



**PRODUCTION STRATEGIES OF THE MEDIA IN ENHANCING  
AUDIENCE SATISFACTION- A STUDY OF TV3 GHANA**

**BY**

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# DECLARATION

## STUDENT'S DECLARATION - DISSERTATION

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 acknowledge by means of complete reference.

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### CERTIFICATION BY SUPERVISOR

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

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Nov. 19, 2024  
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## **ABSTRACT**

Media organizations employ or adopt various production strategies (method) to be able to produce programmes that will enhance audience satisfaction, focusing on meeting the various preferences, interests, expectations and needs of their target audience or demographic. Meanwhile most of these audiences spend enough time watching shows produced by the media station under discussion. This study aims to assess strategies adopted to enhance audience satisfaction in Ghanaian society. The researcher used the media industry in Ghana by focusing mainly on TV 3 Ghana, to achieve this aim 80 participants who watch TV 3 programmes views were sought via open and close ended questionnaires. Using the random sampling method, a quantitative analytical technique was employed to analyse the data. Study suggests that, most programmes produced by the media have a positive influence on its audience which intend affect their behaviour. The study contributes theoretically to knowledge by throwing more light on the essence of developing effective and strategic content especially by media industries. Practically the study offers effective strategies to media managers and producers on the need to pay attention to the effect of creative, informative and educative content especially in regard to audience satisfaction that could benefit the society in the long term.

## **DEDICATION**

I dedicate this project work to God Almighty for his protection, Grace and mercies throughout this journey in school. Also, to my dear ones Mr. Richmond Brown Etwire, Madam Selina Aku, Mr. Daniel Gyan, and to my family for their continues supports. I also dedicate to The University of Media, Art and Communication. (UniMAC – IJ)

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# **CHAPTER ONE**

## **INTRODUCTION**

### **1.1 Chapter Overview**

This chapter opens with the background to the study, a statement of the problem, the purpose of the study, the significance of the study, definitions of terms and the limitation of the study which is considered accordingly.

### **1.2 Background of the Study**

The media plays a vital role in shaping public opinion and influencing societal trends. In this 21<sup>ST</sup> century the competition in the media industry has become fiercer than ever due to digitalization with media organizations constantly looking for new ways to attract and retain audiences. Traditionally, the distribution of content was only available through broadcast and cable television. However, the development of technologies has opened a new age of content consumption focusing on user (Chalaby & Plunkett, 2020). Producers therefore needs to adopt strategies to retain their audience. One of the key strategies that media organizations employ to enhance audience satisfaction is through the development and implementation of effective production strategies. Production strategies plays a vital role in enhancing the audience satisfaction of the media content. Contexts within which media production takes place are significant in shaping the content of media work. Study by Martinez-Garcia et al. (2021), found that media organizations are gradually focusing on personalized content and interactivity to enhance audience satisfaction. The study highlights how digital platforms have allowed media organizations to collect valuable data on audience preferences and behaviors, which can be used to tailor content to specific audience

segments. Scholars such as Hölig & Hasebrink, (2018) believe that the use of the internet through mobile phone devices and services have been the greatest break-through and have impacted favorably on digital media in recent years.

Digital media has increased globalization by making communication across the globe very easy and at less cost. Now with the click of the bottom, one is able to connect with the rest of the world in seconds (Reuters, 2019). Media organizations strategically now stream live on these digital platforms as well. According to Paek & Lee, (2018) another industry that has changed by digital media is the Television (TV) industry. Most of the television stations have moved from “analog” to digital transmission through the power of the internet.

This digital era has also introduced and invented a lot of devices and applications like Netflix, Pluto TV and Free cable TV among others which allow television viewers to watch and control the content of television programs online (Reuters, 2019). For example, a viewer can now forward TV commercials, record programs and watch them at a later hour when they have busy schedules.

Production strategies refers the combination of techniques, methods and processes used to create and distribute content for various platforms. These strategies may comprise aspects such as; script writing, selection of content, visual effects, editing and post- production. The aim of production strategies is to create a high-quality, engaging content that resonates with audience and keeps them coming back for more. (Porter 1998)

Research by Lee and Kim (2020) highlights the importance of production quality in driving audience satisfaction. The study found that high-quality production values, such as professional editing, cinematography, and sound design, can significantly impact audience perceptions of a media product.

Previous studies have shown that, audience satisfaction is directly related to the quality of the content produced by media organizations. For example, a study by Lee and Choi (2016) found that audience (viewers) were more likely to be satisfied with a television show if it had high production values like; strong storytelling and crisp visuals. Another research by Smith et al. (2018) also found that audience were more engaged with online news articles that were well-written and visually appealing. In order to enhance audience satisfaction, media organizations need to carefully consider their production strategies. This may include; investing in high-quality equipment, hiring skilled professionals, developing a clear editorial vision among others.

Media firms produce or supply information and entertainment products that are consumed or demanded by audiences and, in most cases, advertisers. This is a unique characteristic of the media industries, allowing for separate transactions and potential revenue streams from both audiences and advertisers. Media firms try to strategically position their content so as to maximize potential revenues and also to satisfy their audience.

Producers have also recognized the potential of new media platforms in enhancing audience engagement. They have combined social media features into their shows, by allowing viewers and audience to vote, comment and interact with the participants in real-time. (Osei & Anaman, 2017). This integration has not only provided opportunities for audience participation but has also aided the creation of online communities around production of television shows.

Understanding the reception of production strategies in enhancing audience satisfaction is critical for assessing their success and analyzing their social implications. It's against the backdrop of the abovementioned discussion that this long essay seeks to explore more on production strategies in enhancing audience satisfaction.

### **1.3 Problem Statement**

This study focuses on production strategies of the media to enhance audience satisfaction. In today's digital era, media industries face fierce competition in an attempt to use different strategies to attract and retain audience. Media industries use various strategies with the hope to help them achieve a distinctive place in the mind of their audience. Besides, they believe audience satisfaction will help them have a competitive advantage over their competitors. Media organizations constantly struggle to keep up with the latest advancement in technology, such as the shift to digital platform and the rise of social media Picard (2019). Report by Deloitte (2020) indicates that, media companies are facing strong pressure to create content that is tailored to the preferences of their audience, which are becoming more fragmented and diverse. Derakhshan (2017) also noted that, media organizations are under pressure to verify the accuracy of information before publication, this sometimes slow down the production processes and increase costs of production.

However, some media industries do not see the benefit that lie in enhancing audience satisfaction. The challenge lies in identifying the most effective production strategies that can maximize audience satisfaction and engagement. Audience satisfaction is a key metric for media organizations as it directly influences viewership and advertising revenue. Smith et al, (2017). Therefore, media organizations that fails to give priority to audience satisfactions are likely to lose their audiences to competitors.

### **1.4 Objectives of the Study**

This study aimed to investigate the correlation between media production and strategies employed to enhance audience satisfaction among viewers in Ghana. This study has these specific objectives:

1. To determine the effects of viewing production shows on the level of their expectations among audience.
2. To investigate the effect of production shows on the perceptions and attitudes of the audience.
3. To explore the emotional and psychological effects of watching television production shows.

#### **1.5 1.4 Research Questions**

1. What are the effects of viewing production shows on the level of their expectations in audience?
2. What is the effect of production shows on the perceptions and attitudes of the audience?
3. What are the emotional and psychological effects of production show on viewers in terms of self-esteem?

#### **1.6 1.5 Significance of the Study**

Production strategies play a vital role in the media industry. Understanding audience preferences by studying production strategies, media organizations can gain valuable insights into what resonate with their audience. This will enable them to tailor their programming to better meet the interest and needs of their viewers leading to increased audience satisfaction and loyalty.

Effective production strategies can enable media organization to generate more engaging and interactive content. Also, by focusing on production strategies that priorities audience satisfaction, media organization can improve overall viewing experience for their audience, this will help media organization to stay ahead of the curve and ensure that they deliver content that meets expectation of the audience.

Furthermore, this research would contribute to academic work as it would provide a good premise for future research into the production strategies of the media to enhance audience satisfaction. This would enhance production strategies that will satisfy audience in the media sector. The research paper would also add to the existing literature on the subject matter regarding the in-depth knowledge it will explore. Finally, the research work would become a source of reference materials for students, The University of Media Arts and Communication (UniMAC-IJ) library, and the public.

### **1.7 1.6 Organization of the Study**

In structuring this paper, the study is presented in five chapters. Chapter one looks at the background of the study, the statement of the problem, the objective of the study, the research question, the significance of the study, and the definition of terms. Chapter two reviews literature related to the study. In this chapter, various kinds of literature relevant to the study are dealt with in-depth. Chapter three focuses on the profile of TV3 Ghana and the research methodology. It provides explanations for the data collection techniques and analytic methods used in the study. Chapter four is dedicated to the findings and discussion of the field data collected in the course of the research. Chapter five gives a summary and conclusion of the research. Recommendations have been made based on the findings drawn from the study.

### **1.8 1.7 Evolution of Media in Ghana**

The evolution of the media in Ghana, the then Gold Coast started with radio in 1935 and Television in 1965 until the airwaves were liberalized in 1996. The colonials then, the postcolonial State controlled the radio and Television. Private traditional media was almost absent from the Ghanaian media landscape until 1992, when the constitution was enforced to allow operation of private media in Ghana. A governor of the British Gold Coast settlements in the 19th century however, published

the first newspaper. Radio was introduced by colonial authorities on the occasion of the Silver Jubilee of King George V, the head of the British Empire, and was used to transmit BBC programs to colonial residents and privileged native elites. During the struggle for independence, newspapers were used to shape and stir up the people to fight to liberate the country from colonialism. British radio served as a means of countering those anti-colonial campaigns of the national press (source: Media Ownership Monitor Ghana).

### **1.7.1 Television**

The regular use of television has reduced the popularity of radio. In modern times Presidents and other politicians use television to rally people in times of crisis, although social media and the Internet now offer a more direct way for them to communicate. The first official broadcast in the USA was made by President Franklin Roosevelt's (American politician who served as the 32<sup>nd</sup> President of the US from 1933 till 1945) speech at the opening of the 1939 World's Fair in New York. Politicians through television have a deeper connection with citizens and voters. Through television, citizens were able to decode body language and tone to decide whether candidates or politicians are sincere. Presidents directly conveyed their anger, sorrow, or optimism during addresses. Television also helped combat scandals and accusations of impropriety. In addition to television ads, the 1960 election also featured the first televised presidential debate Television's characteristic combined radio (audio) and pictures (visuals) and changed the media sphere.

### **1.7.2 Radio**

Radio was the first major non-print form of mass media that blew up in the 20<sup>th</sup> century. Radios were said to be less expensive than telephones and available by 1920's. Radios had the tendency of permitting many people to listen to the same program at the same time. For example, in 1924, Calvin Coolidge's (American politician and Lawyer who served as the 30<sup>th</sup> President of the United

States from 1923 to 1929) pre-election speech reached more than 20million people. Radio assisted advertisers who had access to a large and captive audience. Advertisers were able to make sales because of uncountable audience, who are sympathetic. For example, the (NBC) National Broadcasting Company and the CBS) Columbia Broadcasting System began running sponsored news programs and radio dramas. Some other comedy programs also became popular during the 1930's as listeners always wanted to find humor during the depression. Following the comedy shows, talk shows, religious shows, and educational programs and by late 1930's game shows and quiz shows were in the airwaves. Almost 83% of households had radios and tuned in regularly. Radio brought communications to rural America. The radio listenership grew and politicians realized the medium offered a way to reach the public in a personal manner. Warren Harding (29<sup>th</sup> President of the US from 1921 until his death in 1923) was the first president to regularly give speeches over the radio.

### **1.9 1.8 Operational definitions**

The terms in the study are defined below:

#### **1.8.1 Media**

Cambridge dictionary defines media as all organizations that supply news and information to the public, such as newspapers, radio, television and the internet. English dictionary also defines media as the main ways that large numbers of people receive information and entertainment that is television, radio, newspapers, and the internet. Media refers to the means of communication that reach large numbers of people, such as television, newspapers, and magazines and radio (Armstrong, 2000). Thus, the media sector is concerned with the production and distribution of information on a one-to-many basis.

### **1.8.2 Audience**

According to Denis Mcquail a prominent scholar in communication studies the word audience is the collective term for the receivers in the simple sequential model of the mass communication process (source, channels, message, receiver, effect) that was deployed by pioneers in the field of media research. In this research, the term “Audience” implies that these individuals are actively listening, observing or participating in some way. Audience members can be diverse in terms of their interests, preferences, knowledge levels, and backgrounds. The presence and reactions of the audience often play a crucial role in influencing the success of the communication or performances being delivered.

### **1.8.3 Strategies**

Oxford dictionary defines strategy as a plan of action designed to achieve a long term or overall aim “time to develop a coherent economic strategy”. Robert N. Anthony, author of Planning and Control Systems (1965), one of the books that laid the foundation for strategic planning, didn’t give his definition of strategy instead, he used one presented in an unpublished paper by Harvard colleague Kenneth R. Andrews: “the pattern of objectives, purposes or goals and major policies and plans for achieving these goals stated in such a way as to define what business the company is or is to be in and the kind of company it is or is to be. Also, Alfred D. Chandler, Jr., author of Strategy and Structure (1962), the classic study of the relationship between an organization’s structure and its strategy, defined strategy as “the determination of the basic long-term goals and objectives of an enterprise, and the adoption of courses of action and the allocation of resources for carrying out these goals.”

#### **1.8.4 Production**

Production can be defined as the creation and distribution of different various content across different media platforms such as radio, television, film and digital media. Doyle (2020), the rapid advancements in technology has made production processes efficient and innovative in terms of content creation. Production is the collaboration among various persons in a media organization. These include; producers, directors, writers, editors and technicians Litman (2018). Various knowledge and skills are put together by these personalities to enable them create informative or educative contents to their audiences.

In production of contents, producers need to consider their audiences in other to satisfy them accordingly.

#### **1.10 1.9 Conclusion**

This chapter discussed the background to the study, problem statement, and purpose of the study, significance of the study, defined terms and highlighted limitation of the study. The next chapter would review existing literature and add to the body of existing literature.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **1.11 2.0. Introduction**

This chapter reviews research works done by other scholars regarding production strategies of the media in enhancing audience satisfaction. The chapter provides an overview of the theoretical and empirical literature and would present and explain theories that relate to the topic. The literature will also examine what has been practically observed and studied with the subject matter.

#### **1.12 2.1 Theoretical framework of the study**

The Uses and Gratification Theory (UGT) and Agenda Setting Theory were used as the theoretical foundation for this investigation. Each of these viewpoints offer information regarding the possible production strategies of the media in enhancing audience satisfaction. The uses and gratification theory explains why audience align with certain media content and what needs they are trying to satisfy, whereas the agenda setting theory explains how the media play a powerful role in shaping public opinion and setting agenda for societal issues by carefully selecting and producing content that is relevant and engaging audience.

#### **2.1.1 Uses and Gratification Theory (UGT)**

The theory of Uses and Gratification (UGT) seek to explain why and how humans actively seek out certain wants (Severin, Tankard, 1987). UGT is a method of comprehending mass communication that focuses on the audience. The study is concern with how individuals interact with media (Katz, Elihu (1959). UGT examined how consumers (audience) purposefully select media to meet certain requirement such as knowledge enhancement, relaxation, social interactions/ companionship, distraction, or escape. Mcquail (1983). UGT's method, according to Katz, Blumber, and Gurevitch

(1974), was centered on “the social and psychological ancestors of needs that create expectations of the mass media or other sources, resulting in different patterns of media exposure (or engaging in other activities), leading to need satisfaction and other concerns, perhaps mostly unintended” (Katz & Elihu 1959). This suggest that the public does not watch certain programmers because of the substance, the performer, or the captivating presentation (McQuail 1997). Could be the compelling act found in production shows be biased for this audience formation? Blumer, Katz & Rossi developed five basic assumptions of UGT and later refined them by McQuail et al.,(Littejohn, 2021).

The audience want to:

- i. Be informed or educated

This assumption by the scholars suggests that, one of the main inspirations for engaging with media is to gain information or knowledge. This means that, audiences often turn or tune in into media channels like news programmes, entertainment programmes documentaries, and other educational programmes. This enables them to learn about current events or trends, developments issues, science, cultural issues, or any other specific subjects that interest them. The desire for education is motivated by the need to understand or know more about the world or things around us. This helps to make informed decisions, or increase personal or professional knowledge.

- ii. Identify with characteristics of the situation in the media environment.

This assumption highlights the audience's need to relate to or identify with what is being presented in the media. This can include knowing oneself in a story or seeing one's values or morals, beliefs,

or experiences reflected in media content. Audience or people often seek media experiences that resonate with their own lives or that permit them to see circumstances or characters they can sympathize with or admire. The identification process can help individuals form networks with media, making them feel understood or validated in their own understandings.

iii. Be entertained

Entertainment is another core motivator for media consumption. Audiences often engage with media as a form of finding pleasure, seeking content that provides amusement or enjoyment, fun, and other emotional engagement. This comes either through movies, television shows, music, or online videos, audience look for media that relaxes, amuses, or brings excitement to them.

iv. Enhance social interaction

This assumption also highlights the role played by media in facilitating communication and social connections. Audience often consume media not only for personal pleasure or learning purposes but also to enhance their social understandings. This can involve deliberating on media content with friends and family, participating in online communities, or sharing media experiences on social networks. In this way, media acts as a social tool, allowing audience or individuals to bond over common interests and stay connected to a larger social context.

- v. Escape from the stress of daily life.

This assumption points to the desire to use media as a form of escapism. Many people or audiences turn to media to temporarily forget about the pressures, problems, or stresses of their everyday lives. Through engaging with fictional worlds, immersive experiences, or light-hearted content, audience or individuals seek relief from anxiety, boredom, or routine. Media also provides means to disconnect from reality and experience alternate realities, whether through fantasy, relaxation, or distraction.

This approach emphasises the many satisfactions that consumers derive from media depending on their individual, social and psychological requirement. In a larger sense, uses and gratification provides the foundation for understanding the stages through which media consumers seek information that best meets their requirements. In a larger sense, uses and gratification provides the foundation for understanding the stages through which media consumers seek information that best meets their requirement. In many aspects, the uses and gratification theory are particularly applicable to this current investigation. The hypothesis, according to Severin and Tankard (2002), emphasis a viewer's choice by examining their motives for consuming particular media while disregarding others. This approach emphasises the many satisfactions that consumers derive from media depending on their individual, societal and psychological requirements.

#### **2.1.1.1 Criticism of the Uses and Gratification Theory**

Unlike other media use theories, uses and gratification explains the viewers or audience's ability to pick what media and information to consume and which not to ingest, since the audience or consumers have a defined aim and **use**. Other hypothesis such as the hypodermic needle theory, contend the media has a direct, immediate and profound influence on its audience. Taking the

hypodermic needle theory into account, it claims the mass media is viewed as all-powerful, which explains why viewers have little influence over the media material they receive; and cognitive dissonance. The mental tension experience by an individual who believes two or more conflicting beliefs, concepts, or ideas at the same time is referred to as theory.

The theory focuses on the way the people look for internal consistency. The presumption made by the opposing theories set uses and gratifications apart. Nonetheless, uses and gratification have serious shortcomings that have been challenged by several thinkers. Ang (1992) asserts that, the method has not produced many accurate predictions or colloquial justifications for media use and choice. The approach seems to work best when examining certain kinds of media where incentives may be supplied, as large portion of media consumption is situational and weakly motivated (Ang 1992).

The claim is that there is very little attention paid to the media content as a result, researchers could focus more on the motivations behind people's media use and less on the meanings such motivations convey. The approach starts with the presumptions that the public can always access the media, which might lead to some implicit justifications for the current media landscape (Nagel, Emilios, Karen, 2004). Moreover, research on uses and gratifications heavily depends on self-reports due to the difficulty of tracking exposure patterns through observation (Katz, 1987). Self-reports, however, depend on memory from the individual, which may provide issues (Nagel, Emilios, Karen, 2004). For example, respondents can misremember their behavior when utilising media, which could affect the findings.

Another point of contention is that the use of contemplative self-report has several limits. Viewers may not understand or be able to properly explain why they opt to watch. These arguments presented may be of secondary importance. People may provide the same reasons that they have

heard others give, or they may pick a specific medium because other people are also watching and they do not want to be left out during conversations with friends. For example, lot of shows produced by TV3 Ghana such as Date Rush, Talented Kids, and Ghanaians Most Beautiful among others is primarily programs people watch most, thus many are anxious to watch these programmers in order to be abreast with them and take part in public debate. As a result, viewers employ some degree of media content discrimination. (Barwise and Ehrenberg, 1988). But, without a doubt, viewing television may be viewed as an aesthetic experience with intrinsic motivation (Chandler, 1994). In addition, the uses and gratification hypothesis has been criticised as promoting vulgar gratification (Chandler, 1994).

UGT is thought to be individualistic and psycho-logistic, ignoring the socioeconomic and cultural environment. Morley (1992), acknowledges that individual differences in interpretation occur, but emphasises sub-cultural and socio-economic disparities in shaping how individuals view their television experiences. Typically, certain uses and gratifications theorists, such as Hopson (1982), expanded active and conscious choice, whereas media can be pushed on some individuals rather than freely selected (Chandler, 1994). The position may also lead to over-interpretation, implying that listeners may gain satisfaction without paying attention to the substance. Despite all of the foregoing objections. Uses and Gratification are critical to our current study, as will be discussed more below.

### **2.1.2 Agenda setting theory**

Agenda setting theory seeks to explain how the media plays a powerful role in shaping public opinion and setting agendas for societal issues. The theory explains further how careful producers select and produce content that is relevant and engaging audience. Maxwell McCombs and Donald

Shaw (1972, 1993) describe a phenomenon, which had long been observed and studied in the context of election campaigns propounded agenda setting. The central idea is that news media indicate to the public what the main issues of the day are and this reflects in what the public perceives as the main issues. The evidence strongly suggests that, people think about what they are told but they do not think about what they are not told (Trenaman and McQuail, 1961).

Deaning and Rogers (1996) define the process as ‘an ongoing competition among issues protagonists to gain the attention of the media professionals, the public and policy elites. Lazerfield et al (1944) referred to it as the power to structure issues. Agenda setting effects are unlike most other known effects in that they are also contingent on the right combination of factors in respect of the topic, the type of media, and the larger context. (Walgrave and Van Aelst, 2006).

The traditional media sets the agenda for the public. The media content determines the salient issues that the institutions want to present to the public for consumption. Therefore, the media produce programmes to inform the public on what they should think and not what they think. Audience has no right to choose or select from media outlets but they absorb the media presents to them. Information dissemination can be described as the active distribution and spread of variety of information to targeted audiences.

#### **2.1.2.1 Criticism of the agenda setting theory**

With the emergence of mobile devices where audience can watch programmes at different times, audiences are able to find out about relevant events and conditions in their immediate surroundings, society and the world at large. They as well share opinions and make certain choices, which informs their decisions. The era of agenda setting theory is gradually changing into an era of citizen participation, whether professional or amateur information dissemination.

Information is no longer exclusive to journalists and the media. The public can now carry out journalistic work. As a result of this, the public have now become producers and consumers of information. Audience is actually evaluated and interpret media messages (McCombs & Shaw, 1972). This suggests that, media producers cannot solely rely on shaping audience perception through content selection and agenda setting.

It is argued that, Agenda Setting theory often overlooks the diversity of media sources and platforms available to audiences today (McCombs, 2014). With the rise of digital media and social networking sites, audiences have more control over the content they consume and are exposed to a wider range of perspectives and voices. This means, the traditional model of agenda setting may be less relevant in a media landscape that is characterized by fragmentation and individual consumption patterns.

The theory focusses on the quantity of media coverage rather than the quality of the information being presented (Lyengar & Kinder, 1987). This can result in prioritization of sensational or clickbait content over more substantive and informative material, which may not necessarily enhance audience satisfaction.

## **2.2 Functions of the Media**

The media plays a multidimensional role in contemporary society, significantly influencing how information is spread, how education is delivered, and how public discourse is shaped.

### **2.2.1 Providing Information and Education.**

Providing information and education is one of the core functions of the media. Through disseminating news and educational content, the media keeps the public informed about current issues, new discoveries, and important societal issues. For example, during the COVID-19 pandemic, global news outlets like BBC and CNN delivered critical information and updates on

health guidelines, vaccination progress, and government measures to help curb the situation. Similarly, educational programs on channels offer foundational learning in literacy and numeracy for children, while other platforms provide online tutorials on a wide range of subjects, from math to history, enhancing learning opportunities beyond traditional classrooms.

### **2.2.2 Public forum for discussion**

The media serves as a public forum for the discussion of important issues. It provides a platform where diverse viewpoints can be expressed and debated, allowing for the exchange of ideas on various topics affecting society. For instance, talk shows and online forums enable public dialogue on critical issues such as climate change, social justice, political issues and economic policy.

### **2.2.3 Watchdog role**

The media serves as a watchdog for government and other institutions by monitoring their activities and holding them accountable. Investigative journalism plays a crucial role in exposing corruption, malpractice, and abuse of power. For example, investigative journalism has played a critical watchdog role, particularly through the efforts of journalists and media organizations who have uncovered corruption, abuse, and malfeasance. A prominent example is the work of Anas Aremeyaw Anas, a renowned Ghanaian investigative journalist known for his undercover investigations. These investigations which uncover bad deeds are able to come to the lime light through the media. Another example, is the community engagement with the media, Media organizations engage communities to find out their challenges to be able to help in communicating these challenges to those in authority to be able to provide solutions to these challenges or problems.

### **2.3 Media Ownership in Ghana**

There are four main media ownership structures which has been identify and recognized in academic literature. These are; commercial, non-profit, public and community media (McQuail, 2005; Rennie, 2006). Media that are independently owned, for-profit, and funded mostly from advertising and sales are the first category of commercial. They range in size from international conglomerates to small local outlets. Individuals, corporations and families mostly own them. Commercial media could be public or private, a large media chain or conglomerate or a small independent body (McQuail, 2005). Though it is mostly privately owned, government can be found in most new democratic countries in Asia, Africa and Latin America could also own it. A high concentration exists in the TV segment, where the top three owners (Multimedia Group in Ghana, Osei Kwame with U2 Company Ltd. /Despite Group of Companies, TV3 Network/ Media General Ghana Limited) represent an audience share of 77.4%. The radio market is more diverse and 'market leaders' differ from region to region. Also, the Despite Group of Companies and the Multimedia Group have a considerable market position by operating several nationwide outlets. Overall, radio shows a medium level of audience concentration around the four market leaders that together deliver news to 44.8% of the listenership (Media Ownership Monitor, 2018).

In literature, the second category is public media which has various forms ranging from direct State administration to elaborate and diversified constructions designed to maximize the independence of decision-making about content (McQuail, 2005). Two types of ownership of public media exist in the literature. They are the public service media model and the state-owned model. Government does, not directly control the first model; there is often an intermediary in the form of regulators or parliament or board of directors with no specific allegiance to government. The state-owned media

is controlled and funded by the state (taxpayers) and may be more or less focused on the public good, but is sometimes simply a mouthpiece for the government of the day.

The nonprofit is the third category according to McQuail (2005), it is a type of ownership structure which could be a 'neutral trust' designed to safeguard the independence of media operations or bodies with special cultural or social trust tasks such as political parties, and religious bodies among others. Politician-owned media cover a range of different types of mass media created and financed by parties; these outlets range from small party propaganda sheets to media owned by rich politico-business people.

A fourth media ownership advertised by some theorists as suitable for developing or third world countries is the community media. Scholars such as Rennie (2006) have isolated this as another form of media ownership. In Ghana, the National Media Commission (NMC) categorizes it as the third type of media ownership. The community media in Ghana were part of the state broadcaster's plan, especially under Kwame Nkrumah to decentralise the media and promote pluralism. However, most of the remote radio stations and newspapers producing in the native languages have all been closed down, probably due to financial constraints or lack of managerial skills. In recent times, most communities have established community radio stations to provide for the communication needs of the communities involved. This media is wholly established, funded and managed by the people in the community. Programmes are drawn at the community level and issues discussed are those considered to be of interest to the community. Examples of such community radio stations include Radio Peace in Central Region and the Radio Ada in Accra. (Atawura, 2017).

### **2.3. 1 Challenges faced by traditional media production**

In this present age of digitalization, real-time news is available at the click on a phone or mouse. Audience imagination, competition from other digital platforms, changes in consumer behavior in terms of how they receive and react to information has led to the fact that, how consumers or audience received production content keeps changing on daily bases. This is a challenge in managing or producing media content which has triggered media industries to adopt to the rapidly changing technology to be able to stay on top of social trends, cultural and economic shifts. These factors and more affect the way traditional media content are produced and consumed.

Production strategies by the media enables discoveries of diverse ideas this can help to show diverse dialogue around important social issues. They can also serve as a form of entertainment and escapism, providing light-hearted moments and fostering a sense of community among viewers.

### **2.4 Conclusion**

This chapter reviewed research works done by other scholars regarding production strategies of the media in enhancing audience satisfaction and added to the body of knowledge. The next chapter would discuss the suitable methodology for the study.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.0 Introduction**

A strong methodology is essential for every research endeavour since it establishes the works validity, consistency, and potential for replication and generalization. A research technique, according to Malhotra and Birks (2007), is a collection of steps taken to carry out research. The methodological technique used in this study is investigative since it is routine, thorough, methodical, and impartial. This was done to make sure that reliable and pertinent data were acquired, and that consistent statistical analysis techniques were used to reduce the possibility of Statistical errors. This section addresses the techniques employed in the data analysis as well as the particular, rigorous, and methodical research protocols that were followed to conduct the study.

#### **3.1 Research Approaches**

Researchers can choose from three different techniques when designing their study methodology, according to Creswell (2003). These research methodologies encompass mixed methods, quantitative, and qualitative approaches. When using a quantitative approach, researchers primarily strive to use post-positivist claims for knowledge building, including reduction to specific variables, questions, and hypotheses, measurement and observation, concept testing, and cause-and-effect reasoning. It collects data on pre-set devices using investigative methods like trials and surveys in order to provide statistical data. Quantitative investigations employ statistical and numerical techniques to solve specific issues. There are several ways to use statistics to support programmed assessment and evaluation or research.

Descriptive statistics are numerical summaries of a collection of items. Inferential statistics are computed using a sample drawn from a larger population to infer information about the entire population from a sample. The accuracy of the conclusions derived from a sample is significantly influenced by the sampling techniques employed. It is best to plan an investigation and set up a statistical analysis at the same time. The choice of methodology analysis to employ and statistics to provide depends on the topics being addressed, the degrees of measurement of the study's variables, and the type and volume of data you wish to report on your results (Wholey et al. 2004). Quantitative research aims to discover the link in a population between one factor (an independent variable) and another (a dependent or outcome variable).

Alternatively, a qualitative approach is one in which the researcher often bases knowledge claims primarily on advocacy/participatory perspectives like political, issue-oriented, collaborative, change-oriented, or both. These perspectives include the multiple meanings of individual experiences, socially and historically constructed meanings, and the goal of developing a theory or pattern (Creswell, 2003). Using open-ended, dynamic data-collecting techniques, the researcher employs case studies, ethnographies, phenomenology, grounded theory studies, narratives, and ethnographies. According to Gall et al. (1996), qualitative research is an inquiry predicated on the idea that individuals construct social reality through interpretations and meanings and that these constructions are ephemeral and situational. In qualitative research, narrative data as opposed to numerical data is often collected via techniques including focus groups, on-site observations, and interviews. Themes and patterns are looked for in these kinds of data. It comprises evaluating, analyzing, and reading data. The ease of analysis and significance of the results are greatly influenced by how data is gathered (Wholey et al. 2004).

Lastly, the most current research methodology is a mixed approach, which bases the knowledge claims of the inquirer on pragmatic, problem-centered, result-oriented, and pluralistic perspectives (Creswell, 2003). It makes an effort to integrate the most effective quantitative and qualitative research techniques into its studies. It uses either sequential or concurrent inquiry approaches, which entail collecting both quantitative and qualitative data, to better understand research difficulties. Choosing a strategy should be based mostly on the research problem (Creswell, 2003).

### **3.2. Method Adopted**

The quantitative method was chosen for this investigation. Several factors influenced the decision to use this approach. First, by using the quantitative approach, the data collected was crosschecked using this method making the study's conclusions valid and dependable. This method is the best fit for this study as it answered the research questions using the collection of quantitative data and strategically analyzing the data. Quantitative research is also objective and based on testing a hypothesis or theory composed of variables Naoum (2002). Frechtling and Sharp (1997) as cited by Naoum (2002), characterized the common data collection techniques used in quantitative research as questionnaires, tests and existing databases. Hard and reliable data are often collected in quantitative research and, therefore, emphasizes on quantification. The samples collected are often large and illustrative. This means that quantitative research results can be generalized to a larger population within acceptable error limits. The question which this research sorts to address is how producers use production strategies to enhance audience satisfaction.

### **3.3 Research Design**

Research design is the structure that controls how the strategy for obtaining and evaluating data is put into practice. As a result, it serves as the basis for applying the research plan. It makes it possible for the researcher to logically connect findings drawn from empirical data to the original research

question of the study (Bryman 2004; Yin 2003). Blismas (2001) outlined four research techniques that academics generally support as workable answers to issues brought up in social science and construction management research. He said that to help make the right choice, an assessment is necessary. The most popular choices include surveys, action research, experiments, and case studies. Common research designs called surveys use questionnaires and telephone and in-person interviews to gather data from respondents. A survey maximizes the representativeness of a larger population by gathering data from statistically selected samples in a uniform format. Thus, surveys are an essential instrument for determining an organization's current state. They may deal with the connections between the behaviors and perceptions of various factors (Bryman 2004; Fellows and Liu 2003; Janes, 1999).

Geographically separated respondents can be reached through surveys, which are often affordable. Strong communication and, frequently, a high response rate are the outcomes of using the interview approach (Sherif 2002). Surveys improve the reliability of observations and replications due to their standardised sampling and measurement methods. They are helpful for construction management studies because they enable statistical data analysis and extrapolation to a broader population (Blismas 2001; Oppenheim 2003).

A case study is an in-depth, empirical analysis of specific incidents related to the study's focus. In its most basic form, case study research is a thorough analysis of a single instance, taking into account all of the case's intricacies and distinctive features. It could also include a lot of cases. The quantity of examples that may be examined, however, can be limited by the richness of the data that has to be collected. Selection decisions are often made based on how representative the examples are (Bryman, 2004; Fellows & Lui, 2003).

Understanding the case's history is the main goal of a case study. The greater relevance of case study findings may be conceptualized, even if this may limit any interest in theoretical effects or empirical generalization (Hammersley and Gomm 2004). Yin (2003) has added to the debate on the suitability of case study research design by presenting two related design philosophies: showcasing individual case studies and using instances to draw broader conclusions.

This study followed both a survey and a case study technique because of its tremendous exploratory potential and depth of analysis. The framework made it possible to investigate intricate relationships between interdependent variables. The investigation proceeded with the understanding of the main criticism of case study research design, which is the challenge of generalization. The validity and rigor of case study studies were also taken into consideration. A notable constraint of surveys is their inability to facilitate comprehensive topic analysis. To mitigate this apparent shortcoming, a case study might be employed.

### **3.4 Target population and sampling techniques**

Asika 2000, states that the population under study consists of all conceivable elements, people, or observations connected to a certain occurrence that the researcher is interested in. The target population for this study comprised all TV 3 (media general) producers in Accra.

### **3.5 Sampling**

A Sample is a subset of a population that has to possess characteristics that make it representative of the entire population, according to Bless and Higson-Smith (2000). Likewise, samples are defined by Bryman and Bell (2003) as the population selected for research. Using data from a subset of a bigger group allows one to conclude the population as a whole. For quantitative research to draw valid results, a representative sample that accurately reflects the population is necessary. The sample size must be sufficiently big to support population-wide generalizations. Blanche et al.

(2006) highlights that both a big non-random sample and a very tiny random sample can be severely unrepresentative.

### **3.6 Sampling Methods**

In social science research, sampling strategies are frequently divided into two categories, probability sampling and non-probability sampling (Bailey, 1994; Neuman, 2006). The likelihood of picking each respondent in probability sampling is unknown, but the probability of selecting each respondent in non-probability sampling is known (Neuman, 2006). To get a breadth of information, a probability sample is intended to catch a huge number of instances that are collectively typical of the population of interest (Teddlie& Yu, 2007).

Stratified random sampling is a type of probability sampling that allows the researcher to determine the sample depending on certain specific features in the sample, such as urban and rural populations (Teddlie& Yu, 2007). The stratified random sampling approach enables the researcher to split the population into subpopulations (strata) and collect a sample from each (Neuman 2006). In quantitative investigations, stratified random sampling procedures are most commonly utilized (Bailey, 1994; Neuman, 2006; Teddlie& Yu, 2007).

Purposive sampling is a type of non-probability sampling that is used to pick a limited number of instances to acquire more detailed information from a smaller number of participants (Teddlie& Yu, 2007). To choose samples for the study, straightforward sampling procedures was utilised.

### **3.7 Data Collection**

Both primary and secondary information was gathered for the study. To appreciate essential ideas relevant materials from secondary sources such as books, journals, and the internet, among others were consulted. Primary data, on the other hand, was gathered using surveys.

### **3.8 Questionnaire**

Questionnaires, according to Zikmund (2003), are a basic yet successful research instrument. They are cost-effective and eliminate data distortions caused by interviewer bias introduced during the interview process. A questionnaire is an essential instrument for acquiring primary data on individuals, their behaviour, attitudes, views, and knowledge about certain subjects. Because the study's goal was to identify personal attitudes and views, some of which may be sensitive, the anonymous character of the questionnaire allowed respondents to freely express their inner beliefs, attitudes, and opinions. Aside from these benefits, the survey questionnaire allowed for the gathering of standardised data on the same variables for the whole sampled population (Parfitt 1997; quoted in Zahari, 2007).

### **3.9 Data Analysis**

The study used questionnaires to collect quantitative data. After cleaning up the data from the questionnaire survey and fixing the few errors found in the questionnaire completion, the data was coded and input into SPSS 2.0. The data collected was analysed to provide a descriptive image. Descriptive statistics identify fundamental patterns in data. The statistical diagram was drawn using frequencies and percentages that were acceptable and relevant to this investigation.

### **3.10 Conclusion**

The chapter discussed the suitable methodology for the study, the sample size to be explored and how data would be collected for analysis. The next chapter would discuss the data collected, the analysis method and the findings made.

## **CHAPTER FOUR**

### **DATA ANALYSIS AND FINDINGS**

#### **4.0 Introduction**

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

#### **4.1 Discussion of research findings**

This study sought to examine the production strategies of the media in enhancing audience satisfaction in Ghana. Media designed and produce programmers to showcase the rich cultural heritage and diversity of the various tribes in Ghana. Existing literature has established that various programme produced by the media contributes to the socio-economic development in society. The objective of the study was to determine the effects of viewing production shows on the level of their expectations among the audience. The study found out that the producers of shows use TV networks and the press which regularly broadcast the programmers' trailers and cover the developments of the shows, to sustain public attention.

The study also revealed that the use of social media publicity comes with its meritocracy and this has been of great benefit to influence audience attention. The research study showed that TV3 uses integrated, and omnichannel communication as well as a celebrity or influencer endorsement method to convey vital messages to the audience.

Finally, the research finds that, in terms of producing shows, producers use strategic means to produce shows in order to meet the needs of the audience.

## **4.2 Discussion of work originality**

This study is original as it followed the required standards of the School of Graduate Studies and Research, UniMAC-IJ. Also, all research articles and online publications used were duly acknowledged for authenticity. The research question or hypothesis, the purpose of the study, and detailed research methods originated the study. The results of the research were accurately and carefully reported.

## **4.3 Data analysis**

This chapter also deals with the analysis of data and its interpretation. Data was collected through the use of a designed questionnaires. The researcher analyzed the responses acquired from the eighty (80) questionnaires constructed by the use of charts, graphs and tables.

## **4.4. Demographic information**

Eighty (80) questionnaires were randomly distributed to eighty (80) respondents in the Greater Accra Region of Ghana. All eighty (80) questionnaires were collected from respondents and none of the questionnaires was disqualified. A greater number of the research respondents were females. There were (sixty) 60 females out of the total number of eighty (80) respondents representing Seventy-five percent (75%) out of the total percentage of respondents. The males were twenty (20) out of the eighty (80) respondents representing twenty- five (25%) percent of the total number of respondents.

The chart below shows the gender distribution of respondent's

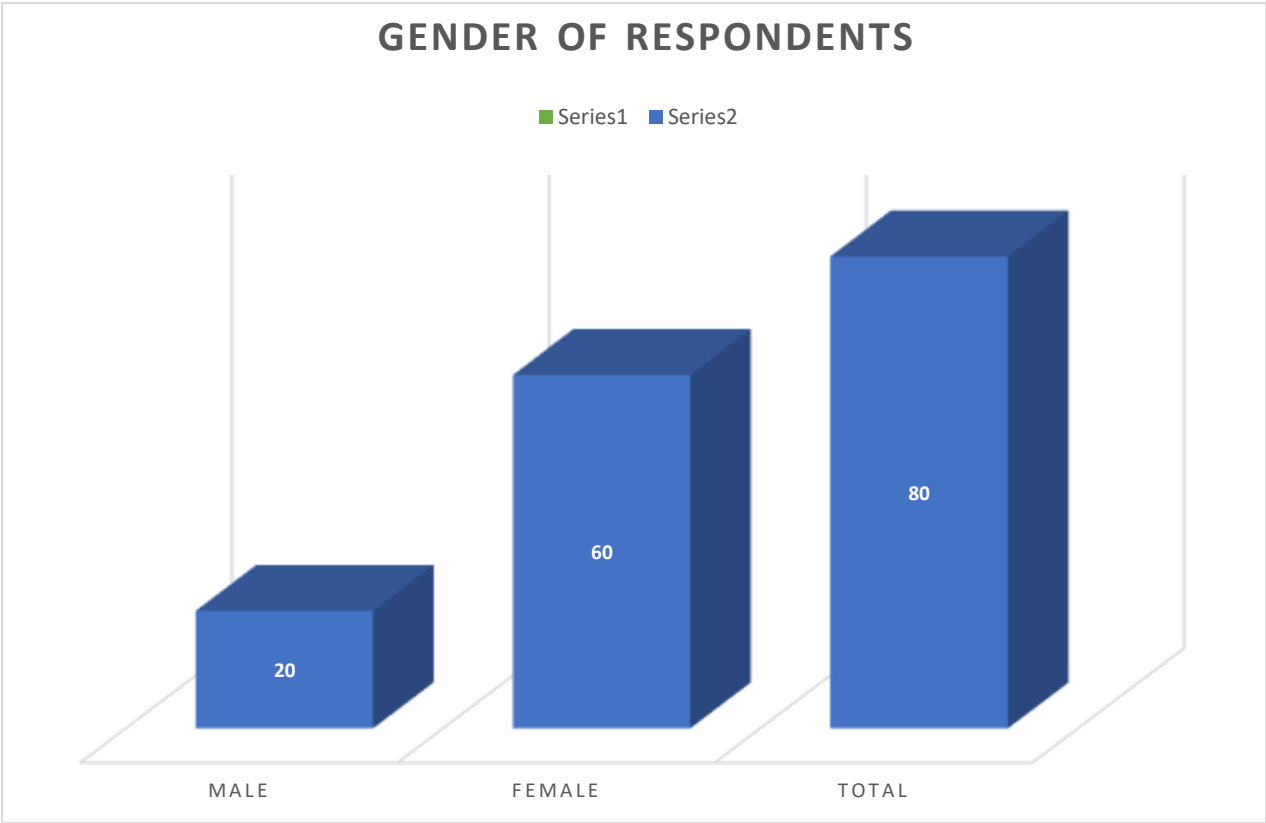


Figure 1: Demographic information

**SOURCE: Field Survey Data (2024)**

The questionnaire for this study provided an age range of eighteen to twenty-five (18 -25), twenty-six to thirty- three (26-33), thirty – four to forty – one (34 - 41), and forty- two and above (42 and above). On the age distribution of respondents, eight (8) respondents constituting ten percent (10%) were between eighteen and twenty-five (18-25) years old. Twenty (20) respondents constituting Twenty-five percent (25%) were between twenty-six and thirty-three (26-33) years old, eighteen (18) respondents constituting twenty-two-point five percent (22.5%) were between thirty-four and forty-one (34-41) years old, thirty-four (34) respondents constituting forty-two-point five percent (42.5%) were forty- two and above (42 and above).

The Table blow depicts the marital status of respondents out of the eighty (80) respondents.

Forty-five (45) of the respondents representing fifty- six point twenty- five percent (56.25%) out of the total respondents were single, twenty-five (25) of the respondents representing thirty-one point twenty- five percent (31.25%) out of the total respondents were divorced and ten (10) of the respondents representing twelve- point fifty percent (12.50%) of the respondents were married.

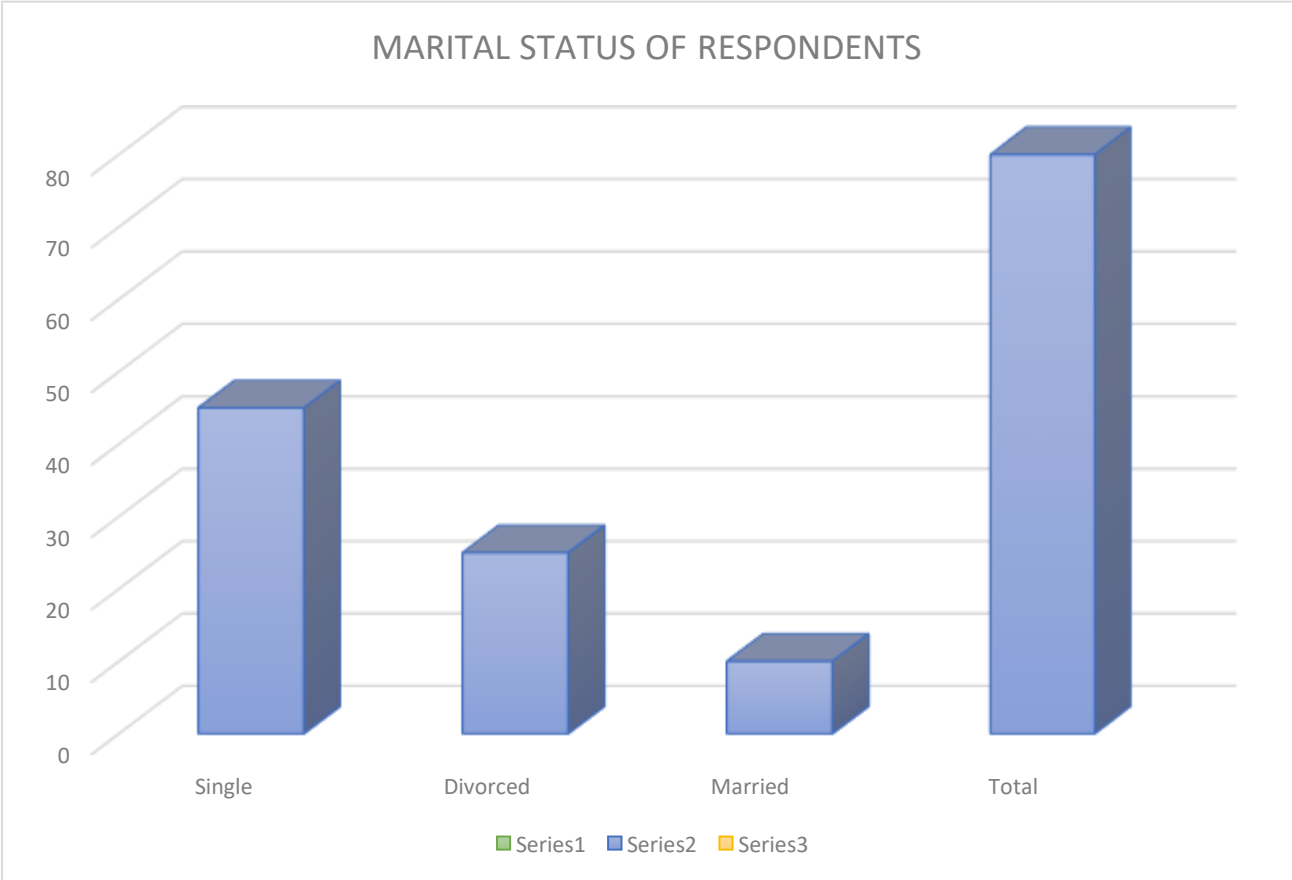


Figure 2 marital status of respondents

**SOURCE: Field Survey Data (2024)**

The figure below depicts the percentage of qualification each respondent has out of the sixty (80) respondents. Respondents who have WASSCE certificate were fifteen (15) representing percent (18.75%) out of the total respondents, those with diploma/ HND qualification were twenty-five (25) representing thirty-one point twenty- five percent (31.25%), respondents with first degree were forty (40) representing twenty-two percent (50%)

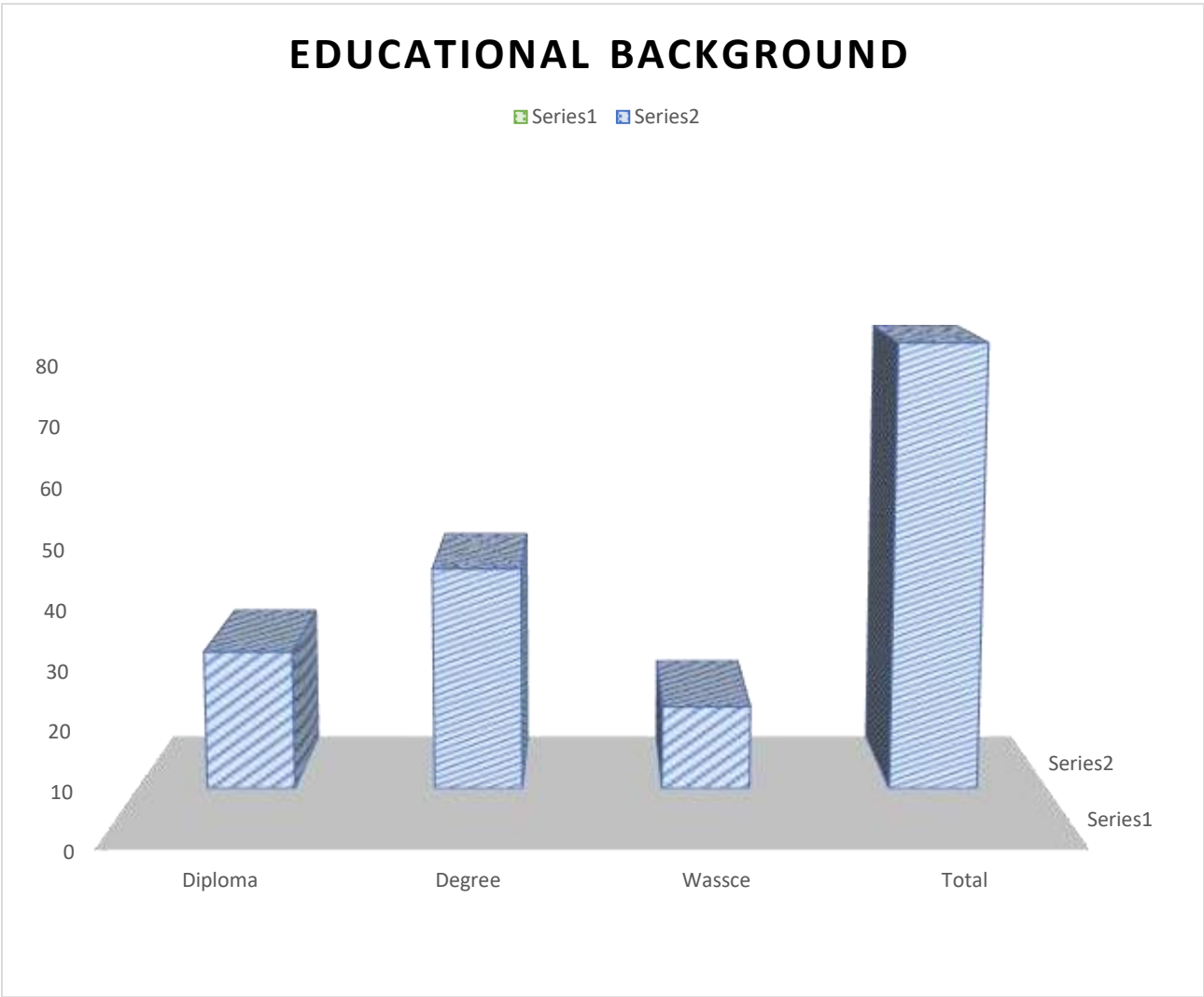
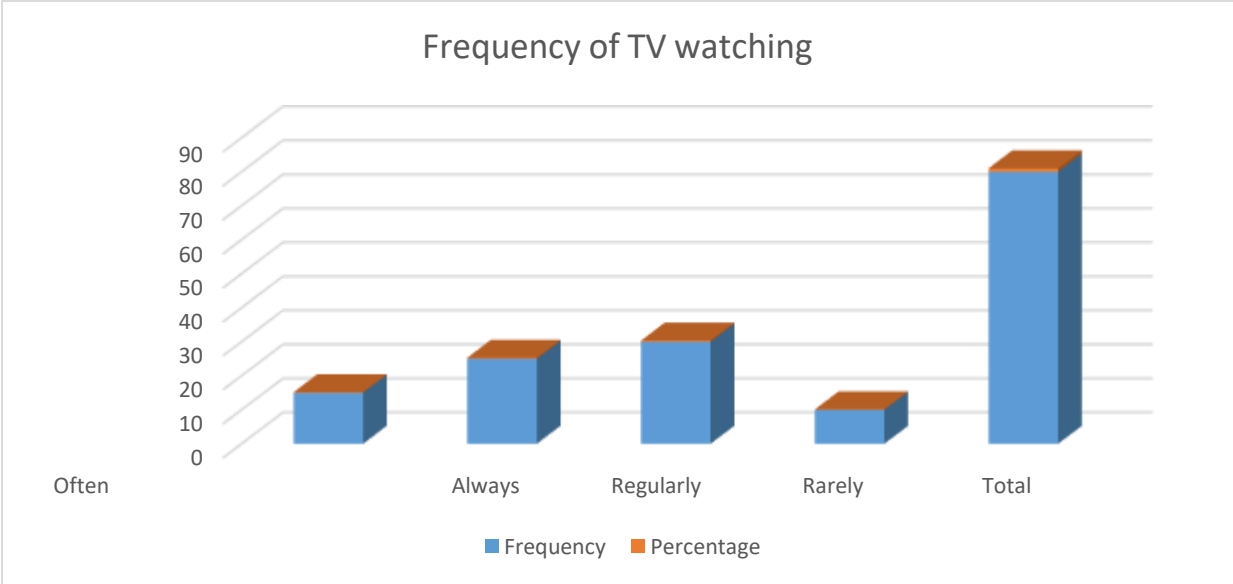


Figure 3 Educational status of respondents

SOURCE: field data survey (2024)

**Figure 4 How often do you watch TV?**

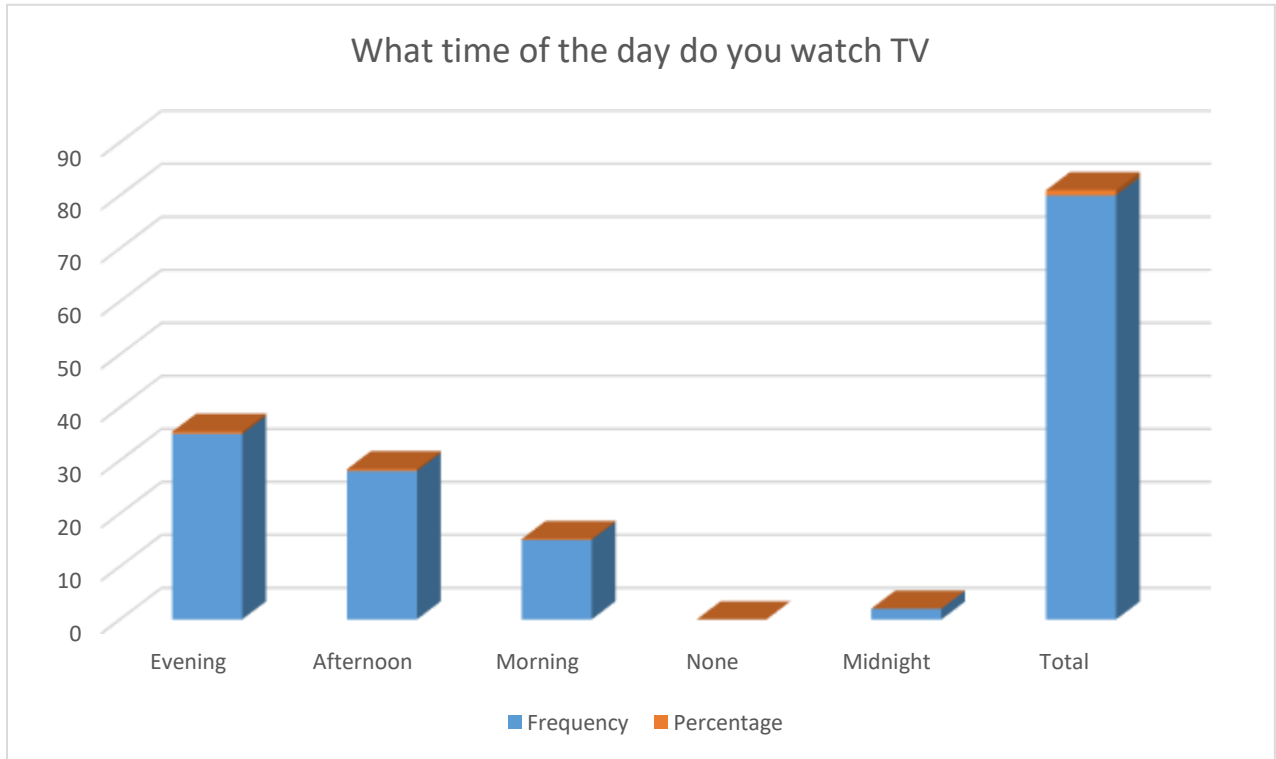


*Figure 4 Frequency of TV watching*

**SOURCE: Field survey, (2024)**

From the preceding table, respondents were asked "How often do you watch TV" fifteen (15) of the respondents representing eighteen percent (18%) of the total respondents responded frequently, twenty-five (25) of the respondents representing thirty-one (31% of the total percent) responded always, thirty (30) of the respondents representing thirty-eight (38%) said regularly, and ten (10) of the respondents representing thirteen percent (13%) said rarely.

**Figure 5 What time of day do you watch TV**



*Figure 5 Time of watching*

**SOURCE: Field survey, (2024)**

According to the table above, respondents were asked "What time of day do you watch TV" Thirty-five (35) of the respondents representing forty-four percent (44%) of the total percentage said they watch TV in the evening, and twenty-eight (28) of the respondents representing thirty-five percent (35%) of the total percentage said they watch TV. Afternoon was chosen by fifteen (15) respondents, representing eighteen percent (18%) of the total respondents, whereas two (2) respondents, representing three percent (3%) of the total respondents, chose midnight.

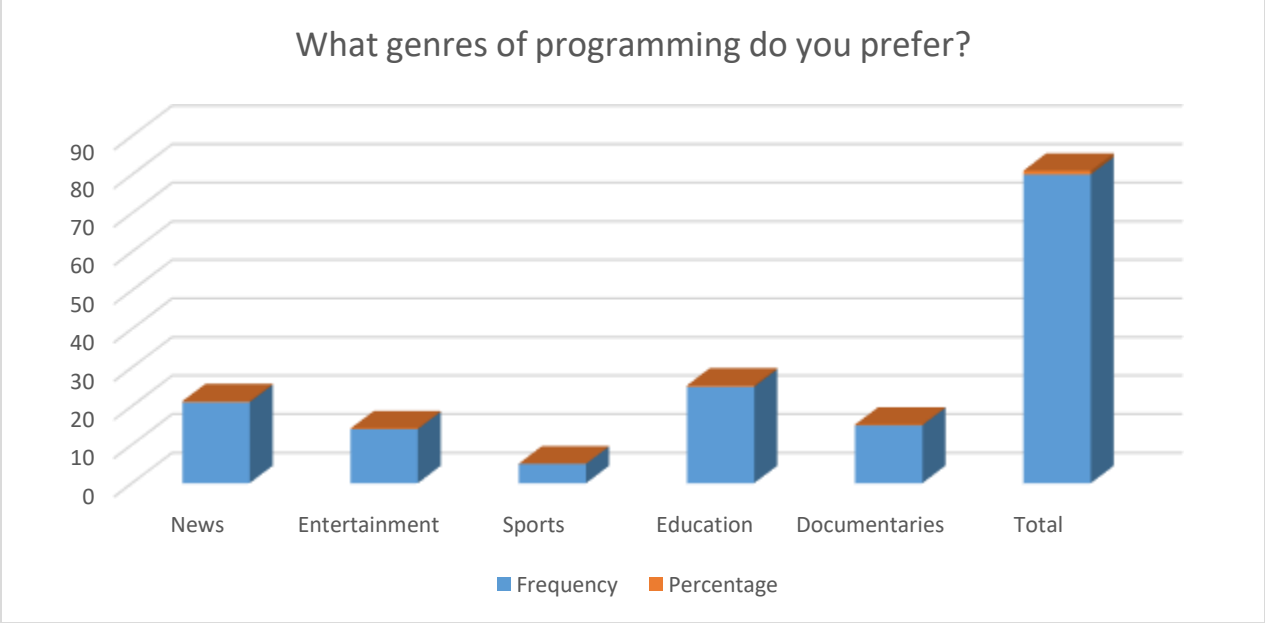


Figure 6 Type of shows

**SOURCE: Field survey, (2024)**

According to the table above, respondents were asked "What genres of programming do you prefer." (21) of the respondents representing (26.50%) of the total percentage said they prefer news, (14) of the respondents representing (18%) of the total percent said entertainment, (5) of the respondents representing (6.5%) said sports, (25) respondents representing (31% of the total respondents) said education, and (15) of the respondents representing (18.75%) said documentaries.

Table 1. Content satisfaction

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	39	48.75%
Agree	24	30%
Neutral	15	18.75%
Disagree	0	0%
Strongly Disagree	2	2.5%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 1 Content satisfaction*

**SOURCE: field survey (2024)**

From the above table, respondents were asked “Do you feel satisfied by the overall content produced by media” (39) of the respondents representing (48.75%) out of the total percentage said they strongly agree, (24) of the respondents representing (30%) out of the total percent said they agree, fifteen (15) of the respondents representing (18.75%) out of the total respondents said neutral, and (2) of the respondents representing (2.5%) out of the total respondent Strongly disagree.

**Table 2: Content Preference**

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly Agree	35	43.75 %
Agree	28	35 %
Neutral	15	18.75%
Disagree	0	0 %
Strongly Disagree	2	2.5 %
<b>Total</b>	<b>80</b>	<b>100 %</b>

*Table 2 Content Preference*

***SOURCE: Field Survey, 2024***

From the above table, respondents were asked “**I prefer watching local content over international content.**” (35) of the respondents representing (43.75%) out of the total percentage said they strongly agree, (28) the respondents representing (35%) out of the total percent said they agree, (15) of the respondents representing (18.75%) out of the total respondents said neutral, and (2) of the respondents representing (2.5%) out of the total percent strongly disagree.

**Table 3: Content Satisfaction**

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	35	43.75%
Agree	28	35%
Neutral	9	11.25%
Disagree	5	6.25%
Strongly Disagree	3	3.75%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 3 Content Satisfaction*

**SOURCE: Field survey, 2024**

From the above table, respondents were asked “**I am satisfied with the overall content produced by the media.**” (35) of the respondents representing (43.75%) out of the total percentage said they strongly agree, (28) of the respondents representing (35%) out of the total percent said they agree, (9) of the respondents representing (11.25%) out of the total respondents said neutral, (5) of the respondents representing (6.25%) out of the total percent disagree and (3) respondent representing (3.75%) out of the total respondent Strongly disagree.

**Table 4: Quality of production**

<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	36	45%
Agree	29	36.25%
Neutral	8	10%
Disagree	4	5%
Strongly Disagree	3	3.75%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 4 Production quality*

**SOURCE: Field survey, 2024**

From the above table, respondents were asked “Do you feel that the quality of production is strong?” (36) representing forty-five percent (45%) out of the total percentage said they strongly agree, (29) of the respondents representing (36.25%) out of the total percent said they agree, (8) of the respondents representing percent (10%) out of the total respondents said neutral, (4) of the respondents representing (5%) disagree and (3) respondent representing (3.57%) out of the total respondent Strongly disagree.

**Table 5: Audience feedback**

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	40	50%
Agree	30	37.5%
Neutral	9	11.25%
Disagree	0	0%
Strongly Disagree	1	1.25%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 5 Audience feedback*

**SOURCE: Field Data Survey (2024)**

From the above table, respondents were asked “Audience feedback is valued and considered before production is done.” (40) of the respondents representing (50%) of the total percentage said they strongly agree, (30) of the respondents representing (37.5%) out of the total percent said they agree, (9) of the respondents representing (11.25%) out of the total respondents said neutral, and (1) respondent representing (1.25%) of the total respondent Strongly disagree.

**Table 6: Interactive programming**

<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	37	46.25%
Agree	29	36.23%
Neutral	8	10%
Disagree	5	6.25%
Strongly Disagree	1	1.25%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 6 Interactive Programming*

**SOURCE: FIELD DATA SURVEY (2024)**

From the above table, respondents were asked “Interactive programming enhances my viewing experience.” (37) of the respondents representing (46.25%) out of the total percentage said they strongly agreed, (29) of the respondents representing (36.23%) out of the total percent said they agree, (8) of the respondents representing (10%) out of the total respondents said neutral, (5) of the respondents representing (6.25%) out of the total respondents disagree and one (1) respondent representing (1.25%) out of the total respondent strongly disagree.

**Table 7: Talent In Productions**

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	39	48.75%
Agree	27	33.75%
Neutral	7	8.75%
Disagree	5	6.25%
Strongly Disagree	2	2.5%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 7 Production Talent*

**SOURCE: Field Data Survey (2024)**

From the above table, respondents were asked “The use of talent in productions is important so far as audience satisfaction is concern” (39) of the respondents representing (48.75%) out of the total respondents said they strongly agree, (27) the respondents representing (33.75%) out of the total respondents said they agree, (7) of the respondents representing (8.75 %) out of the total respondents said neutral, (5) of the respondents representing (6.25%) out of the total respondents disagree and (2) respondents representing (2.5%) out of the total respondent strongly disagree.

**Table 8: Relevant Social and Cultural Issues**

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	36	45%
Agree	27	33.75%
Neutral	10	12.5%
Disagree	7	8.75%
Strongly Disagree	0	0%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 8 Relevant Social & Cultural Issues*

**SOURCE: Field Data Survey (2024)**

From the above table, respondents were asked “The media addresses relevant social and cultural issues in its programming” (36) of the respondents representing (45%) out of the total respondents said they strongly agree, (27) of the respondents representing (33.75%) out of the total respondents said they agree, (10) of the respondents representing (12.5%) out of the total respondents said neutral, (7) of the respondents representing (8.75%) out of the total respondents disagree.

**Table 9: Audience Feedback**

<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly disagree	30	37.5%
Agree	28	35%
Neutral	12	15%
Disagree	8	10%
Strongly Disagree	2	2.5%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 9 Audience Feedback*

**SOURCE: Field Data Survey (2024)**

From the above table, respondents were asked “Is audience feedback important in shaping the production content.” (30) of the respondents representing (37.5%) out of the total respondents said they strongly agree, (28) respondents representing (35%) out of the total respondents said they agree, (12) of the respondents representing (15%) out of the total respondents said neutral, (8) of the respondents representing (10%) disagree and 2 of the respondents representing (2.5%) out of the total respondents strongly disagree.

**Table 10 Production teams address cultural sensitivity in their content**

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	36	45%
Agree	24	30%
Neutral	9	11.25%
Disagree	7	8.75
Strongly Disagree	4	5%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 10 Production teams*

**SOURCE: Field Data Survey (2024)**

From the above table, respondents were asked “if Production teams address cultural sensitivity in their content” (36) of the respondents representing (45%) out of the total respondents said they strongly agree, (24) of the respondents representing (30%) out of the total respondents said they agree, (9) of the respondents representing (8.75%) out of the total respondents said neutral, (7) respondents representing (8.75%) out of the total respondents disagree and (4) of the respondents representing (5%) out of the total respondents strongly disagree.

**Table 11: Advertising affect audience satisfaction in media productions.**

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	29	36.25%
Agree	20	25%
Neutral	17	21.25%
Disagree	10	12.5%
Strongly Disagree	4	5%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 11 Advertising effects*

**SOURCE: Field Data Survey (2024)**

From the above table, respondents were asked “Advertising affect audience satisfaction in media productions.” (29) of the respondents representing (36.25%) out of the total respondents said they strongly agreed, (20) of the respondents representing (25%) out of the total respondents said they agree, (17) of the respondents representing (21.25%) out of the total respondents said neutral, and (10) of the respondents representing (12.5%) out of the total respondent disagree and (4) of the respondents representing (5) out of the total respondents strongly disagree.

**Table 12:** The timing for content release influence audience reaction.

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	35	43.75%
Agree	28	35%
Neutral	15	18.75%
Disagree	0	0%
Strongly Disagree	2	2.5 %
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 12 Content release timing*

**SOURCE: Field Survey, 2024**

From the above table, respondents were asked “The timing for content release influence audience reaction.” (35) of the respondents representing (43.75%) out of the total percentage said they strongly agree, (28) of the respondents representing (35%) out of the total percent said they agree, (15) of the respondents representing (18.75%) out of the total respondents said neutral, and (2) respondents representing (2.5%) of the total respondent Strongly disagree.

**Table 13:** “Production teams employ strategies to maintain relevance in a rapidly changing market.

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly Agree	36	45%
Agree	24	30%
Neutral	9	11.25%
Disagree	7	8.75%
Strongly Disagree	4	5%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 13 Production Strategies*

**SOURCE: field data survey (2024)**

From the above table, respondents were asked “Production teams employ strategies to maintain relevance in a rapidly changing market.” (36) of the respondents representing (45%) out of the total percent said they strongly agree, (24) of the respondents representing (30%) out of the total respondents said they agree, (9) of the respondents representing (11.25%) out of the total respondents said neutral, (7) of the respondents representing (8.75%) out of the total respondents disagree and (4) respondent representing (5%) of the total respondent strongly disagree.

**Table 4.2.8.** Audience segmentation inform production decisions.

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly Agree	38	47.5%
Agree	22	27.5 %
Neutral	10	12.5%
Disagree	7	8.75%
Strongly Disagree	3	3.75%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 14 Audience Segmentation*

**SOURCE: field data survey (2024)**

From the above table, respondents were asked “Audience segmentation inform production decisions.” (38) of the respondents representing (47.5%) out of the total respondents said they strongly agree, (22) the respondents representing (27.5%) out of the total respondents said they agree, (10) of the respondents representing (12.5%) out of the total respondents said neutral, (7) of the respondents representing (8.75%)out of the total respondents disagree and (3) of the respondents representing (3.75%) out of the total respondent strongly disagree.

**Table 4.2.5.** Emotional appeal in media content significantly impact audience satisfaction.

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	29	36.25%
Agree	20	25%
Neutral	17	21.25%
Disagree	10	12.5%
Strongly Disagree	4	5%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 15 Emotional Appeal*

**SOURCE: field data survey (2024)**

From the above table, respondents were asked “Emotional appeal in media content significantly impact audience satisfaction...” (29) of the respondents representing (36.25%) out of the total respondents said they strongly agreed, (20) of the respondents representing (25%) out of the total respondents said they agree, (17) of the respondents representing (21.25%) out of the total respondents said neutral, and (10) of the respondents representing (12.5%) out of the total respondent disagree and (4) of the respondents representing (5) out of the total respondents strongly disagree.

**Table 4.2.6** “Producers can effectively utilize data analytics to enhance audience satisfaction”

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly disagree	36	45%
Agree	24	30%
Neutral	9	11.25%
Disagree	7	8.75%
Strongly Disagree	4	5%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 16 Producers*

**SOURCE: field data survey (2024)**

From the above table, respondents were asked “Producers can effectively utilize data analytics to enhance audience satisfaction” (36) of the respondents representing (45%) out of the total percent said they strongly agree, (24) of the respondents representing (30%) out of the total respondents said they agree, (9) of the respondents representing (11.25%) out of the total respondents said neutral, (7) of the respondents representing (8.75%) out of the total respondents disagree and (4) respondent representing (5%) of the total respondent strongly disagree.

**Table 4.2.7.** Producers’ employ strategies to ensure content remains relevant across different platforms.

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly disagree	40	50%
Agree	32	40%
Neutral	5	6.25%
Disagree	2	2.5%
Strongly Disagree	1	1.25%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 17 Producer Strategies*

**SOURCE: field data survey (2024)**

From the above table, respondents were asked “Producers’ employee strategies to ensure content remains relevant across different platforms.” forty (40) of the respondents representing (50%) out of the total respondents said they strongly agree, (32) of the respondents representing (40%) out of the total respondents said they agree, (5) of the respondents representing (6.25%) out of the total respondents said neutral, (2) of the respondents representing (2.5%) disagree and (1) respondent representing (1.25%) of the total respondent strongly disagree.

**Table 4.2.8** Innovation is key in terms of production

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	36	45%
Agree	27	33.75%
Neutral	10	12.5%
Disagree	7	8.75%
Strongly Disagree	0	0%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 18 Innovative Production*

**SOURCE: field data survey (2024)**

From the above table, respondents were asked “Innovation is key in terms of production” (36) of the respondents representing (45%) out of the total respondents said they strongly agree, (27) of the respondents representing (33.75%) out of the total respondents said they agree, (10) of the respondents representing (12.5%) out of the total respondents said neutral, (7) of the respondents representing (8.75%) out of the total respondents disagree.

**Table 4.2.9** I will recommend Producers provides the information that I need.

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	36	45%
Agree	24	30%
Neutral	9	11.25%
Disagree	7	8.75
Strongly Disagree	4	5%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 19 Recommendations for producer*

**SOURCE: field data survey (2024)**

From the above table, respondents “I will recommend Producers provides the information that I need.” (36) of the respondents representing (45%) out of the total respondents said they strongly agree, (24) of the respondents representing (30%) out of the total respondents said they agree, (9) of the respondents representing (11.25%) out of the total respondents said neutral, (7) respondents representing (8.75%) out of the total respondents disagree and (4) of the respondents representing (5%) out of the total respondents strongly disagree.

**Table 4.3. 1 Competition** influence production strategies in media.

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	29	36.25%
Agree	20	25%
Neutral	17	21.25%
Disagree	10	12.5%
Strongly Disagree	4	5%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 20 Competition Influence*

**SOURCE: field data survey (2024)**

From the above table, respondents were asked “Competition influence production strategies in media.” (29) of the respondents representing (36.25%) out of the total respondents said they strongly agreed, (20) of the respondents representing (25%) out of the total respondents said they agree, (17) of the respondents representing (12.25%) out of the total respondents said neutral, and (10) of the respondents representing (12.5%) out of the total respondent disagree and (4) of the respondents representing (5) out of the total respondents strongly disagree.

**Table 4.3.2** I trust content produced as a source of information.

<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	33	41.25%
Agree	26	32.5%
Neutral	15	18.75%
Disagree	4	5%
Strongly Disagree	2	2.5%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 21 Trust Content*

**SOURCE: field data survey (2024)**

From the above table, respondents were asked “I trust content produced as a source of information.” (33) of the respondents representing (41.25%) out of the total respondents said they strongly agree, (26) of the respondents representing (32.5%) out of the total respondents said they agree, (15) of the respondents representing (18.75%) out of the total respondents said neutral, (4) of the respondents representing (5%) out of the total respondents disagreed and 2 of the respondents representing 2 point five percent (2.5%) out of the total respondents strongly disagreed.

**Table 4.3.3** The diversity of viewpoints in media content shapes attitude.

<b>Responses</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly Agree	35	43.75 %
Agree	28	35 %
Neutral	15	18.75%
Disagree	0	0 %
Strongly Disagree	2	2.5 %
<b>Total</b>	<b>80</b>	<b>100 %</b>

*Table 22 Viewpoint diversity*

**SOURCE: Field Survey, (2024)**

From the above table, respondents were asked “The diversity of viewpoints in media content shapes attitude.” (35) of the respondents representing (43.75%) out of the total percentage said they strongly agree, (28) the respondents representing (35%) out of the total percent said they agree, (15) of the respondents representing (18.75%) out of the total respondents said neutral, and (2) of the respondents representing (2.5%) out of the total percent strongly disagree. A

**Table 4.3.4** Does that media content addresses current social issues and trends.

<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Strongly agree	36	45%
Agree	29	36.25%
Neutral	8	10%
Disagree	4	5%
Strongly Disagree	3	3.75%
<b>Total</b>	<b>80</b>	<b>100%</b>

*Table 23 Media Content*

**SOURCE: Field survey, (2024)**

From the above table, respondents were asked “Does that media content addresses current social issues and trends.” (36) representing forty-five percent (45%) out of the total percentage said they strongly agree, (29) of the respondents representing (36.25%) out of the total percent said they agree, (8) of the respondents representing percent (10%) out of the total respondents said neutral, (4) of the respondents representing (5%) disagree and (3) respondent representing (3.57%) out of the total respondent Strongly disagree.

## **4.5 Conclusion**

This chapter discussed the research findings, argued the works originality, and analysed the findings from the questionnaire that was distributed. The findings were analysed using tables and bar charts. The next chapter would talk about the summary made and recommendations to enhance the literature.

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSION AND RECOMMENDATION**

#### **5.0 Introduction**

This chapter presents the summary, conclusion and recommendations found in the study. The chapter is used to recommend ideas to help solve the challenges that were found in the study. It also provides recommendations for future research and academia.

#### **5.1 Summary**

Producers needs to adopt strategies that the media organizations can use to improve audience Satisfaction. It essential for production team to understanding audience needs and make it their priority. Another crucial aspect is to addresses challenges such as balancing commercial goals with audience satisfaction

#### **5.2 Conclusion**

Based on the findings of the study, it was established that; the different show are produces for various reasons such as; entertainment, motivation, education and shaping of personal skills or talent. This has impacted by creating a dependency system where people will pick tips on how develop on their knowledge and skills to avoid pitfalls as far as life is concern. Production strategies by the media also help educate the public on current, health and social issues and this give people the opportunity to be well informed. Also, the study establishes that, production strategies influenced people to showcase various talents which prepares them for future. Lastly, production strategies influenced the perception of individuals in terms of decision making.

#### **5.3 Recommendation**

Based on the findings of the study, is recommend that media producers should reduce the non-essential controversy during the production of educative shows and increase the percentage of facts

available to the audience, maybe through a fact sheet or expressed opinion this is because from the study majority of the respondent remembered nonfactual issues and circumstances like the never-ending controversies. The other recommendation is that the media programme should include a notice to the audiences clarifying that, their activities on certain shows are highly controlled and might not completely reflect the ongoing in the natural scenarios away from the cameras. The study also recommends that; the government should put in place policies that encourage the production of programmers that stress and encourage the preservation of the African culture and those that promote moral values among the youth to create balance with the easily available programmers that propagate global cultures. There is also a need to carry out a detailed study on the influence of reality shows on the specific moral character of all youth in urban areas. This will help in, in-depth isolation of the nature and magnitude of reality television's influence on the element of the youth.

#### **5.4 Conclusion**

This chapter has presented the summaries found in the study, drawn a conclusion and written out recommendations found in the study that can be improved for further studies.

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## APPENDIX

Dear Respondent,

I am a final year student at UNIMAC-IJ offering an MA in Media Management, as part of my research work, I am investigating on Production Strategies of the Media in Enhancing Audience Satisfaction. The information obtained will be strictly for academic purpose and it will be treated with confidentiality. Thank You

### SECTION A: RESPONDENT DEMOGRAPHIC PROFILE

INSTRUCTIONS: please tick [ ] the appropriate response to the Questions

1. Age of respondents

18-22 [ ]

23-27 [ ]

28-32 [ ]

33 and above [ ]

2. Gender of respondents

Male [ ]

Female [ ]

3. Marital status of respondents

Single [ ]

Married [ ]

Divorced [ ]

4. Educational background of respondents

WASSCE [ ]

Diploma / HND [ ]

Degree [ ]

Others (specify) .....

## SECTION B - MEDIA CONSUMPTION LIFESTYLES

5. How often do you watch TV?

Often [ ]

Always [ ]

Regular [ ]

Rarely [ ]

6. Which time of day do you watch TV?

Morning [ ]

Afternoon [ ]

Evening [ ]

Late Night [ ]

7. What genres of programming do you prefer?

News [ ]

Entertainment [ ]

Sports [ ]

Documentaries [ ]

Educational [ ]

Other: \_\_\_\_\_

## SECTION C

<b>Audience Satisfaction</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Neutral</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
a. Do you feel satisfied by the overall content produced by media?					
b. I prefer watching local content over international content.					
c. I am satisfied with the overall content produced by the media.					
d. Do you feel the quality of production is strong?					
<b>SECTION D</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Neutral</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
<b>Production Strategies</b>					
e. Audience feedback is valued and considered before production is done.					
f. Interactive programming enhances my viewing experience.					
g. The use of talent in productions is important so far as audience satisfaction is concern.					
h. The media addresses relevant social and cultural issues in its programming.					
i. Is audience feedback important in shaping the production content?					

<b>SECTION E</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Neutral</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
<b>Advertising in production</b>					
j. Production teams address cultural sensitivity in their content.					
k. Advertising affect audience satisfaction in media productions?					
l. The timing for content release influence audience reaction.					
m. Production teams employ strategies to maintain relevance in a rapidly changing market.					
<b>SECTION F</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Neutral</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
<b>Audience Engagement</b>					
n. Audience segmentation inform production decisions.					
o. Emotional appeal in media content significantly impact audience satisfaction.					

p. Producers can effectively utilize data analytics to enhance audience satisfaction					
q. Producers' employee strategies to ensure content remains relevant across different platforms.					
r. Innovation is key in terms of production					
<b>SECTION G</b>					
<b>Audience attitude towards content produce</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Neutral</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
s. Producers provides the information that I need.					
t. Competition influence production strategies in media.					
u. I trust content produced as a source of information.					
v. The diversity of viewpoints in media content shapes attitude.					
w. Does that media content address current social issues and trends?					