries operate within market logics that favor mass audiences, forcing smaller sectors to innovate to

survive (Doyle, 2013). In Ghana's context, the evolution from pure sponsorship models toward hybrid, participatory, and cross-sectoral approaches represents an adaptive response to structural economic constraints, thus reinforcing the theory's core premise of market-driven innovation under resource scarcity.

#### **4.1.2 Audience Dynamics, Ratings, and Advertising Influence**

A consistent theme emerging from the interviews was the dominant role of audience size and ratings in determining advertising interest and revenue generation. Participant 1 explained this dynamic clearly: *“Advertisers or sponsors deal heavily with ratings or audience share... That is what sponsors look at before coming on board. They want to see the eyeballs watching the show before they invest anything.”* This underscores the dual-product market principle in Media Economics Theory, where media companies simultaneously sell content to audiences and audiences to advertisers (Picard, 1989). As a result, audience metrics directly shape the financial sustainability of programming. However, children's programming inherently targets smaller, niche audiences, making it less appealing to advertisers. This market bias has been identified in prior research by Osei-Hwere (2011) and Doyle (2013), who both argue that the overreliance on ratings as an economic benchmark marginalizes non-commercial media genres.

The participants also pointed out that audience availability and scheduling influence sponsorship outcomes. Participant 1 noted that the “3 p.m. Sunday time belt” for *Talented Kids* is intentionally chosen because families are home together, which boosts ratings and sponsorship interest. This strategy reflects the market adaptation predicted by Media Economics Theory, where media producers optimize programming slots to attract advertiser investment (Albarran, 2017). However, as Participant 5 observed, *“On Saturday mornings, adults are more interested in political and social issues... leaving only a small audience for children's content.”* This demonstrates the competitive disadvantage children's programming faces within Ghana's broader media ecosystem dominated by adult-oriented talk shows. As a

result, children's producers must strategically schedule content to capture fragmented audiences, an ongoing challenge with direct implications for financial sustainability.

Moreover, participants highlighted shifts in audience behaviour due to digital migration. Participant 5 explained, "*Children now have iPads and phones... they prefer watching YouTube or playing games. They show less interest in traditional TV programs.*" This aligns with Napoli's (2011) theory of "audience evolution," which describes how digital technologies have fragmented traditional television audiences, diminishing the effectiveness of broadcast-based advertising models. Consequently, advertisers are reallocating budgets toward online and interactive platforms, leaving children's TV producers with declining revenue streams. The participants' accounts reinforce Yeboah-Banin and Adjin-Tettey's (2023) finding that Ghanaian broadcasters face declining advertising revenues due to audience fragmentation across digital channels.

The relationship between ratings and advertiser interest also reveals the structural vulnerability of creative independence. Participant 1's emphasis on ratings demonstrates how economic imperatives influence editorial decisions, showing that shows are often shaped not by educational goals but by what attracts advertisers. Doyle (2020) and Murdock (2018) describe this phenomenon as commercial capture, where media organisations prioritise advertiser demands over public interest. The participants' focus on visibility and "eyeballs" indicates that sustainability is often pursued at the expense of creative freedom, a condition that Media Economics Theory warns is inevitable in purely commercialised markets (Doyle, 2013). Thus, audience metrics, while essential for financial viability, also perpetuate creative dependency on advertiser expectations.

Interestingly, some participants suggested leveraging digital audience data as a more inclusive measurement tool. Participant 2 noted, "*Audience size and ratings do influence our ability to*

*attract advertisers or sponsors,*” but emphasised that digital engagement metrics—such as likes, shares, and comments, offer new ways to demonstrate audience loyalty. This reflects Albarran’s (2017) argument that digital media analytics can enhance value propositions to advertisers by quantifying audience interaction, not just size. However, the Ghanaian context still lacks standardised digital measurement systems, limiting producers’ ability to translate engagement into revenue.

Ultimately, the findings reveal a paradox: audience ratings are both a key enabler and a structural constraint for children’s television sustainability. While ratings attract advertisers, they simultaneously marginalise niche genres like children’s programming. Media Economics Theory helps explain this contradiction; markets reward mass consumption, not developmental value (Doyle, 2013). Therefore, sustainable children’s programming in Ghana requires not only improved audience measurement systems but also policy frameworks that decouple cultural and educational programming from purely commercial performance indicators.

#### **4.2 Research Question Two: What are the challenges hindering the development of sustainable revenue models for children’s television content in Ghana?**

This research question aims to identify the major challenges that hinder the development of sustainable revenue models for children’s television content in Ghana. It investigates the financial, structural, policy, and technological constraints faced by producers, including limited sponsorship, inadequate government support, high production costs, and infrastructural barriers. The purpose is to uncover the key factors that make children’s television financially unsustainable.

##### **4.2.1 Challenges to Financial Sustainability in Children’s Programming**

Across all participants, the most pervasive issue was the lack of consistent and adequate funding for children’s television content. Participant 3 articulated this frustration vividly:

*“Producing children’s content in Ghana is challenging, especially because it is difficult to secure enough sponsorship to sustain production.”* This sentiment echoes the conclusions of Osei-Hwere (2008), who identified funding shortfalls as the foremost barrier to children’s programming in Ghana since the liberalization of the media. Consistent with Doyle’s (2013) assertion, the financial instability of media organizations often leads to cost-cutting, which undermines content quality. Participant 5 provided an illustrative example when she explained, *“Because of this, we couldn’t create the kind of creative content we wanted for the children. We had to switch to simpler content... just to keep the show running.”* This highlights the cyclical nature of underfunding, limited finances constrain creativity, which in turn weakens audience engagement, further discouraging advertisers.

The participants’ experiences also reveal a market bias against children’s content, driven by low audience ratings and advertisers’ preference for adult programming. Participant 5 stated, *“Advertisers also show very little interest in sponsoring children’s programs; kids’ content simply has fewer viewers. Adult content attracts far more eyeballs.”* This aligns with the dual-product market concept in Media Economics Theory, which posits that media companies sell both content to audiences and audiences to advertisers (Picard, 1989). Since children are not direct consumers, advertisers perceive them as a less lucrative demographic. This market failure has been documented by Osei-Hwere (2011) and De Witte (2012), who found that Ghanaian broadcasters prioritize adult talk shows and entertainment programs to attract advertisers. The result is a vicious cycle where children’s content remains underfunded, underproduced, and undervalued.

Another key challenge identified was the absence of institutional and governmental support. Most participants reported that government policies neither promote nor protect children’s content. Participant 3 noted, *“Government policies or regulations do not affect our ability to sustain children’s programming,”* while Participant 4 lamented, *“Even on Ghana’s national*

*broadcaster, GTV, children's shows have not been consistent or sustainable over the years."*

This reflects what Doyle (2013) and Murdock (2018) describe as policy neglect in liberalized media markets, where deregulation allows commercial logic to overshadow public service obligations. The lack of state involvement not only reduces funding opportunities but also erodes cultural and educational representation in media.

Participant 4's observation that "*without money, you cannot employ skilled personnel or experienced producers*" further emphasizes the structural implications of underfunding. This echoes Yeboah-Banin and Adjin-Tettey's (2023) report that Ghanaian media outlets face severe capacity constraints, limiting their ability to innovate or scale. The shortage of skilled professionals in children's programming reflects broader educational and industrial gaps that undermine sustainability. Moreover, as Participant 5 pointed out, "*We hardly have such professionals trained specifically for children's programming or child engagement.*" This absence of specialization corroborates Arthur's (2018) argument that weak human capital development in Ghana's creative industries constrains long-term sustainability.

Finally, the challenges of funding, policy neglect, and limited expertise converge to highlight what Albarran (2017) calls a systemic market failure, a condition in which socially valuable content cannot sustain itself through market mechanisms alone. Media Economics Theory provides a strong explanatory framework for this situation, arguing that in the absence of public intervention, market-driven media will consistently underproduce non-commercial content (Doyle, 2013). Therefore, the persistent struggles of Ghanaian children's television producers underscore the urgent need for hybrid funding models that combine commercial, philanthropic, and state-supported mechanisms.

#### 4.2.2 Impact of Digital Transformation on Revenue Generation

Digital transformation has emerged as both a challenge and an opportunity for Ghanaian producers of children's content. Participant 1 reported that his organisation has fully embraced digital monetisation: *"We have monetised all our social media platforms—YouTube, Facebook, Instagram, and the like. Once we stream Talented Kids, it gets monetised."* This demonstrates how digitalisation has redefined revenue generation pathways by enabling producers to bypass traditional broadcasters and access global audiences. According to Doyle (2020), the digital media economy introduces "multi-stream monetisation," where content generates revenue through advertising, subscriptions, and user engagement. In Ghana, however, monetisation remains limited by low internet penetration and inconsistent digital literacy (Yeboah-Banin & Adjin-Tettey, 2023). Thus, while the infrastructure for digital expansion exists, its economic potential is not yet fully realised, a conclusion that mirrors findings by Ry-Kottoh (2017), who noted similar challenges in Ghana's digital publishing sector.

Participants 2 and 5 echoed the growing significance of digital media, particularly in offering alternative monetization models. Participant 2 stated, *"The rise of digital platforms has positively impacted revenue prospects for children's content. We have explored YouTube, Google AdSense, and TikTok monetization."* Likewise, Participant 5 affirmed, *"Digitizing kids' content is, in my opinion, the way forward... Digital media presents better opportunities and more consistent revenue streams."* These views align with Albarran's (2017) argument that digital convergence enables smaller media producers to reach global audiences without relying entirely on local advertising markets. However, Doyle (2020) cautions that digital monetization requires consistent audience engagement and strong branding, factors that many Ghanaian children's shows still struggle to achieve due to resource constraints.

Despite optimism, participants highlighted structural limitations that impede full digital integration. Participant 4 explained, *"The Best Girlfriends was intended to be primarily digital*

*content, but we soon realised that not all kids have phones or access to the internet. This pushed us to consider moving onto television as well.*” This insight underlines the digital divide in Ghana, a socioeconomic barrier that limits children’s access to online content. As Napoli (2011) and Livingstone et al. (2017) argue, digital inequality remains a critical factor shaping audience reach and content monetisation in developing contexts. Media Economics Theory supports this interpretation, as it emphasises that economic access and technological diffusion directly affect market expansion and sustainability (Doyle, 2013). In Ghana, this divide means that while digitalisation presents theoretical opportunities, practical limitations persist.

Moreover, the participants noted that digital visibility and virality significantly influence sponsorship attraction. Participant 4 observed, *“These days, brands want numbers, visibility, and talkability... Once our visibility increased, brands began to trust us more and were willing to associate with us.”* This statement corroborates the principle of audience measurement economics, where advertiser investment is driven by quantifiable metrics such as views and engagement (Albarran, 2002). However, it also reflects the precarious nature of digital success, where algorithms and visibility determine financial viability, creating volatility in revenue streams. Thus, while digital media democratizes access, it also introduces new dependencies on platform economics, which can disadvantage smaller producers.

Participant 5’s insights about digital migration further illustrate the transformative shift from traditional to online platforms: *“Traditional media is no longer giving us the support or sponsorship we need, whereas digital media presents better opportunities.”* This reflects Doyle’s (2020) observation that digital platforms now act as both content distributors and advertisers, challenging traditional broadcasting hierarchies. Yet, as Albarran (2017) emphasises, digital monetisation requires strategic investment in content quality, branding, and analytics, areas where many Ghanaian children’s content producers still lag due to funding

shortages. Therefore, while the digital shift promises sustainability, its success depends on capacity-building and infrastructural investment.

Overall, the digital transformation represents a paradigm shift in Ghana's children's television economy, transitioning from reliance on traditional advertisers to audience-driven monetisation. However, as Media Economics Theory predicts, economic sustainability in digital ecosystems depends on scale, quality, and technological access (Doyle, 2013). Ghanaian producers are in the early stages of this transition, innovating within constraints but constrained by structural inequalities that must be addressed through targeted policy interventions and capacity development.

#### **4.2.3 Policy Environment, Regulation, and Institutional Support**

The findings from the interviews reveal a notable absence of policy support and institutional regulation for children's television in Ghana. Participants consistently emphasised that government agencies have done little to sustain or promote this crucial content area. Participant 3 remarked bluntly, "*Government policies or regulations do not affect our ability to sustain children's programming.*" This statement underscores a policy vacuum in Ghana's media ecosystem, where commercial imperatives dominate due to weak public service broadcasting mandates. This observation aligns with Osei-Hwere's (2008) research, which found that Ghana's liberalised broadcasting environment prioritises profit-driven content, marginalising developmental and educational programming. De Witte (2012) similarly concluded that Ghana's deregulated television landscape, while vibrant, lacks institutional mechanisms to protect vulnerable genres such as children's programming.

Participant 4 reinforced this critique, pointing out the decline of children's programming even on public television: "*Even on Ghana's national broadcaster, GTV or GBC, children's shows have not been consistent or sustainable over the years.*" This statement is emblematic of what

Doyle (2013) refers to as “market failure in cultural production,” where market systems fail to provide socially valuable content because such content is not commercially viable. The Media Economics Theory offers a fitting lens here: when left to market forces, media industries tend to undersupply educational or cultural content, necessitating state intervention (Albarran, 2017). However, as participants noted, such intervention is largely absent in Ghana. As a result, producers are left to depend on commercial advertisers who have little incentive to invest in children’s programming, further entrenching inequality in content diversity.

The lack of government involvement has broader implications for cultural preservation and educational development. Participant 5 captured this concern when she said, “*Government support in the form of grants, tax incentives, or funding from ministries such as Gender and Children, Education, or even Foreign Affairs would make a significant difference.*” This reflects what Murdock (2018) and McQuail (2010) describe as the public responsibility of media, where government must act to safeguard developmental content that private markets neglect. In contrast to countries like South Africa, which mandates local content quotas and provides subsidies for children’s programming (Botha, 2016), Ghana’s policy inertia perpetuates financial fragility in the sector. From a Media Economics perspective, this absence of regulatory and financial intervention exacerbates market inefficiencies, weakening the capacity of media producers to generate sustainable revenue streams.

Participant 4’s observation that “*we need proper investment in Ghanaian children’s shows... content that is colourful, rich, and high-quality*” highlights the critical role policy could play in capacity building and infrastructure development. Scholars such as Doyle (2020) and Serwornoo (2017) argue that sustainability in media depends not only on financial inputs but also on institutional frameworks that promote innovation and training. The lack of specialised skills and technical expertise identified by participants is symptomatic of weak policy commitment to the creative industries. Without structured investment, Ghana risks continued

dependence on foreign children's content, which undermines both cultural identity and local industry growth (Osei-Hwere, 2011).

The analysis further indicates that participants view government intervention as not merely desirable but essential for sectoral reform. Participant 1 recalled, "*We once had a show from the Lordina Mahama Foundation called Because I Want to Be..., but it didn't last the test of time.*" Such short-lived initiatives demonstrate the unsustainability of isolated interventions without consistent policy backing. This finding supports Doyle's (2013) assertion that sustainable media economies require institutional continuity and regulatory coherence, not episodic or politically motivated projects. Ghana's creative economy thus remains fragmented, with no long-term policy instruments to secure children's media production as part of its national development agenda.

Finally, from a theoretical standpoint, the policy gap in Ghana's children's television industry perfectly illustrates the limitations of market liberalization as articulated in Media Economics Theory. Albarran (2017) and Doyle (2013) emphasize that while competition stimulates innovation, unregulated markets neglect content serving social and educational purposes. The participants' experiences confirm this theoretical prediction: market-driven broadcasting has marginalized children's content, leaving sustainability entirely at the mercy of advertisers. Therefore, a viable solution requires a recalibration of Ghana's media policies, one that integrates developmental mandates, funding incentives, and regulatory frameworks to foster a balanced media economy.

#### **4.3 Research Question Three: What viable and context-specific revenue models can support the sustainability of children's television content in Ghana?**

This research question seeks to propose viable and context-specific revenue models that can support the long-term sustainability of children's television content in Ghana. It explores

innovative strategies such as partnerships, co-production, crowdfunding, merchandising, and government-backed funding initiatives. The goal is to identify practical solutions that align with Ghana's cultural, economic, and media environment to ensure the survival and growth of children's programming.

#### **4.3.1 The Role of Partnerships, Collaborations, and Stakeholder Engagement**

The analysis revealed that strategic partnerships play an increasingly vital role in sustaining children's television content in Ghana, especially in the absence of strong advertising and governmental support. Participant 4 provided a vivid account of how collaboration enabled her to overcome the challenges of self-funding: *"We partnered with production companies like Timeline Creatives, who provided us with equipment and crew... and Tigon Creative Studios, who provided us with space in exchange for mileage on social media and television."* Such barter-based collaborations represent a pragmatic form of media economics in developing contexts, where liquidity constraints necessitate creative resource-sharing (Rosca, Arnold, & Bendul, 2017). This approach aligns with Albarran's (2017) view that partnerships in media production can optimize limited resources, especially when formal financial systems and policy support are weak. The evidence suggests that partnership-driven models are becoming crucial in Ghana's children's media sector, not just as a means of survival but as an emerging adaptive strategy.

Several participants emphasized that NGO and educational collaborations have potential but remain underutilized. Participant 3, who produces *Baby Chef*, observed, *"Partnerships with educational institutions and NGOs could greatly support revenue generation. Finding an NGO whose mission and vision align with the content would be a strong funding avenue."* This statement aligns with Oyero and Salawu's (2018) argument that cross-sectoral collaboration between media and development institutions enhances the sustainability of children's content

in Africa by leveraging shared social objectives. Media Economics Theory supports this approach by asserting that in sectors where direct commercial profitability is low, external partnerships can serve as supplementary financing sources, effectively filling the gap left by traditional market mechanisms (Doyle, 2013). Therefore, partnership-based models offer both financial and developmental advantages by linking commercial production with broader social objectives.

Despite the recognized potential, participants highlighted the difficulty of sustaining NGO collaborations. Participant 1 explained, *“We once had a show from the Lordina Mahama Foundation called Because I Want to Be... but it didn’t last the test of time. It is hard to collaborate with NGOs.”* This indicates that NGO partnerships often suffer from discontinuity due to short funding cycles or shifting donor priorities. Gerning (2013) similarly found that NGO involvement in children’s media in Ghana tends to be episodic rather than strategic, limiting long-term sustainability. This gap reveals a fundamental mismatch between the long-term financial requirements of media production and the short-term nature of donor funding cycles. Media Economics Theory provides an explanatory framework here, suggesting that sustainability in media partnerships depends on the institutional alignment of incentives and shared value creation (Albarran, 2002). Without structural integration between NGOs and producers, collaboration remains fragile and transactional rather than transformative.

Interestingly, some producers identified corporate partnerships as more dependable than NGO collaborations. Participant 1 described how NGOs engage in barter collaborations for visibility rather than financial investment: *“They may not come upfront paying for airtime or giving cash, but they come with barter. They render whatever service we want them to render, and then we give them the airtime or visibility they need.”* While barter arrangements provide short-term relief, they lack the scalability needed for sustained production. Doyle (2020) observes that true sustainability in media requires long-term revenue predictability, something barter

partnerships rarely provide. This dynamic underscores the economic fragility of Ghana's children's media sector and points to the need for structured partnership frameworks supported by government policy and private-sector incentives.

Additionally, participants identified educational institutions as potentially transformative partners in content sustainability. Participant 2 argued that partnerships with schools through "social events, community events, and outdoor activations" could not only support production but also strengthen audience engagement. This echoes Lemish's (2015) assertion that integrating children's media with education enhances both viewership and pedagogical outcomes. Such partnerships also embody the public service function that Media Economics Theory recognises as a non-market value within the media economy, where content serves developmental and cultural purposes beyond immediate profit (Doyle, 2013). In Ghana's case, such partnerships could bridge the gap between educational objectives and economic sustainability, aligning cultural education with commercial viability.

Ultimately, the analysis confirms that sustainability in Ghanaian children's television hinges on cross-sectoral partnerships, but these must evolve beyond ad hoc collaborations into institutionalised, policy-backed alliances. This finding corroborates Oyero and Salawu (2018) and extends Albarran's (2017) theoretical propositions by demonstrating how partnerships operate as both economic and cultural mechanisms of survival within underdeveloped media markets. Sustainable revenue models for children's television in Ghana, therefore, require not only financial innovation but also collaborative governance and shared social responsibility.

#### **4.3.2 Emerging Sustainable Business Models and Policy Recommendations**

The participants collectively proposed several innovative business models that could enhance the sustainability of children's television in Ghana. These include co-production partnerships, crowdfunding, merchandising, and government-backed grants. Participant 2 suggested,

*“Crowdfunding, co-production, and partnerships are innovative business models that would work well in Ghana’s media environment.”* Participant 5 similarly recommended, *“Co-production is a viable business model that could work well in Ghana’s media environment. Merchandising is also a viable strategy to generate revenue.”* These insights align with Rosca, Arnold, and Bendul’s (2017) findings that hybrid financing, combining market and social funding mechanisms, enhances sustainability in resource-constrained industries. Co-production models, in particular, distribute financial risk across multiple partners, fostering shared ownership and long-term commitment. From a theoretical standpoint, Media Economics Theory supports this as a form of collaborative market efficiency, where resource pooling substitutes for high capital investments (Albarran, 2017).

The data also highlighted government involvement as a cornerstone of sustainable models. Participant 4 emphasized, *“Government and corporate banks should invest in children’s programming because kids’ content forms the foundation on which children grow.”* This aligns with McQuail’s (2010) development media perspective, which advocates for public investment in socially valuable content. Similarly, Doyle (2013) argues that state intervention through subsidies, grants, and tax incentives is necessary to correct market failures in cultural production. The participants’ call for government funding echoes Osei-Hwere’s (2011) argument that sustainable children’s programming requires public-private partnerships that balance profit motives with developmental mandates.

Another emerging trend is the integration of merchandising and brand development into children’s television. Participant 2 proposed that marketing managers “develop characters or cast members into standalone brands to generate additional funding.” This approach mirrors the revenue diversification strategies used by major global networks like Nickelodeon and Disney, where content extends into consumer products and live events. Doyle (2020) describes this as convergent media economics, where intellectual property rights become the backbone

of multi-platform monetization. While Ghana's children's television industry is still developing, this model presents a viable path for financial sustainability if supported by robust branding, intellectual property protection, and market research.

Participants also suggested that corporate social responsibility (CSR) initiatives could serve as alternative funding streams. Participant 3 noted, "*NGOs could invest in production as part of their community initiatives.*" This idea is consistent with Oyero and Salawu's (2018) advocacy for CSR-driven partnerships between media organizations and development institutions to support educational content. Media Economics Theory justifies CSR funding as a mechanism through which private firms can achieve indirect brand promotion while supporting socially beneficial programming (Doyle, 2013). However, as participants cautioned, CSR investments must be structured and consistent, rather than sporadic or symbolic.

Finally, participants called for policy reform to institutionalize these models. Participant 5 urged policymakers to "create content that projects Ghanaian culture and teaches children how to use our natural resources in modern, responsible ways." This recommendation reflects a holistic vision of sustainability that integrates cultural preservation, education, and economic growth. Media Economics Theory provides theoretical reinforcement here: sustainable media industries emerge when market structures, policy frameworks, and cultural objectives are harmonized (Albarran, 2017). Thus, the future of Ghana's children's television depends not merely on isolated innovations but on systemic coordination among government, industry, and civil society to establish a thriving creative economy for children's media.

#### **4.4 Chapter Summary**

This chapter analysed and discussed the qualitative findings of the study in line with the research objectives and theoretical framework. The analysis revealed that Ghanaian children's programmes for television largely depend on advertising and sponsorship as primary revenue

sources, but face persistent challenges including inadequate funding, limited policy support, low audience ratings, and weak institutional structures. Despite these constraints, the findings also highlighted emerging opportunities such as digital monetisation, strategic partnerships, co-production models, and government–industry collaborations that could enhance sustainability. The discussion demonstrated how the Media Economics Theory effectively explains the interaction between market forces, audience behaviour, and policy environments in shaping revenue models for children’s programming. The insights presented in this chapter provide the foundation for the subsequent chapter, which summarises the study’s key findings, concludes, and offers recommendations for developing sustainable revenue frameworks for children’s television content in Ghana.

## **CHAPTER FIVE**

### **SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS**

#### **5.0 Introduction**

This chapter presents a summary of the key findings, conclusions, recommendations, limitations, and suggestions for future research based on the thematic analysis conducted in chapter four. The study explored how sustainable revenue models can be developed for children's television content in Ghana through the perspectives of producers, advertisers, digital marketers, and policy actors. Using an interpretivist and qualitative approach grounded in Media Economics Theory, the research examined how market forces, policy environments, audience dynamics, and technological transformations shape the financial sustainability of children's television. The findings are summarized under five key areas: revenue generation strategies, financial and structural challenges, partnerships and collaborations, digital transformation, and policy and institutional support. Conclusions are drawn in relation to theoretical implications, while recommendations are proposed to guide future strategies for industry practitioners, policymakers, and scholars.

#### **5.1 Summary of Key Findings**

The study revealed that the revenue ecosystem sustaining children's television content in Ghana is overwhelmingly shaped by commercial imperatives, with advertising and sponsorship dominating the financial structure. However, these mechanisms are unstable, reflecting a broader market bias toward high-audience, entertainment-driven programming. This finding underscores the central argument of Media Economics Theory (Doyle, 2013), that media markets naturally prioritize profit-maximizing content at the expense of socially valuable, educational, or developmental genres. In Ghana, where children's programming occupies a smaller audience segment, producers face persistent challenges attracting advertisers, leading

to a fragile funding environment that limits creativity and program quality. The overreliance on single-source revenue streams therefore exposes the vulnerability of children's television to economic fluctuations and advertiser preferences, calling for diversified and hybrid models of financing.

The study also found that financial instability and structural constraints remain deeply embedded in Ghana's children's television industry. These challenges are not merely operational but systemic, rooted in limited access to capital, lack of government subsidies, and weak institutional frameworks to support creative production. This finding supports Osei-Hwere's (2008) and Yeboah-Banin and Adjin-Tettey's (2023) argument that Ghana's broadcasting sector operates within a profit-driven paradigm that marginalizes content designed for public interest or cultural development. Within the context of Media Economics Theory, this represents a classical market failure, where essential but non-lucrative media products are underproduced due to inadequate policy intervention. Thus, financial instability in this domain cannot be separated from broader institutional neglect and the absence of a regulatory or fiscal mechanism to safeguard children's content as a public good.

Another key insight was the emergence of collaboration and partnership as adaptive strategies for survival. Although often informal and short-term, these alliances illustrate the creative resilience of producers who leverage resource-sharing, in-kind exchanges, and institutional collaboration to mitigate financial constraints. These practices mirror Rosca, Arnold, and Bendul's (2017) concept of *frugal innovation*, where small-scale producers improvise within scarcity to sustain operations. The implications for theory are significant: while Media Economics Theory traditionally emphasizes capital flow and market size, the Ghanaian case suggests that non-monetary resource exchange, such as barter arrangements and creative co-production, constitutes an alternative microeconomic logic of media survival in developing

contexts. This broadens the theory's applicability beyond Western capitalist markets to include hybrid, collaborative forms of value creation found in resource-limited environments.

The study further identified digital transformation as both an opportunity and a constraint in achieving sustainability. Digital platforms such as YouTube, TikTok, and Facebook provide new monetization pathways and enable producers to bypass traditional gatekeepers. However, infrastructural inequality, limited digital literacy, and inconsistent connectivity continue to restrict the full realization of these opportunities. This duality aligns with Doyle's (2020) and Albarran's (2017) extension of Media Economics Theory into digital media contexts, which argue that technological innovation expands potential revenue but also concentrates economic power within global platforms. In Ghana, digital monetization remains underdeveloped due to audience access disparities and limited institutional support for digital migration. Thus, while digitalization represents a transformative force, its benefits are unevenly distributed, creating new hierarchies of access and exposure.

Finally, the findings revealed a critical policy vacuum governing children's media in Ghana. Despite the recognized educational and cultural value of children's programming, there are no dedicated policies, funding structures, or incentives to support its production. This absence perpetuates the dependence on commercial advertising and restricts creative diversity. From a theoretical standpoint, this confirms Media Economics Theory's argument that markets alone cannot ensure the provision of socially beneficial media; rather, sustainability depends on policy intervention, public funding, and institutional reform (Albarran, 2002; McQuail, 2010). The Ghanaian case therefore, exemplifies the urgent need for a hybrid economic model, integrating market mechanisms with developmental media policy, to preserve children's television as both a cultural and economic asset.

## **5.2 Conclusions**

The findings of this study lead to three major conclusions. First, the sustainability of children's television content in Ghana is constrained by structural economic dependence on advertising and sponsorship, which are insufficient and unstable revenue sources. The study concludes that the current commercial model is unsustainable because it relies on market forces that inherently undervalue niche and educational content. This confirms the Media Economics Theory's assertion that market-driven systems prioritize audience scale over social value (Doyle, 2013). Consequently, the study concludes that developing sustainable revenue models requires a hybrid financing system, one that integrates advertising, digital monetization, corporate social responsibility, and public grants to stabilize funding and ensure long-term viability.

Second, the study concludes that the absence of coherent policy frameworks and government investment has severely undermined the capacity of Ghana's children's television sector to thrive. The lack of dedicated funding schemes, local content quotas, or creative industry tax incentives reflects a systemic neglect of children's media within the national development agenda. This has led to low content diversity, poor production quality, and reliance on donor or private funding. The study therefore concludes that meaningful policy intervention, through grants, co-production funds, and regulatory reforms, is essential to correct market failures and promote equitable representation of children's programming in the media ecosystem. Without such intervention, Ghana risks losing cultural identity and educational influence in an increasingly globalized media environment.

Finally, the study concludes that digital transformation offers both a challenge and an opportunity for building sustainable revenue models. While producers have successfully begun monetizing online platforms, the benefits remain unevenly distributed due to infrastructural limitations, inconsistent audience access, and weak digital marketing capacity. The study concludes that digital monetization, if strategically integrated with traditional and

developmental funding, can become the cornerstone of Ghana's next-generation children's television economy. However, this requires capacity-building programs, audience research, and government-facilitated digital inclusion policies to bridge the current accessibility gaps.

### **5.3 Recommendations**

Based on the findings and conclusions, this study makes five major recommendations. First, media producers should diversify revenue streams beyond traditional advertising and sponsorship. Producers must explore integrated hybrid models that combine digital monetization (e.g., YouTube, AdSense, and podcast sponsorship), merchandising, and audience engagement mechanisms such as pay-per-view voting or subscription models. This approach aligns with Doyle's (2020) *multi-stream media economy*, which emphasizes revenue diversity as a safeguard against market volatility. Training in brand licensing, character merchandising, and audience analytics should also be prioritized to help producers maximize content value across multiple platforms.

Second, the study recommends that the Government of Ghana and regulatory bodies, including the National Media Commission (NMC) and the Ministry of Tourism, Arts and Culture, should establish a Children's Content Development Fund (CCDF) dedicated to financing children's television. This fund could operate through competitive grants, co-production subsidies, or tax incentives for media houses investing in children's programming. As per Albarran (2017), such institutional support is crucial to correct market failures and sustain non-commercial content. In addition, policy frameworks should introduce local content quotas for children's programming on both public and private stations to ensure consistent representation and cultural preservation.

Moreover, NGOs, educational institutions, and private corporations should be encouraged to form structured long-term partnerships with children's media producers. These collaborations

should go beyond short-term sponsorships to include co-branding, joint educational initiatives, and CSR-based funding. For instance, educational NGOs could fund thematic segments aligned with their advocacy missions, ensuring mutual benefit. This approach mirrors Oyero and Salawu's (2018) cross-sectoral collaboration model, where partnerships between media and development agencies enhance both financial and social sustainability.

Furthermore, the study recommends that digital media infrastructure and capacity-building programs be expanded to strengthen online monetization. Producers should receive training in digital marketing, analytics, and intellectual property management to fully exploit monetization opportunities. The government and private telecommunications firms could collaborate to reduce data costs for children's educational streaming platforms. This would align with global best practices in digital inclusion and ensure that children's media remains both accessible and economically viable.

Finally, audience measurement systems and advertising valuation models must evolve to reflect changing media consumption patterns. The current overreliance on traditional TV ratings excludes digital engagement data, marginalizing children's content that thrives online. Establishing a comprehensive cross-platform audience measurement framework would enable producers to demonstrate viewership more effectively, thereby attracting advertisers. This recommendation aligns with Albarran's (2017) call for "adaptive media metrics" to ensure equitable valuation of diverse audience segments within contemporary media economies.

#### **5.4 Limitations of the Study**

This study was limited by its sample size and geographic scope, involving only ten participants primarily based in Accra. While these participants were key industry professionals, the findings may not fully represent all children's content producers across Ghana's regions. The absence of policy officials and advertisers from rural broadcasting networks also limited the diversity

of institutional perspectives. Future studies could expand participation to include governmental stakeholders and local-language broadcasters to achieve a more holistic understanding.

Additionally, the study's qualitative design, while rich in descriptive insights, limited the ability to quantify relationships between variables such as audience size, advertising investment, and production costs. The absence of statistical data constrains the generalizability of findings. Nevertheless, the qualitative depth achieved provides a strong foundation for future mixed-method research to measure financial performance empirically.

### **5.5 Suggestions for Future Research**

First, future studies should adopt a mixed-methods approach to examine the quantitative impact of digital monetisation and hybrid financing models on revenue growth for children's television producers. This would provide empirical evidence to complement the interpretive insights of this study. Comparative analyses between Ghana and other African countries such as Nigeria or Kenya, could further illuminate regional variations in media economics and policy environments.

Second, researchers should explore the policy and governance dimensions of children's media sustainability. Detailed policy analysis could identify structural barriers to state support and propose legislative frameworks for funding children's content. Longitudinal studies could also assess the long-term outcomes of policy interventions once implemented, providing feedback for continuous improvement.

Lastly, future research should examine the socio-cultural and educational impacts of Ghanaian children's television content on child development and cultural identity. As several participants emphasised the educational role of programming, it would be valuable to assess how content consumption influences learning outcomes, national identity formation, and cultural retention among Ghanaian children. Integrating educational psychology and media economics

perspectives would offer a more comprehensive understanding of the societal value of investing in children's television

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## **APPENDIX**

### **INTERVIEW GUIDE**

#### **Section A: Background Information**

1. Can you please tell me about your role and experience in the television or media industry?
2. How long have you been involved in the production or financing of children's television content?
3. What type of children's programming does your organisation currently produce or broadcast (e.g., educational, entertainment, cultural)?

#### **Section B: Current Revenue Generation Strategies**

4. How is funding typically obtained for children's television content in your organisation?
5. What are your main sources of revenue (e.g., advertising, sponsorship, donor funding, subscription, or merchandise)?
6. How effective are these revenue sources in sustaining the production and broadcasting of children's content?
7. Do you collaborate with government agencies, NGOs, or private partners to finance your programs? If yes, how do these partnerships work?
8. Have you explored any digital or online revenue models (e.g., YouTube monetisation, streaming services, or mobile content)?
9. How do audience size and ratings influence your ability to attract advertisers or sponsors?

#### **Section C: Challenges to Sustainability**

10. What are the major challenges you face in generating revenue for children's television content?

11. Do advertisers show interest in sponsoring children's programs? Why or why not?
12. How do government policies or regulations affect your ability to sustain children's programming?
13. What role do audience preferences or parental attitudes play in the financial viability of your programs?
14. Are there structural or institutional barriers, such as limited access to data, funding, or skilled personnel, that hinder sustainability?
15. How has the rise of digital platforms impacted the revenue prospects for children's television in Ghana?

#### **Section D: Proposing Viable and Context-Specific Revenue Models**

16. In your opinion, what strategies could help make children's television content financially sustainable in Ghana?
17. How can partnerships with educational institutions or NGOs be leveraged for revenue generation?
18. Would government support, such as tax incentives or funding grants, make a difference in sustaining children's programming?
19. What innovative business models, such as co-production, crowdfunding, or merchandising, do you think could work in Ghana's media environment?
20. What recommendations would you give to policymakers and industry leaders to strengthen the financial sustainability of children's television content in Ghana?