CHRISTIAN SERVICE UNIVERSITY COLLEGE

DEPARTMENT OF COMMUNICATION STUDIES

ASSESSING THE IMPACT OF TELENOVELA ON TELEVISION VIEWERSHIP: A STUDY OF UNITED TELEVISION (UTV).

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We have read the university regulations relating to plagiarism and certify that this report is all our own work and do not contain any unacknowledged work from any other source. We also declare that we have been under supervision for this report herein submitted.

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DEDICATION

This work is dedicated to God Almighty, our parents, guardians and our lecturers.

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ABSTRACT

Television provides variety of cherished programmes and valuable content which serve the purpose of education, information, relaxation and entertainment; and has become an integral and vital medium today. Television stations sell out product to audience in a form of programmes. One of the popular programmes on television today in Ghana is telenovelas. Programme managers plan programmes that best attract viewers. Private television stations generate revenue exclusively by selling air time for advertisement. The value of air time depends on the number of viewers the station have (Perino and Schulze, 2003).

Television stations can only achieve this objective only when their programmes attract maximum viewership. This study assessed the impact telenovelas have on television viewership; particularly it examined the impact of the telecast of telenovelas on UTV viewership.

The study used quantitative research design that surveyed 100 traders at Kumasi central market. Self-administered questionnaires were used to gather data for the study. All 100 questionnaires were used for the analysis. The results show that majority of the respondents enjoy watching UTV's telenovelas but this is only a contributing factor to their market share. There is another contributing factor which is the language of broadcast. Most of the respondents' survey confirmed they watch UTV because of their language of broadcast. Also many of them said they will continue watching UTV even in the absence of telenovelas. Looking at these results, it

means that the market share and popularity of UTV does not solely depend on the telenovelas they telecast.

TABLE OF CONTENTS

Chapter Three: Methodology

Chapter Four: Presentation of Findings and Discussions

CHAPTER FIVE: Summary, Limitation and Recommendations

LIST OF TABLES

TABLES

FIGURES

CHAPTER ONE

1.0 INTRODUCTION

In an absolute pluralistic media environment, the attention of the audience and viewership determine the success or otherwise of a media organization. This becomes a double burden for most media organizations as constant competition for an appreciable audience market share becomes the tune of the day. Every television station therefore strives for specialized programmes and content that would mark them as uniquely different from their competitors. Programme managers are especially concerned with how to design or buy interesting and captivating programmes to make their network stand out among their competitors. As such, most television stations show programmes which attract viewers and get them to stay glued to their station and also get the attention of those who monitor their programmes. These programmes that are aired are mostly designed in-house or bought either locally or internationally.

Coupled with the developments on the broadcasting landscape globally, particularly digital terrestrial broadcasting, there is an ever increasing demand for captivating programmes. Programmers are therefore on the constant scouting for television content that has the potential of giving broadcasters a competitive urge over others in the industry. Programmes ranging from news, reality shows, game shows, discussions, musical and fashion entertainment shows, and most importantly, telenovelas, compete for the attention of the audience on daily basis; as it has become the goal and strategic aim of every broadcaster to gain profit and maximize market share. Telenovelas are gradually becoming a global phenomenon in the schemes of television programming; mostly used as a catalyst to attain a significant proportion of viewership within a particular market.

1.1 BACKGROUND TO THE STUDY

According to Stavans (2010), telenovela came from the Spanish word "Tele" which means distance and "Novella" which means story. In the 19th and early 20thcentury Latin America, novels such as Don Quixote and Martin Fierro were printed in the newspaper each day and so many people would read them. This was done in parts because books were expensive and writers hoped that people would create chapters to organize their books for them (Stavans, 2010: 16). In the 20th century, television became the main medium of communication which replaced newspapers and gave viewers televised books.

Telenovela is a melodramatic fictional television series produced mainly in Latin American countries. Their roots go back to radio soaps produced in the USA in the 1940's (Lopez 1995), but they were also influenced by the serialized novels published in the local press (La Pastina, 2006).Again, according to La Pastina (2006), the telenovela genre was also influenced by the sentimental novel of 18th century England, as well as 19th century French serialized novel, the "feuilletons." The first telenovelas were produced in Brazil, Cuba, and Mexico: *Sua Vida Me Pertence* (Your Life Belongs to Me 1950), *Sanderos De Amor* (Paths of Love 1951) both of them were shown twice a week. *Angeles De La Calle* (Angels of the Street 1951) was also shown once a week. *Los Ricos Tambien Lloran* (The Rich Also Cry 1951) was the first global telenovela done in Mexico. It was exported to countries like Russia, China, and the United States of America. Telenovelas are broadcast on daily basis and they last from six months up to one year (Rego, 2003).

There are many television stations across the country. Ghana television is the only state owned television station while the rest are either state-private partnership or private owned television stations. Among such stations are TV3, UTV, TV AFRICA, METRO TV, VIASAT1 and many others across the country. Telenovela has gone viral, infesting the programme line-ups of all the accessible TV stations operating in Ghana. According to Bellos' (2007), telenovela is possibly the most successful drama format in the history of television and also a huge commercial force. From Sunday to Saturday each week, at least one of the most accessible stations (TV3, GTV, VIASAT1, METRO TV, TV AFRICA, and UTV) busily serves their audiences a telenovela almost simultaneously. Due to the economic benefits of telenovelas, they are mostly shown prime time in order to obtain the largest possible audience (Bellos, 2007). With some stations, a telenovela paves the way for major news bulleting and others take over immediately after the news.

According to Google search scholar, telenovela emerged in Ghana in the mid-nineties; specifically in 1996 when the first telenovela titled *Esaura (1996)* was shown in Ghana on the national broadcaster, (GTV). This was a Brazilian telenovela. Later in the early 2000s, another telenovela from Mexico named *Esmeralda (1997)* was shown in Ghana. This telenovela was produced and released by Televisa in 1997, and it was aired on TV3. Prior to the introduction of *Esmeralda*, Ghanaians had a taste of Mexican soap operas like *Acapulco Bay (1995)* and *Maria de Los Angeles (1997),* which were shown by TV3 in 1998. Subsequently came *La Usurpadora (1998)*, which was again aired by TV3. According to a news desk research conducted by *Chronicle* (2007), these telenovelas made audience fell in love with telenovelas and got so addicted to them, to the extent that they could not miss an episode. The fascination and addiction

was so intense that people had to carry their TV sets to other neighbourhood where there was electricity; because during this era, the country experienced one of its major energy crises, which was at its peak. These telenovelas served as discussions for audiences as families had to congregate around their television sets and watch. It is often a sight as ardent viewers had to rush home after work, so as to catch an episode of their favourite telenovela.

Since the introduction of telenovelas, new ones have emerged. Some of these are *Untamed Beauties (2007-2008)*, *Jewel in the Palace* (2003-2004), *The Woman of my Life (1998-1999)*, *Sweet Fat Valentina (2002-2003)*, *Lorenzo's Wife (2003)*, *The Two Faces of Anna (2006-2007)*, *The Revenge (2002-2003)*, *When You Are Mine (2005-2006)*, *Joana the Virgin (2002)*, *Rosalinda (1999)*, *Rebecca (2003)*, *In the name of Love (2008-2009)*, *The Gardener's Daughter (2003-2004)*, *Passion of Hawks (2003-2004)*, *Teresa (2010-2011)*, *Storm Over Paradise (2007-2008)*, *Cursed by the Sea (2009-2010)*, *Second Chance (2005-2006)* etc.

The multiplicity of telenovelas on different channels is an indication that telenovelas are the most popular programmes television stations in Ghana buy from outside the country and it is also the most popular ones, which easily get the attention of Ghanaians. Telenovelas carry different story lines which talk about romance, secret relationships, realities of life, extra marital affairs and genuine love which tends to appeal to our emotion and give us the visual connection of love and the realities of our lives by comparing what we watch to our real life situation. They also expose realities of life and also connect people from different class. According to Podalsky (2003), telenovelas have the interests of both the rich and poor.

Similarly, according to a survey conducted by Ampofo (2009), telenovelas have influenced people in many ways. His finding shows that, education in terms of fashion, vocabulary, language, cultural exposure, and the shaping of life of individuals are the things people gain from watching telenovela. Another study Atuahene (2009), surveyed forty young people at Madina Estate, Accra, to find out the impact of telenovelas on the youth. The study indicated that telenovelas introduced the respondents to new fashion trends, helped them to deal with their relationships, and helped them to improve their language skills.

Telenovela is possibly the most successful drama format in the history of television and also a huge commercial force (Bello's 2007). As a result of the influence telenovelas have on Ghanaians, and its commercial purposes, most television stations telecast them to make their stations popular and increase their market share. Recently, there have been telenovelas like *The Clone (2010), The Secretary (2011-2012), The Storm (2005-2006), Triumph of Love (2010-2011), The One Who Couldn't Love (2011-2012), Maid in Manhattan (2011-2012), Emerald Necklace (2006), Fierce Angel (2010), Wild at Heart (2013), Crown of Tears (2012-2013),* and *What Life Took from Me (2013-2014*).

According to Google search scholar (11th,April,2014), United Television is the television station with the largest number of viewers in the cities that have the biggest television market share that is Accra and Kumasi respectively. It also states that United Television is gradually stealing the little market in Cape Coast too. It states that these developments can be attributed to the telenovelas shown on United Television. These telenovelas are *Wild at Heart* popularly called Maricruz, *Crown of Tears* and *What Life Took from Me*.

1.2 STATEMENT PROBLEM

In Ghana, telenovelas have become one of the bestselling and popular programmes on television. Television stations now compete with one another to show the best telenovela to their audience and to attract those who do not watch their station. Telenovela genre has hooks and an addictive soul (Moreno, 2014), and nobody is completely immune to telenovela (Alzuru, 2013). This means that telenovela can affect anybody. It appears also that people are now addicted to telenovelas more than anything else on television.

According to Bonsu' work (2011), audience indicated how they made time to watch telenovelas and young people aged between 15 and 24 years said they make sure to finish their chores quickly to make time to watch telenovela and others said they even fix it in their personal schedules. They spend a lot of hours watching them without getting bored. They even forget about their problems when watching them.

Also, Lovelace, Assimeng, and Mensah (2013), indicate that some students from the Department of Communication of Christian Service University College cannot afford to miss one episode of telenovela. The results of their to their work shows that some students go to class with their phones to watch telenovela and those who cannot get access to it on their phones skip class to watch it at their various hostels and home.

Amongst all television shows, telenovelas are so unique that they have created a medium which attracts and satisfies the viewers' natural inquisitiveness, through a portrayal of realism (Hobson,

2003). Many people see telenovela as reflections of images and scenes that they can relate to their lives. One would not mind to watch a particular station that satisfies his or her needs for telenovela even if some of their programmes may not be interesting. Women and men, young and old enjoy watching telenovelas and the question is what is in telenovelas that make television stations gain popularity and as a result get more viewers/market share?

1.3 PURPOSE OF STUDY

This study seeks to assess the impact of telenovelas on television viewership; particularly to examine the impact of the telecasts of telenovelas on United Television's viewership.

1.4 OBJECTIVES

The objectives of this study are:

To explore the impact of telenovelas have on United TV market share, to find out whether people watch United TV because of the telenovelas they telecast, assess what makes United TV's telenovelas different from others and lastly to assess whether telenovelas are contributing factor to UTV's popularity.

1.5 RESEARCH QUESTIONS

- What are the impacts of telenovelas on UTV's market share?
- Do people watch UTV because of the telenovelas they telecast?
- What makes UTV's telenovelas different from others?
- Are telenovelas contributing factor to UTV's popularity?

1.6 SIGNIFICANCE

When you compare television to radio and print media, television is the most ideal and popular media people use in Ghana. The role and significance of television continues to grow despite the numerous platforms for the distribution of audio-visual content. This research findings would help broadcasters to know the kind of programmes that attracts viewers and how to plan programmes to satisfy audience preference.

1.7 SCOPE

The study focuses on how telenovelas affect television viewership; particularly, United Television's *Wild at Heart* (2013) and *What Life Took from Me* (2013-2014).

1.8 DELIMITATIONS OF THE STUDY

There are a lot of telenovelas that have helped boost television viewership for a lot of television stations, but due to the limitation of time on the part of the researchers, the study concentrates only on United Television's *Wild at Heart* and *What Life Took from M*e.

1.9 DEFINITION OF KEY TERMS.

Telenovela: A television soap opera usually having a limited number of episode.

Format: Material form or layout of a publication.

Television viewership: people who watch television programmes.

Impact: a significant or strong influence.

Assessment: to determine the worth or influence of something.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 INTRODUCTION

This chapter is in two (2) sections. The first section contains related literature which expatiate what other scholars have research on with regards to the issue of telenovelas. The second section of this chapter discusses theories and theoretical frameworks that underpin this current study. Notable among these are the Uses and Gratifications.

2.1 LITERATURE REVIEW

Telenovelas have become very popular which has led to many scholars and the media industry to delve into it but it seems not everyone is talking about the same thing so there is a gap that need to be filled; thus, the correlation between the telecast of telenovela and TV station's viewership.

The media is seen as a powerful medium that influences and changes our behaviour, attitude and perceptions about what we see, hear or feel. Programs shown on television always have impact on the lives of the audience either positively or negatively. Audiences learn what they see on television and attach meaning to it. According to McAnany and La Pastina (1994), audiences are active with the tendency to draw meanings from telenovela content. Also, audience apply content and meaning from these telenovelas to their lives by imitating what the characters do on television by relating them to their relationships, dressing and others. The mass media plays important roles both explicitly and implicitly in conveying stimulating thought and discussion,

and informing and developing ideation behaviour. In Basten's work, he finds out whether what people see on television can really affect their lives. His work was about mass media and reproductive behaviour: serial narratives, soap operas and telenovela. His findings show that telenovelas can be effective in changing attitudes and behaviours related to reproductive health. He further explains that telenovelas that were done about family planning got massive response from audience and affected their life. According to him, many women who did not know anything about family planning started making enquiries about it and also applied it. Thus, after seeing the comfort family planning brings into a family. The media is as a mirror which brings out what happens in real life or what comes from the society and sends it back to the society so it makes it difficult to put the blame on the media for the set of messages, images and ideas they carry out (Busumbru 2013). Television ultimately helps us to construct a type of social reality dependent upon the reality portrayed by media content (Obregon 2005:10). Similarly, Tella (2004) conducted a research on the patronage of telenovelas by University of Ghana students. In his work, respondents indicated that they get informed on "very important issues concerning love and family relationships". His work revealed that watching of telenovelas was a vital activity in the lives of the sampled students. About 50% of respondents in Tella's (2004) work stated that they watched telenovela because they wanted to learn from the experiences of the characters. In Asante's (2006) study, audiences in Takoradi gave reasons for patronizing telenovela, and their reasons were: "to gain information about life, identify with characters, and to give a sense of belonging." His study indicates that audience sees telenovela as a real representation of the world and society they see it as real.

Among the Latin Americans, each country has its own style when it comes to the writing of telenovelas. According to Lopez (1995), the Mexican telenovelas are the weepers, a historical telenovelas with no context; the Mexican telenovela evolved with political and economic change (Perez 2005). The Venezuelan are more emotional, but they do not have the "barroqueness" of Mexican set, and the Brazilians are the most realistic with historically based narratives that have a clear temporal and spatial contextualization. Telenovelas can either directly or indirectly carry a particular theme, which can influence viewers' behaviour. According to Tufte (2003), telenovelas were interpreted by academicians as a tool of dominance to impose a particular idea upon audience.

Obregon's (2005) research deals primarily with audience effects and reception, and leaves out details about representation and portrayal of HIV/ AIDS and sexuality issues. He chose two Colombian soap operas, based on their high ratings on prime time: "Yo Amo a paquita Gallego and Perro Amor", but he focuses on Perro Amor which deals directly with HIV/ AIDS and sexuality issues. In his work, he finds out that people became very conscious about their sex life after watching Perro Amor. The study shows that many couples changed and started talking about HIV/ AIDS and the use of condoms. Young people also started talking about it with their parents which many of them says they were not doing that before they were exposed to Perro Amor. Telenovela can and have be proven to affect their audience (Klein, 2013). In another work conducted by Spader (2009), the findings show that during the time of a telenovela titled "Nuestro Barrior" which run from 2006 to 2008 got the attention of audience and educated them financially. In his study, he indicated that North Carolina saw an increase in bank enquiries and account opening. The telenovela "Nuestro Barrior" was supposed to have caused its audience to

open bank accounts in reaction to what happened to Javier a character in the telenovela who loses his savings in a robbery.

According to Nariman (1993), after Sabido's telenovelas *Accompany Me* and *Ven Comigoen La Familiar*, both telenovelas talked about education, health issues and family life. Nariman desists with statistical findings that there is a rise of attendance in hospitals and an increase of literature receipts about higher education after the telecast of each Sabidos telenovela. Again Nariman states that, Sabido says that "television serials could do more than reinforce attitudes towards specific event and characters; they could also stimulate behaviour through commercial revenues and propaganda". Telenovelas are seen as females programs but now they attract males too, and people of all ages and social classes. It does seem to have a role in promoting awareness about different lifestyles (be it based on gender, age, geographic location) and potentially change among audience (La Pastina, 200:9).

Singhad, Obregon and Rogers (1993) set out to investigate factors that account for the popularity of *Simplemente Maria* (1989), a telenovela which to this day is considered as the most popular telenovela of all time in Peru and most Latin America. The telenovela received an average rating of 85%. An in-depth focus group discussion revealed that, primetime broadcast, super acting, Para-social interaction and media effects are the strong pillars behind the popularity of *Simplemente Maria*. It comes as no surprise if telenovelas of this era get massive responses as it happened before with *Simplemente Maria* during the early 19th century, when telenovela was something new to people. With the advancement in knowledge and technology, there is keen competition in media broadcast and telenovela production; what took people's breathe away

then, may not do same in the 21st century. TV stations do well to telecast what they perceive as great telenovelas to attract viewers. Wong (2001) stated that telenovelas are guaranteed media product. Notwithstanding, some stations receive low patronage from viewers whiles others receive massive reception, boosting the station's rating. According to Levinson (2013), in her article ''Telenovelas win TV Ratings Despite "Troubling'' Themes, telenovelas have become an increasingly popular form of entertainment despite some of their negative themes. They have become so popular that they helped Univision jumped ahead of NBC during the last ratings period.

According to media moves, a website covering Latinos in the media industry, Univision closed the 27th February(2012) sweeps in fourth place during primetime among adults 18-49, ahead of NBC which finished at fifth. Dana Rios (2012), a Mexican −American professor at the University of Connecticut in Levinson's article is states that, despite the negative aspect of telenovelas, such as violence and homophobia, Rios admit she enjoys watching and researching them.

In "Telenovelas in the Ghanaian Media'', Akorfa (2014), stated that out of all the telenovelas that the TV stations telecast not all of them appeal to every viewer at a time, that the audience chooses what they desire to watch. Many of her interviewees pointed out to the fact that the sampled audience use telenovelas to release tension and escape from pressures of everyday life. Others gain pleasure in finding their own sense of personal identity. Akorfa concluded that; telenovelas have become part of Ghanaian society, which is almost seen (by some) as a reality.

2.3 THEORETICAL FRAMEWORK

In every research, there are theories from which assumptions are developed to guide the researcher. These theories serve as the force for the success of every research work. For this reason, the theory that guides this research is the Uses and Gratifications.

2.4 USES AND GRATIFICATIONS

Uses and Gratification is a media and communication theory whose tenet evaluate why and how people intentionally choose a particular media that satisfies their needs and allows them to acquire knowledge, relaxation, escapism, social interaction and companionship. Unlike other media effect theories that question what the media do to people, the main question of this theory is why do people use media and what do they do with it? This focuses on why people use a particular media rather than the other, emphasizing on the limited effect position of this theory. Uses and Gratifications can be seen as part of a broader trend amongst media researchers which is more concern with what people do with the media, allowing for a variety of responses and interpretations (Chandler, 1994).The Uses and Gratifications theory emerged in the 1940s and in 1970 and 1980 it was reborn again. The approach came from a functionalist paradigm in the social sciences. It presents the use of the media in terms of gratification of social or psychological needs of the individual (Blumler and Katz, 1974). The mass media compete with other sources of satisfaction, but satisfaction can be obtained from the medium's content, for example watching a specific program. It can also be obtained from familiarity with a type within the medium, for example watching telenovelas. Another source of satisfaction can be obtained by getting exposed to the medium, for example watching television, and also from the social context it is use, for example watching television with the family or friends.

The uses and Gratifications theorist argue that people's need encourages their choice of medium use and how they respond to it. In Chandler's work (1994), it was revealed how mood influences choice of media, Chandler (1994), for example, discusses how boredom encourages the choice of exciting content. In a research work conducted by Katz, Gurevitch and Hass (1973), the subject of Uses and Gratifications was examined. They viewed the mass media as a way in which people associate or disassociate themselves with others. They discovered that people bend the media to their needs more readily than the media overpower them (Katz, Gurevitch and Hass, 1973).

2.5 CRITICISMS OF THE USES AND GRATIFICATIONS THEORY

Unlike the other theories concerning media use, Uses and Gratification explains the power of the audience to choose what media and its content to consume and what not to, with the reason that the consumer has a clear intent and use. This theory contradicts other theories like the Hypodermic Needle Theory which implies that the media have a direct, immediate and powerful effect on its audience. The Hypodermic Needle Theory states that mass media is seen as all powerful, which explains that audience do not have control over the media content they consume; and Cognitive Dissonance Theory refers to the mental stress experienced by an individual who holds two or more contradictory beliefs, ideas, or values at the same time. The theory focuses on how humans strive for internal consistency. The differing theories make Uses and Gratifications unique in its assumptions. However, Uses and Gratification has several limitations which have been criticized by a lot of theorist. For example, Ang (1992) says that the approach has not provided much successful prediction or casual explanation on media choice and use. Since it is indeed that much media use is circumstantial and weakly motivated, the approach

seems to work best in examining specific types of media where motivations might be presented (Ang 1992). From their point of view, approximately little attention is paid to the media content. Researchers may therefore attend to why people use media, but less to what meanings they actually get out of their media use. The approach starts from the view that the media is always functional to the people and thus may implicitly offer a justifications for the way the media is currently organized (Nagel *et al.,* 2004).Also, since it is hard to keep track of exposure pattern through observation, Uses and Gratifications researches focuses heavily on self-reports (Katz, 1987).Self reports, however, are based on personal memory which can be problematic (Nagel *et al*., 2004), such as respondent might incorrectly remember how they behave in media use and thus distortion might occur in the study.

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

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

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

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

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

2.6 RELEVANCE OF THE USES AND GRATIFICATION THEORY TO THE CURRENT STUDY.

The Uses and Gratification theory is very relevant to this present study in many ways. According to Severin and Tankard (2002), the theory emphasizes on a viewer's choice by looking at their

reasons for using certain media and ignoring others. This theory stresses on various satisfactions audience get from the media based on their individual, social and psychological needs. In a broader view, among communication researchers, Uses and Gratifications gives the foundation for understanding the stages through which media users seek information which best satisfy their needs. A major focus for research into why and how people watch television has been the genre of soap opera Chandler (1994). Therefore using Uses and Gratification theory is the best way to undertake research on telenovelas and how they affect TV viewership. This is because adopting the Uses and Gratification perspective offers the following reasons for watching soap operas (Kilborn, 1992:75-84).

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

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

base. The theory would be instrumental in the analysis of the data, discussion of the results as well as foregrounding the essence of the study.

CHAPTER THREE

METHODOLOGY

3.0 INTRODUCTION

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

3.1 RESEARCH DESIGN

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

3.2 RESEARCH APPROACH/ METHOD

Methodology encourages what we set out to do, how we intend to do it and the approach we would use in our study. In the quantitative research design, the survey approach was used to obtain the necessary information for this study. Survey was used because Babbie (1992) asserts

that survey is particularly suited to the field of mass public opinion. A survey is also a self-report measurement technique used to ask people about themselves, their attitude or behaviour towards an object, and demographics. According to Wiseman and Aaron (1970), survey research is the method of collecting and analysing data via highly structured and often very detailed interviews or questionnaires in order to obtain information from large numbers of respondents presumed to be representatives of a specific population. Survey method can produce reliable and useful information, especially for collecting information on audiences. There are two types of survey research designs and they are analytical and descriptive survey. Analytical survey describes and explains why situations exists while descriptive survey tries to describe or document current conditions or attitudes that are to explain what exist at the moment. The study used the analytical survey because it attempts to explain why a situation exists and also allowed us to examine the interrelationships among our variable. Survey research is mostly used in studies that have individual people as unit of analysis. Since the study of telenovelas and television viewership involves the measurement of attitude and orientation it is prudent to use survey method.

3.3 AREA OF STUDY

The area chosen for this study is the Central Market which is located in Kumasi in the Ashanti region. It is a very big market where both men and women trade.

3.4 POPULATION

It is the totality of individuals or objects that are the main focus of a research. In our study, our population is the men and women in the Central Market. Central Market is a very big market in Kumasi in the Ashanti Region of Ghana. It is in the Subin constituency. According to the

Kumasi Metropolitan Assembly statistics, there are 20,000 stores with different lanes in which various items are sold. The population of the community is about 30,000 people. Central market was selected because its population can be described as heterogeneous. It has people of different tribes, religion, educational, and socio economic levels. This is an advantage to the study because it provided variety and made the study representative enough to be generalized.

3.5 SAMPLING PROCEDURE

Sampling is the process through which a part is derived from a whole towards examining it. In sampling we have the probability sampling and the non-probability sampling. This study combined two sampling thus; the systematic and purposive sampling (maximum variation sampling) methods to draw 100 respondents from the population. The two lanes of Central market which were used in the study were the second hand clothes lane and the "ntomafoc" lane. The lanes were randomly selected. Using the systematic sampling technique enabled each element in the population to get a known and equal probability of being selected. The systematic sampling was used in selecting the elements from an ordered sampling frame. The study used this sample by selecting a fixed starting point in the larger population and then obtained successive estimation by using a continual interval between samples taken. The continual interval was obtained by using the formulae $K = N/n$ where n= sample size and N=the population size. The purposive sampling technique was used so that every member of the population who watches television and UTV to be precise is selected.

3.6 SAMPLE SIZE

According to Fischler (2013), the sample size of a survey is the subgroup of the target population that the researcher plans to study for the purpose of making generalization about the target population. Most typically, this refers to the number of units that were chosen from which data were gathered. The sampling size of 100 was drawn from the population. So the researchers administered guided questionnaires to the respondents.

3.7 DATA COLLECTION PROCESS

The researchers set out in the morning to the Kumasi Central Market to gather the data. The lanes were divided among the researchers. The questionnaires written in English were administered by the researchers, read and translated in Twi to the respondents who do not understand English. The questionnaires were filled by the researchers per answer given by the respondents. People in the central market who watch television and mostly UTV were our respondents.

3.8 DATA COLLECTION INSTRUMENT

In a survey approach to research and particularly the quantitative design, there are so many techniques in collecting data. Data can be collected with the use of varied instruments and techniques: interviews, standardized questionnaires etc. The data collection instrument which was used in collecting information towards answering the objectives of this study was the questionnaire. Questionnaire has a great value in quantitative studies of this nature as they help researchers in eliciting responses that bother on the feelings, beliefs, experiences, perceptions, or attitudes of some sampled individuals. In questionnaire design, the research information is

attained from respondent normally from a related interest area. Also the purpose is to reflect what the research is about and also it provides a relatively cheap, quick and efficient way to gather large amount of data. Again, the goal in questionnaires design is to avoid biases in answers. The questionnaires were made up of closed-ended questions. With closed-ended questions, respondents selected an answer from a list provided by the researchers. The closed-ended questions provided greater uniformity of response, which made answers easy to quantify or analyse.

The questionnaire also had evaluative items or variables that are both nominal and ordinal levels of measurement. Nominal variables are variables that have two or more categories, but it does not have an intrinsic order whilst ordinal variables are variables that have two or more ordered categories which can be ranked, it mostly involves using a rating scale to measure attitudes or emotions. In this work, the variables were measured by using Likert Scale.

3.9 DATA ANALYSIS PLAN

The completed questionnaires were analysed with the Statistical Package for Social Sciences (SPSS) software, and results were computed in the forms of frequency table, pie chart and bar chat; and chi-square for testing levels of significance.

3.10 ETHICAL CONSIDERATION

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

CHAPTER FOUR

PRESENTATION OF FINDINGS AND   DISCUSSIONS

4.0 INTRODUCTION

This chapter presents and discusses the outcome of the analysed data that was gathered from the respondents in relation to the impact telenovelas have on UTV's viewership. The objectives of the study were to explore the impact telenovelas have on UTV's market share, and to find out whether people watch UTV because of the telenovelas they telecast, and lastly to assess what makes UTV's telenovelas different from others. In all, 100 questionnaires were distributed of which all were answered and retrieved for analysis. The data was analysed by the researchers. The presentations of the data are in the form of pie charts, bar chart and frequency tables; and chi-square for testing level of significance.

4.1 BACKGROUND OF THE RESPONDENTS

The respondent were market women and men traders from two lanes of the market; thus, the second hand clothes and ''ntomafoc''. In order to get different views from all respondent and taking into accounts their age, gender and marital status with income earning status, ages from 20 to 60 were targeted. This was to ensure that the target respondents have access to television and can make decisions on their own.

4.1.1 GENDER DISTRIBUTION OF RESPONDENTS

Among all the respondents selected, 77% of them were women and 23% were men. This shows that the females dominated the sampled respondents.

4.1.2 MARITAL DISTRIBUTION OF RESPONDENTS

The marital status of the respondents were also considered. The valid responses were mostly dominated by the singles and married which had 45% and 48% respectively. Looking at the findings, it indicates that a near half the respondents were married. This shows the important role telenovelas plays in their lives. The table contains the analysis of this measurement:

TABLE 1: MARITAL STATUS OF RESPONDENTS

MARITAL STATUS	FREQUENCY	PERCENTAGE
MARRIED	48	48%
SINGLE	45	45%
SEPERATED	01	1%
OTHERS	06	6%

4.1.3 AGE DISTRIBUTION OF RESPONDENTS

The ages, 31 to 35 years olds were the majority with 28%, followed by both 20 to 25 years old and above 40 years old with 21% each. The 36 to 40 years olds were the fourth highest with 16% and the 26 to 30 years olds were the least with 14%. Looking at the above statistics, it shows that

the ages 31 to 35years olds formed the majority group and this shows that the majority of the population were youth.

TABLE 2: AGE DISTRIBUTION OF RESPONDENTS

| AGE	FREQUENCY	PERCENTAGE
ABOVE 40	21	21%
36-40	16	16%
31-35	28	28%
26-30	14	14%
20-25	21	21%

4.2 UTV PATRONAGE

With the total of valid responses used for the analysis, all the respondents were people who watch television and this indicates that all the 100% of the population watch UTV.

4.3 EFFECTS OF TV PROGRAMME ON STATION PATRONAGE

Programming is the key instrument for attracting audience and determining the viability of a television station. It is a source of education, information, entertainment as well as socialization. Respondent were asked if a TV programme can make one patronize a particular station and the findings confirm that the respondents believe television programmes can make people patronized a particular station. Among the people surveyed, 87% of them believed that television programmes can encourage one to watch a station or not, 11% said television programme cannot

influence one's preference of a station for another and 2% was invalid. This question was posed to know whether people watch a particular television station for watching sake or they watch it because of their broadcast content. The frequency of the responses is shown in the figure 1 below.
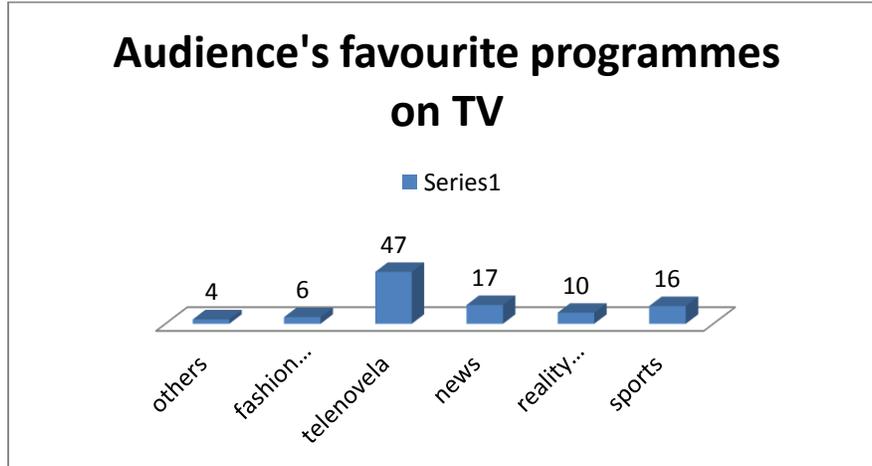
Figure 1:

The effects of TV programmes on the patronage of a particular station.

■ Series1

87

11

not sure

yes
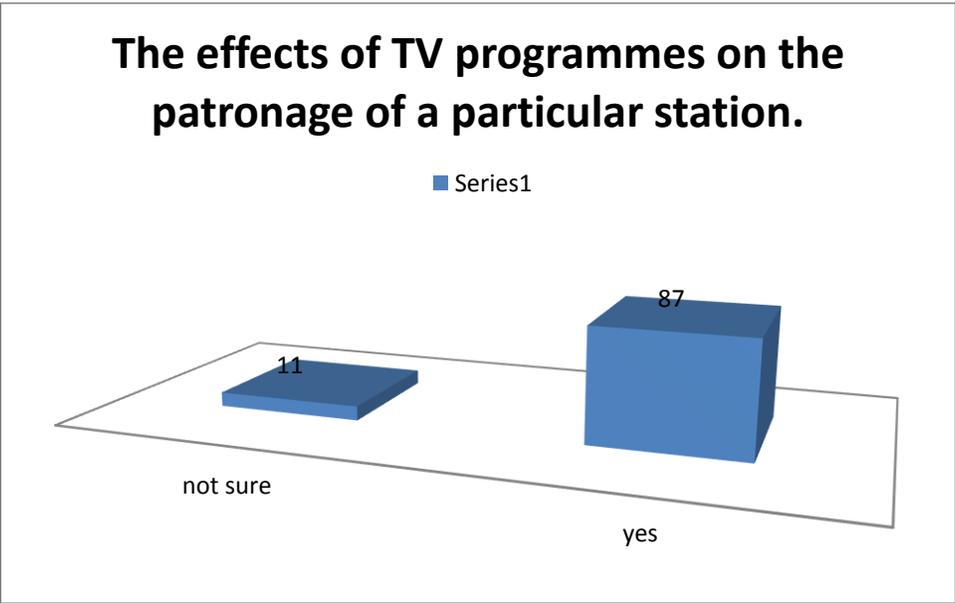
4.4 FAVOURITE PROGRAMME ON TV

The chart beneath represent the various programmes watched by the respondents on TV. The data collected indicates that among the programmes watched on television, telenovela was the most watched with 47%, next was news with 17%, and followed by sports with 16%, reality shows with 10%, fashion shows with 6% and others with 4%.

Figure 2:

Audience's favourite programmes on TV

Series1

| others | fashion... | telenovela | news | reality... | sports |
| 4 | 6 | 47 | 17 | 10 | 16 |

4.5 AUDIENCE'S FONDNESS FOR UTV

The nature of mass media is continually changing, audience fragmentation as a result of the unleashing of cable, satellite and VCRs that give people many viewing options. This brought about niche targeting in order for stations to be unique from other stations. Audience's preference for a particular station always depends on something; so a question was asked to evaluate respondents preference for UTV and the findings shows that out of the respondents 50% like UTV because of their language of broadcast. This was followed by their programmes with 38%, and station's owner and others were the least with 6% each. The chart is displayed below.

Figure 3: AUDIENCE FONDNESS FOR UTV

6%
38%
50%
6%

- others
- language of broadcast
- station owners
- programmes
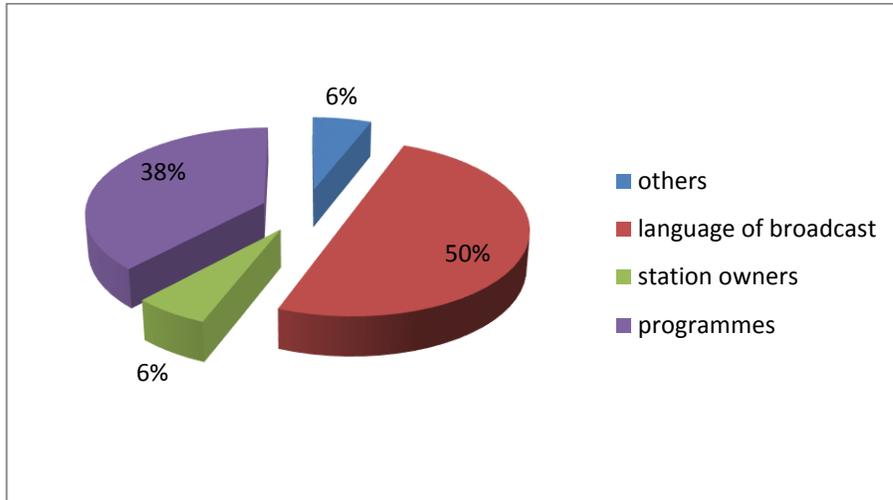
4.6 MOST WATCHED PROGRAMME ON UTV.

Even though the data gathered indicate that most respondent like UTV because of their language of broadcast, their programmes also play a role in people patronizing the station. Among the programmes respondent watch on UTV, telenovela was the most watched programme with 58% followed by news with 21%, sports with 11%, reality show with 8%, and fashion show was the least with 2%. The chart below contains analysis of this measure:
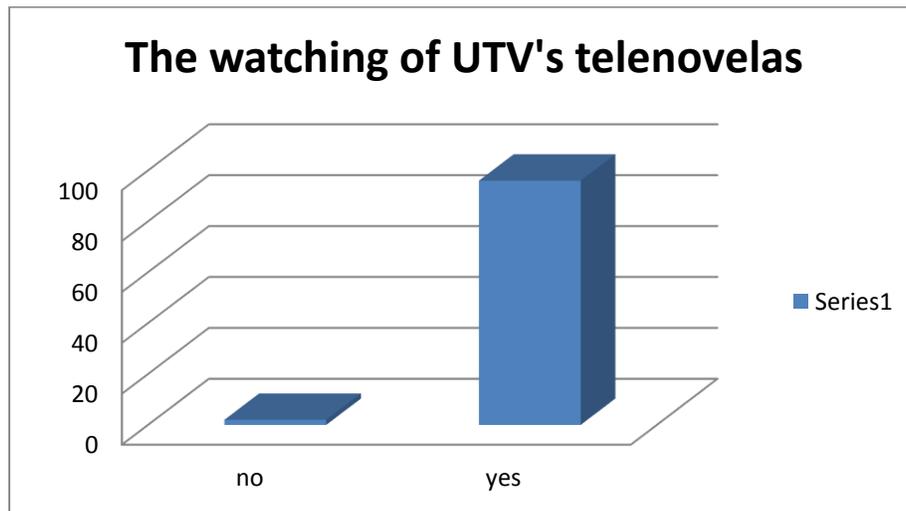
Figure 4: PROGRAMMES AUDIENCE WATCH ON UTV

11%
8%
21%
2%
58%

- telenovelas
- fashion shows
- news
- reality show
- sports
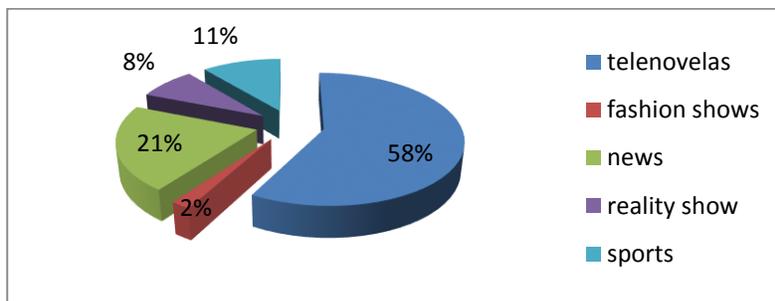
4.7 EXPOSURE TO UTV' S TELENOVELAS.

Again respondents were asked if they watch telenovela on UTV. With this, 96% said yes, while2% said no and 2 were invalid. The chart below shows results of this assessment:

Figure 5:

The watching of UTV's telenovelas

4.8 AUDIENCE RECALL OF UTV'S TELENOVELAS

People are able to selectively retain things that are closer to their interest, values and beliefs or things they have pleasure in and thus are able to remember them. Since most of the respondents indicated they watch telenovela on UTV, a question was posed to know if the respondents can recall any telenovela they have watched on UTV. *Wild at Heart* was the telenovela most respondent (43%) remembered watching on UTV. This was followed by *What Life Took from Me (*36%), *Crown of Tears* (11%) and *La Garta* with the least score of 10%.

Figure 6: AUDIENCE RECALL OF TELENOVELAS ON UTV
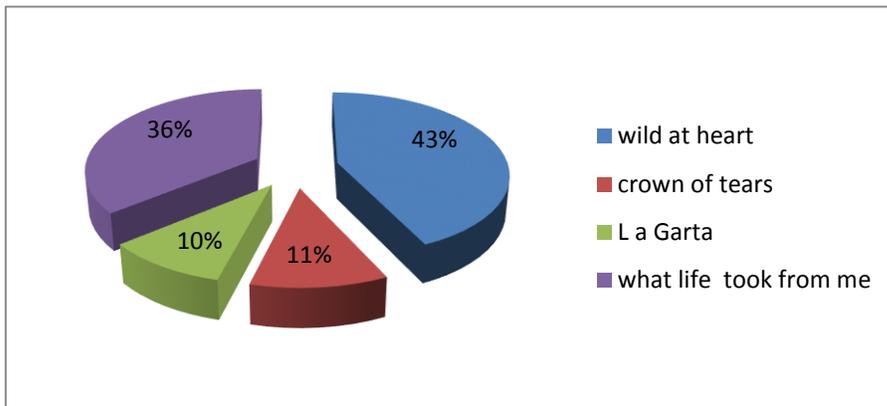
4.9 AUDIENCE FAVOURITE TELENOVELA ON UTV

Wild at Heart once again was the favourite of all among the telenovelas respondents have watched on UTV with a percentage of 47%. Respondents claimed they love the story line and the suspense in the movie. Also, they indicated they apply some of the events in the movie to their real life. This was followed by *What Life Took From Me* scoring 34% while *La Garta* scored 15% and *Crown of Tears* 4% respectively.

Figure 7: AUDIENCE FAVOURITE TELENOVELA ON UTV
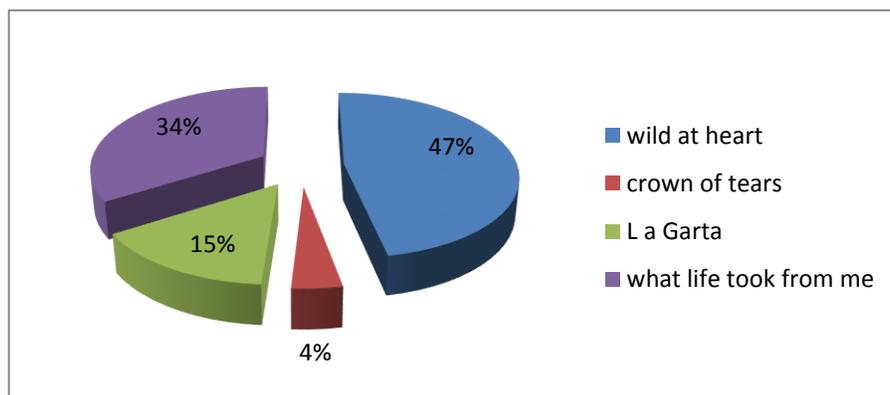
4.10 RECOMMENDABILITY OF UTV'S TELENOVELAS

When asked if respondent will recommend telenovela to a friend or relative, 92% said yes while 6% of them said no and 2% were invalid. Their reasons for recommending UTV's telenovelas were that, they telecast different telenovelas which have different and interesting storylines. Also they said they will recommend it to others so that they can have something to talk about at their leisure time. The chart below contains outcome of its measure.

Figure 8:
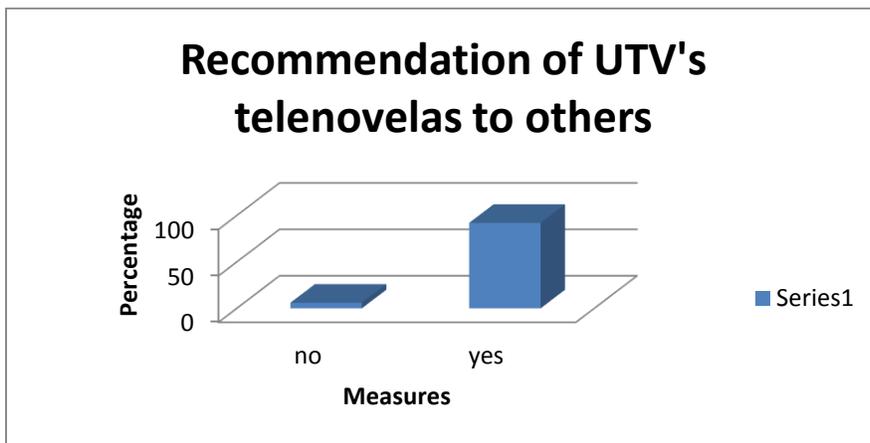
4.11 IMPACT OF UTV'S TELENOVELAS ON MARKET SHARE

Furthermore, a question was asked to know if the telecasting of telenovelas have made audience patronize UTV. Out of the responses gathered, 74% of respondents strongly agreed that telenovelas have made people patronize UTV, 23% agreed, 1% said they were not sure while 2% did not agree. The majority of respondent said even though UTV has many other interesting programmes, telenovelas are the reason most of them watch the station.
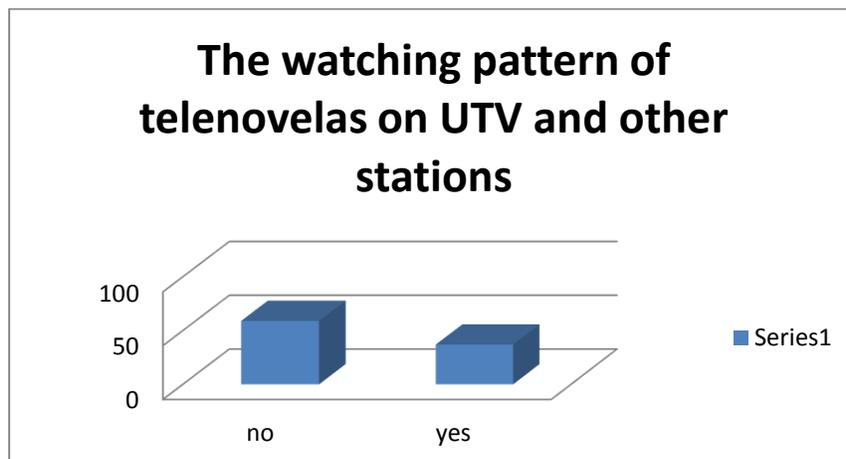
Figure 9:
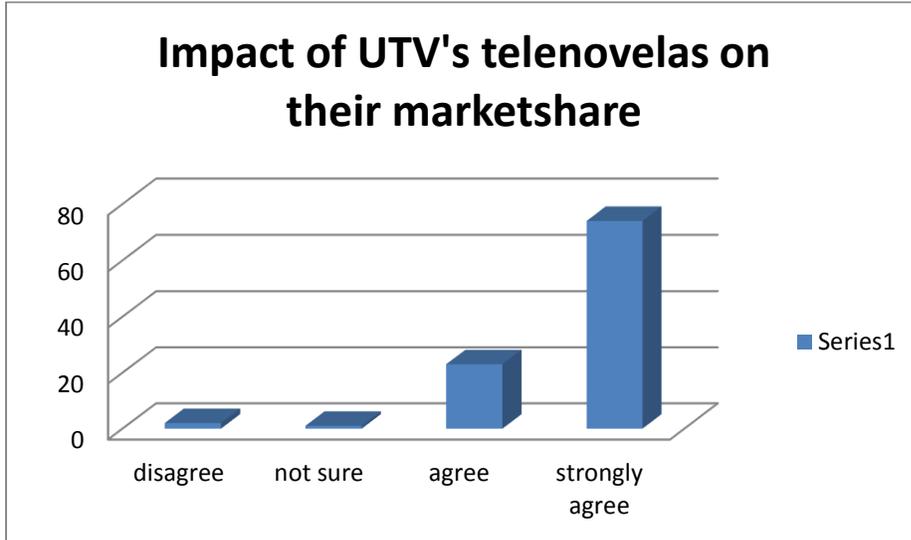
4.12 TELENOVELA VIEWERSHIP PATTERNS ON UTV

Several TV stations in Ghana show telenovelas but when asked if respondents watch telenovelas on other stations, the majority of respondents (59%) declined, 37% affirmed and 4% were null. Those who said yes explained that they only watch it at the time UTV is not telecasting theirs or when it has no signal.

Figure 10:

4.13 PATRONAGE OF OTHER STATIONS

However, the respondents who answered yes were asked to indicate the other stations on which they watch telenovelas. The results show TV3 leading with 25%, followed by TV AFRICA with 11%. The others are VIASAT1 with 6%, METRO TV with 2%, and other stations which had 2% and 54% were null.

Figure 11:

OTHER STATIONS RESPONDENTS WATCH TELENOVELAS ON
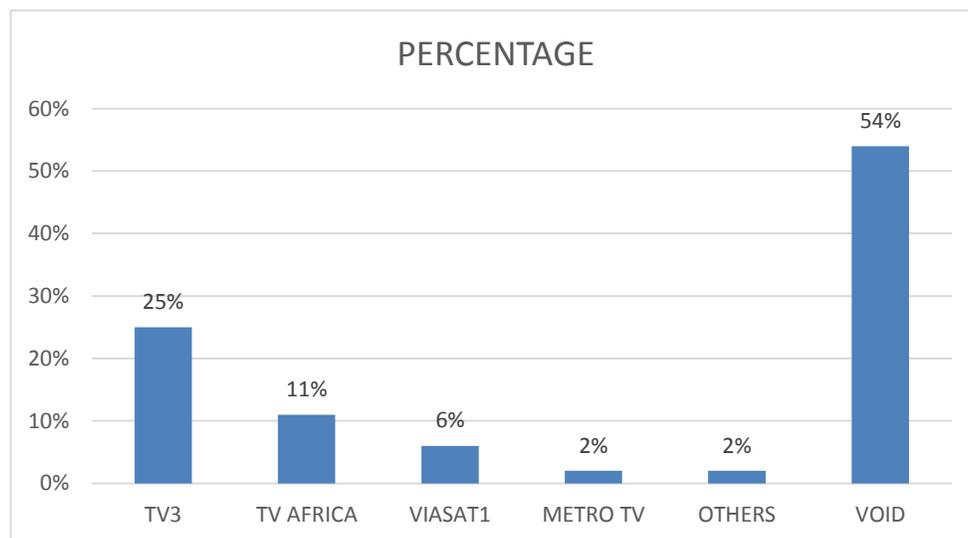
4.14 FREQUENCY OF PATRONAGE OF TELENOVELAS

The findings show that 63% of the respondents watch telenovelas every day of the week, while 22% of them watch it weekly with the reason that they prefer to watch them only on weekends. 1% watch them monthly and others had 14%.

Figure 12:

How frequent audience watch telenovelas

- others 14%
- monthly 1%
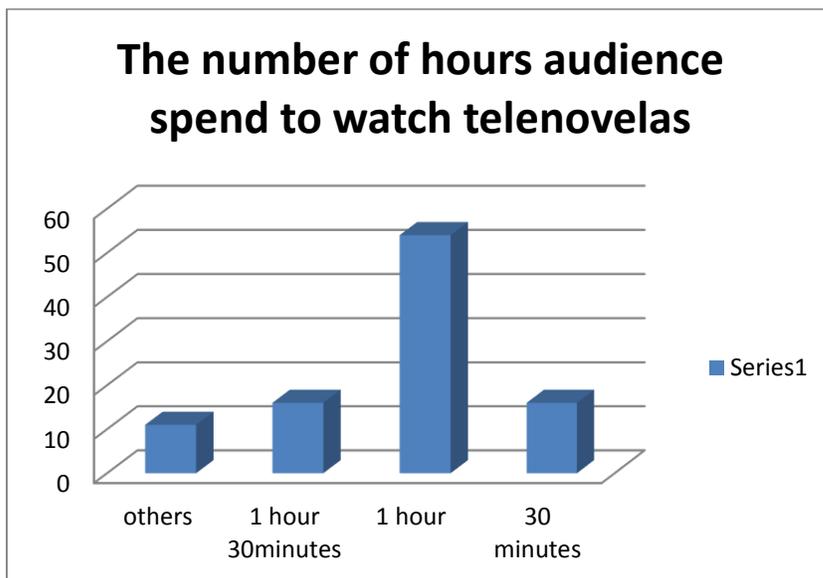- twice a week 22%
- daily 63%
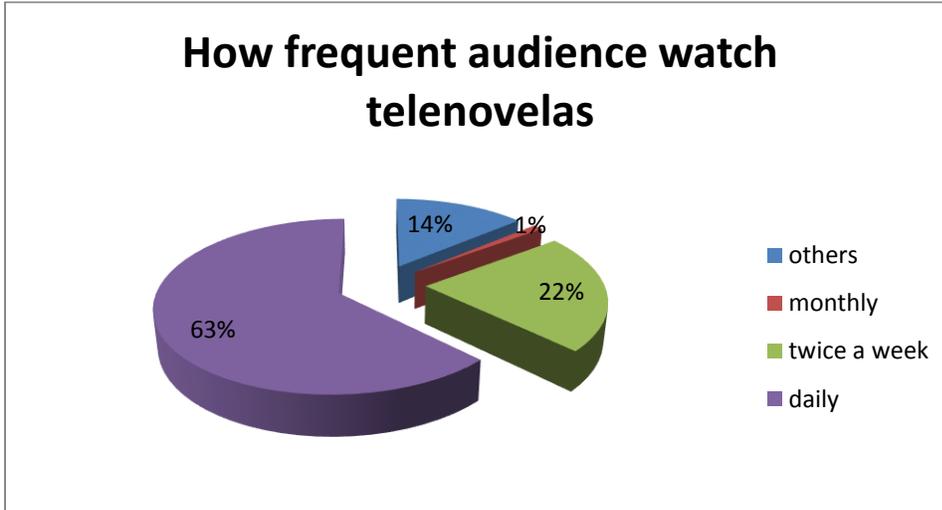
4.15 HOURS AUDIENCE SPEND TO WATCH TELENOVELAS

As stated by the majority of the respondents, (54%), they spend one hour to watch telenovela. This was followed by one and half hours and thirty minutes both with 16% respectively, others with 11% and 3% were unacceptable.

Figure 13:

The number of hours audience spend to watch telenovelas

Series1

4.16 BALANCING WORK AND TELENOVELA

Despite the fact that the respondents enjoy watching telenovelas , they also believe they have to work to feed their family, therefore many of the respondents(72%) surveyed said they will not stop work to watch the programme while 22% said they will stop work to watch and 6% were null.

Figure 14:
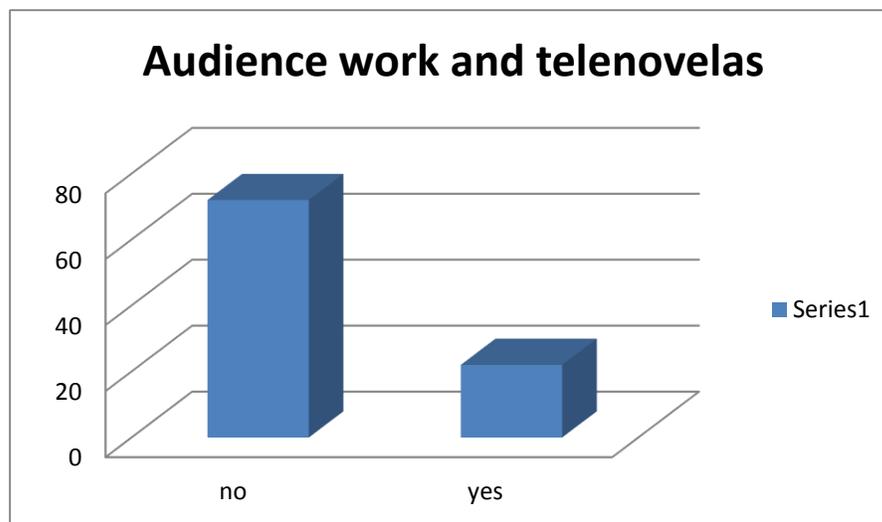
4.17 IMPACT OF TELENOVELAS ON RESPONDENT

Regardless of respondents love for telenovelas, it has not affected their work in anyway, as 91% of them said it has not affected them while 8% said it has affected them and 1% was invalid.

Figure 15: THE IMPACT OF TELENOVELA ON AUDIENCE WORK
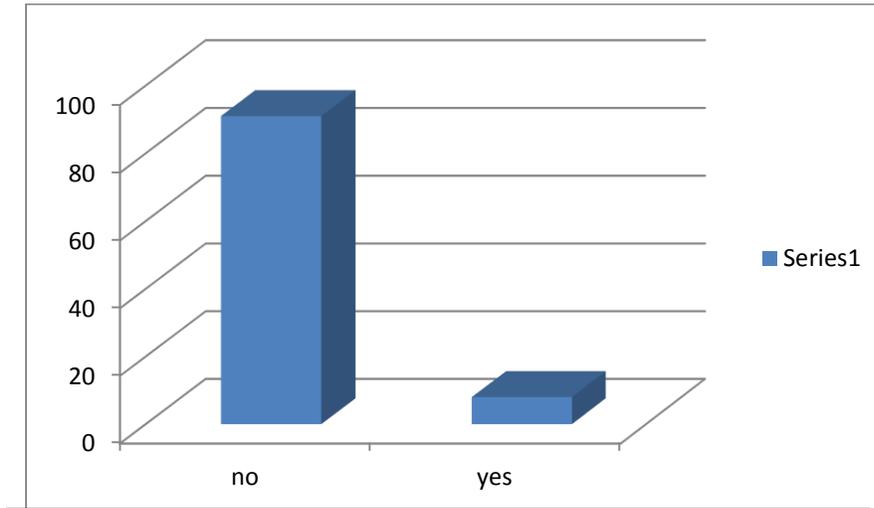
4.17 CRUNCHING OF UTV'S TELENOVELAS WITH THOSE OF OTHER TTIONS

Though some of the respondents said they watch telenovelas from other stations, when asked if they will watch any other television station that shows telenovela at the same time UTV shows its own, the greater number of the respondents (86%) declined, while 11% percent said yes but only when they go for a commercial break and 3% were not answered.

Figure 16: AUDIENCE RESPONSE TO THE CRUNCHING OF UTV'S TELENOVELAS WITH THOSE OF OTHER STATIONS
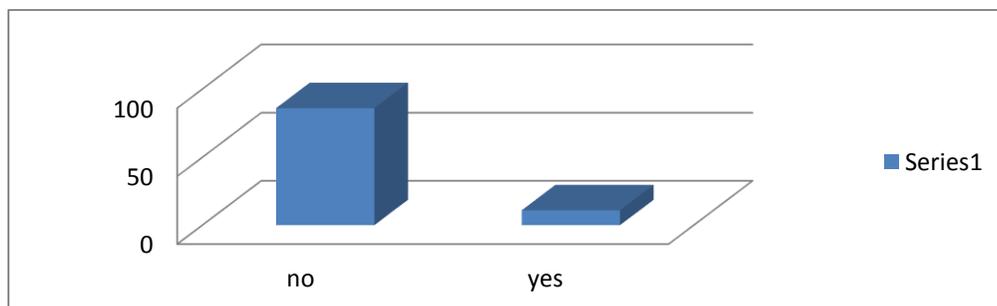
4.18 AUDIENCE PREFERENCE FOR UTV'S TELENOVELAS

Television programmes communicate to target audiences, whether to inform, entertain, convince or to serve other purposes. These desire objectives are only achieved when there is a complete understanding of the broadcast content by the target audience. The understanding of the broadcast content is important to the audience. As shown by the data collected, 50% of respondents affirmed that they chose UTV's telenovelas because of the discussion in Twi, 23% claimed their story lines are interesting, 22% declared the station has good picture quality, 4% said they like it because of the duration of the programme and 1% said they admire the dressing of the characters.

Figure 17:
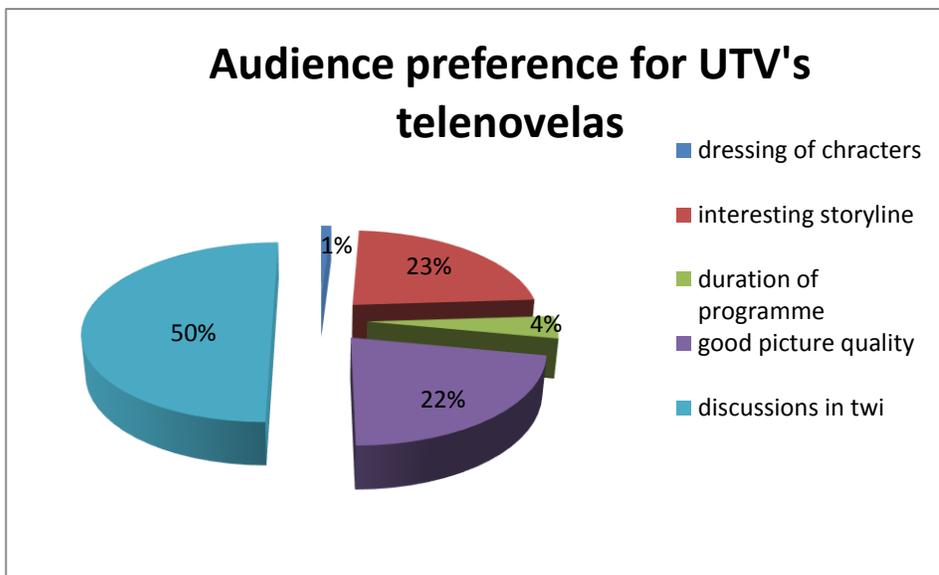
4.19 REASONS FOR WATCHING TELENOVELAS

There are always reasons behind human actions, to like or dislike, to accept or reject so the respondents were asked why they watch telenovelas and out of the valid responses, 38% claimed they watch it to learn about love and family relations, then 37% said they watch it in order to be entertained, 11% also said they watch it as a means of socialization as they discuss it with friends, 10% asserted they watch it to be breast with new fashion trend and 4% were void.

Figure 18:

Audience reasons for watching telenovelas

- to discuss telenovela with friends
- to be entertained
- learn about love and family relations
- to learn new fashion and trend
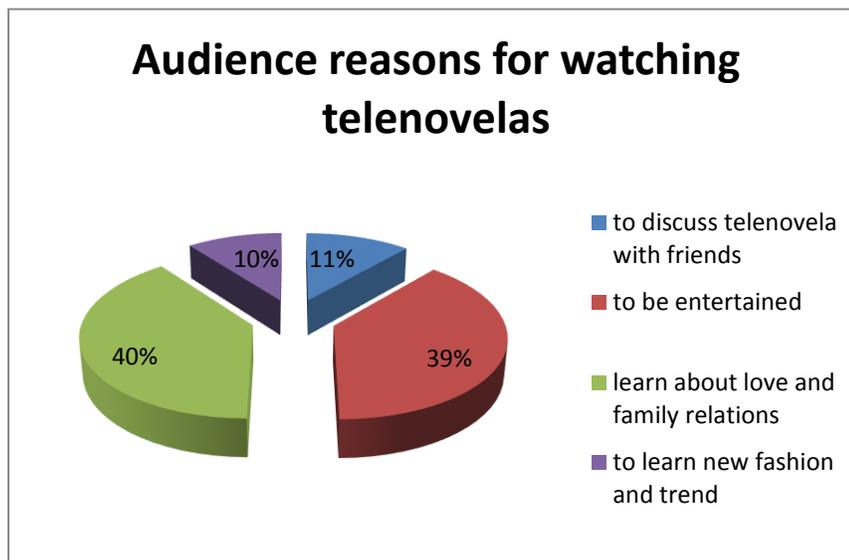
4.20 REASONS FOR PATRONAGE OF UTV'S TELENOVELAS OVER OTHERS

The respondents were also asked why they like UTV's telenovelas instead of other stations telenovelas and 45.5% said it is because of the translation in the local dialect, 22.2% said they like it because of the recap of the previous episode, 13% also said it is interactive, 12% said is interesting, 7% claimed it is informative and 1% was not valid.

Figure 19:

Reasons for the patronage of UTV's telenovelas over others

- recap of the previous episode — 22%
- interactive — 13%
- translation in the local dialect — 46%
- interesting — 12%
- informative — 7%
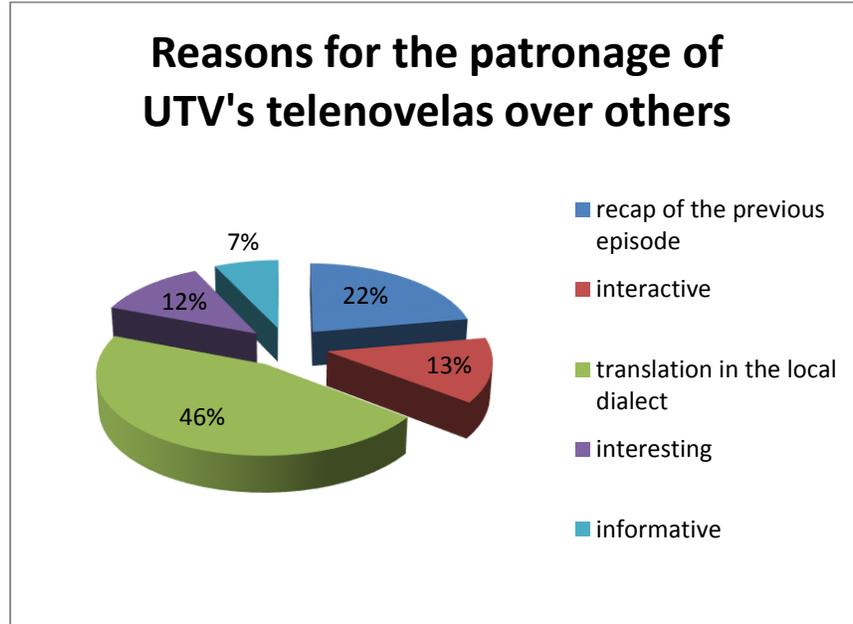
4.21 VALUE OF UTVS TELENOVELAS

The respondents were asked to rank UTV's telenovelas in order of importance and 42% claimed it is very important to them, 41% said it important, 8% said it is neither important nor unimportant, 1% said is unimportant and 7% said it is very unimportant to them. The findings show that the majority of the sample selected see UTV's telenovelas as very important and they claimed it has really helped them to know how to relate and tolerate people. According to them, most telenovelas characters that suffer and are ill-treated by their enemies most a times become rich and help those who treated them badly, though others see it as unimportant.

Figure 20:

The importance of UTV's telenovelas to audience
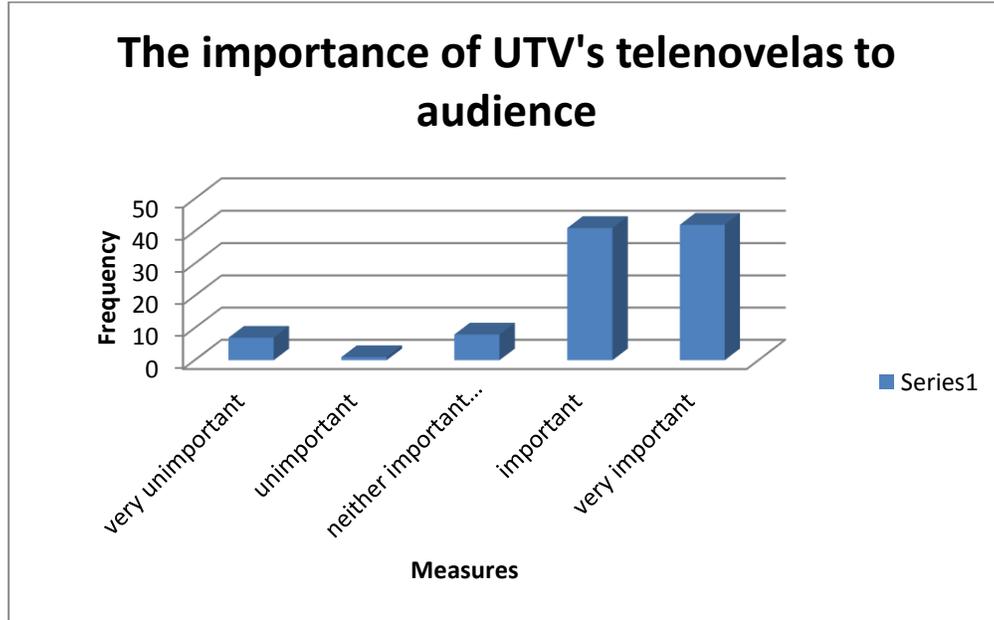
4.22 AUDIENCE REACTION IN THE ABSENCE OF TELENOVELAS ON UTV

Even though majority claimed they love UTV's telenovelas and enjoy watching it but when asked the question if they will continue to watch UTV if they stop telecasting telenovela and out of the selected sample, 84% said yes because they have other interesting programs while 16% said no.

Figure 21:

Audience reaction in the absence of telenovelas on UTV.
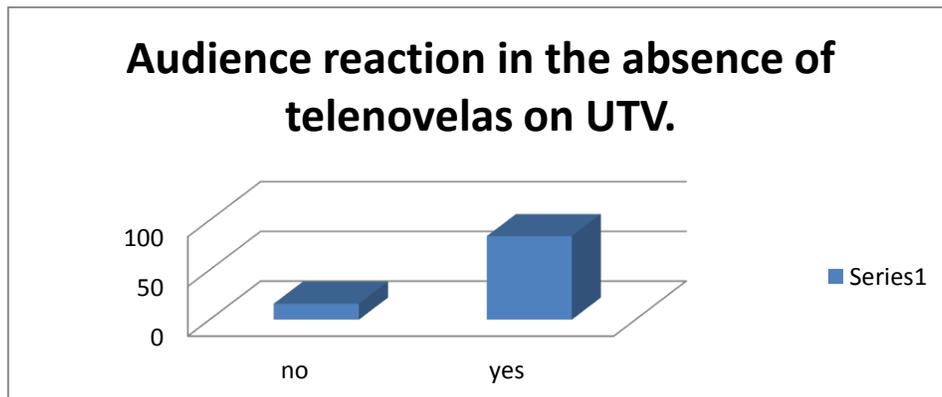
4.23 THE USEFULNESS OF THE RECAP OF UTV'S TELENOVELAS

Then again another question was asked to know if the recap of previous episode of telenovelas on UTV is useful, out of the sample selected,65%claimed it is very useful, while 27% said it is useful and 8% said is neither useful nor non useful.

Figure 22:

The usefulness of the recap of UTV's telenovelas

■ Series1
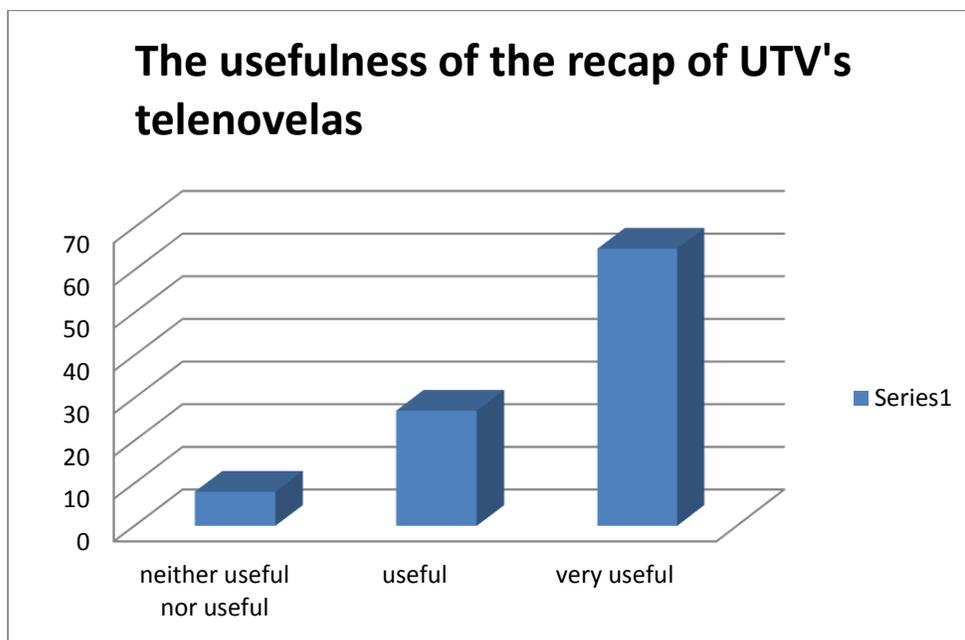
4.24 THE WATCHING OF POST DISCUSSION

Again they were also asked if they watch the post discussion and 57% said yes and 43% said no. The respondents who watch the post discussion claim they get to know diverging opinion from the panellist and also take advice from their discussions.

Figure 23:

The Post Screening Discussion
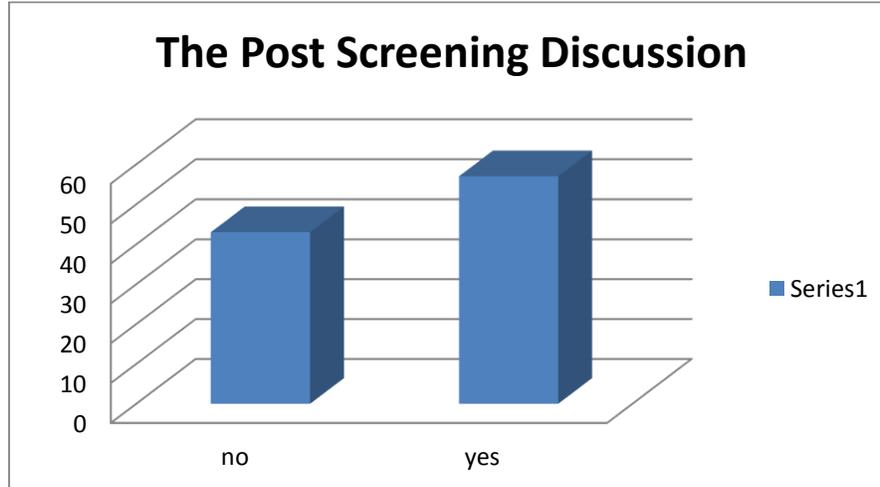
4.3 CHI SQUARE ANALYSIS:

4.3.1 TELENOVELAS AND TV MARKET SHARE

The chi square table shows the relationship between the two variables

- Has the telecast of telenovelas on UTV made people patronize the station more than others?

- Do you watch telenovela on UTV?

Hypothesis

H0: UTV market share is independent of the telenovelas shown.

H1: UTV market share depends on the telenovelas shown.

From the chi square table, it could be observed that we fail to reject the null hypothesis because chi square value is 0.737 with a P statistic of 0.864 which is greater than the alpha level of significance (0.05). This implies that UTV's market share is independent of the telenovelas they

telecast. However, it can be realized that telenovelas telecast by UTV is a contributing factor to their size of market share.

To find out whether people watch UTV because of telenovelas they show.

The chi square analysis is based on the following questions;

- Why do you like UTV?

- Do you watch telenovela on UTV?

Hypothesis

H0: People watching UTV is independent of telenovelas

H1: People watching UTV dependent of telenovelas.

From the chi-square table below, it can be observed that we fail to reject the null hypothesis because chi square value is 7.296 with a P statistic of 0.063 which is greater than the alpha level of significance (0.05). This shows that people watching UTV is independent of the telenovelas shown by UTV. Also, the numbers of people that watch UTV's telenovelas are more than the people that do not watch telenovelas on UTV. From chart5, 96% out of the valid respondents said yes they watch telenovelas on UTV, 2% said no and remaining 2% were invalid. Furthermore, the telenovelas' shown on UTV also influences the patronage of the TV station.

Wild at Heart was the telenovela most people (43%) remembered watching on UTV, followed by *What Life Took from Me* with 36%, *Crown of Tears with* 11% and *La Garta* was last with 10%.*Wild At Heart* once again was the favourite of all among the telenovelas with percentage of 47% they claimed they love the story line and the suspense in the movie and also they says they

apply some of the events in the movie to their real life. Followed by What Life Took From Me with 34% *La Garta* with 15% and *Crown of Tears with* 4%. **Table 3:**

Chi-Square Tests			
	Value	Deferen ce	Asymp. Sig. (2-sided)
Pearson Chi-Square	7.296^a	3	.063
Likelihood Ratio	4.316	3	.229
Linear-by-Linear Association	2.928	1	.087
N of Valid Cases	98		
a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .12.			

In conclusion, the findings and the chi-square test shows that people who watch UTV do not depend on the telenovelas the station telecast. Though most of the respondents interviewed (96%) said they watch telenovelas on UTV and the number of times they spend to watch the programme was amazing. 63% out of the respondents said they watch telenovela on UTV every day. Also among the programme people watch on UTV, telenovela was the most watched programme with 58%. Looking at all these statistics, it is evident that most people love watching telenovela on UTV but it cannot be concluded that their market share and peoples reasons for watching the station depends solely on the telenovelas they telecast but rather it is a major contributing factor. There is also another factor that makes people watch UTV and that is

their language of broadcast, with 50% this means that half of the population like UTV because of the local dialect they use.

CHAPTER FIVE

SUMMARY, LIMITATION, RECOMMENDATION AND CONCLUSION

5.0 SUMMARY

The research conducted was based on the impact of telenovelas on television viewership and UTV was used as a case study with their two famous telenovelas *What Life Took from Me* and *Wild at Heart.* Quantitative research methodology was used in carrying out the case study. The Kumasi central market was the population for the research with two lanes of the market, the "ntomafo" and the second hand clothing lanes as the sample size for the study. Self-administered questionnaires were given to 100 respondents using the purposive and systematic sampling and all the 100 questionnaires were used in the final analyses.

The findings show that greater number of respondents were women. This goes a long way to confirm that more women watch telenovelas than men (Busumbru, 2013). This can be attributed to the factor that women are home keepers and therefore have a lot of time at their disposal to spare on telenovelas. The storylines of these telenovelas are more feminine oriented as they deals with issues of love and domestic issues. According to them, telenovelas depicts realities of life and therefore relate it to their lives in handling issues of life. The findings also revealed that most respondents enjoy watching UTV's telenovelas which is a contributing factor to their market share, this fondness is not in isolation but it is powered by the station's language of broadcast – Twi, which is another contributing factor to UTV market share.

Similarly, the findings confirm that respondents spend a lot of time to watch telenovelas on UTV on daily. However, it cannot be concluded that telenovelas are the sole determining factor why people watch UTV as 84% of the same respondent confirmed they will watch UTV with or without telenovelas. The greater number of the respondents affirmed they prefer UTV's telenovela to those of other stations because of their discussion in Twi, others like the storylines while to others is the picture quality of the station. Several television stations telecast telenovelas but respondents have the power to choose which station to watch, this confirm Katz and Blumler (19th Feb, 2001) theory, the uses gratification. The theory states that media users play an active role in choosing and using the media. The theorist say that the media users seeks out media source that best fulfils the needs of the users.

5.1 LIMITATION

In using self-administered questionnaire, interviewers had to go through each question with each respondent which was very tiring. Others would also asking for money before they will speak to us, we therefore had to move from store to store to get those who will speak freely with us.

Another problem we encountered was the understanding of some of the literature, this is because some of them were old and the language was archaic. Getting the history of telenovelas both locally and internationally was difficult, the source contacted were giving imprecise accounts.

5.2 RECOMMENDATION

Audience trust the media as sovereign for news gathering, dissemination of information, entertainment and education. The media shape public opinion in different ways depending on the

content of their products. Whether consciously aware of what is being displayed or not, the media plays a substantial role and influencing consumption patterns and lifestyle. Researchers have noted the impact of television on even people who are illiterate, according to Smith-Speck and Roy (2008), even individuals who cannot write or read can be highly influence by advertising to purchase certain product or develop certain lifestyle values. Therefore we recommend that the media should be mindful of their programming for public consumption. Since the kind of programmes the media telecast can influence the audience either negatively or positively, so it is advisable for the media houses to telecast educative and informative programmes which can affect their audience positively. With the influx of audio visuals, the audience have alternative choices, so they seek out a media source that best gratifies their needs. Audience are not passive but rather active and have control over the media, they decide which media content to consume or what not to. The objective of every media house is to serve the interest of the public, advertisers and the needs of the media house, the media house therefore must undertake extensive research on audience needs in order to serve them better as the satisfaction of the other two variables depend on the audience satisfaction.

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APPENDIX

QUESTIONNAIRES

We are students from Christian Service University College conducting research about Telenovela and TV viewership. This work forms part of the requirement leading to the award of a degree in Bachelor of Art in Communication Studies. Our intentions are purely for academic purposes, we are only interested in your opinions and not in any way to assess individuals. We assure you that all the information given willbe held confidentially. Please answer the following questionscompletely and honestly as possible

 Please answer the following questions:

1. Gender

a) Male [ ]   b) Female [ ]

2. Marital status

a) Married   [ ]   b) Single   [ ]

c) Separated [ ]   d) Others specify………………………

3. Age

a) 20-25 [ ]   b) 26-30 [ ]

c) 31-35   [ ]d) 36-40   [ ]   e) others…………………………

4. Do you watch television?

a) Yes   b) No

5. In your opinion, do you think television programmes make a lot of people patronize a particular television station?

a) Yes   b) No   c) Not sure

6. What is your favouriteprogramme on TV?

a) Sports   b) Reality Shows   c) News   dTelenovela

e) Fashion shows   f) Others_____

7. Why do you like UTV?

a) Programmes b) Station Owners c) language of broadcast

d) Others…………

8. Whatprogramme do you watch on UTV?

a) Sports   b) Reality Shows   c) News   d) Game shows

e) Fashion shows   f) Telenovelas   g) Others……………

9. Do you watch telenovela on UTV?

a) Yes   b) No

10. What telenovela do you remember watching on UTV?

a. What Life took from me   b. L a Garta   c. Crown of tears

d. Wild at Heart   e. Others

11. What is your favorite telenovela on UTV?

a. What Life took from meb. L a Garta

c. Crown of tearsd. Wild at Heart

12. Will you recommend UTV's telenovela to a friend or relative?

a)Yes   b) No   c) Not sure

13. Do you agree that the telecast of telenovela on UTV has made people patronize the station more than others?

a) Strongly agree [ ]   b) Agree   [   ]   c) Neither agree or disagree [   ]

d) Disagree   [   ]   e) strongly disagree

14. Do you watch telenovela on any other television station?

a) Yes   b) No

15. If you answered YES to the question 14…, which of these stations do you watch telenovelas?

a) TV3   b) TV Africa   c) Viasat One TV   d) UTV

e) Metro TV   f) Light TV   h) others………………..

16. How often do you watch telenovela?

a) Daily   [ ]   b) Twice a week [ ]

c) Monthly   [ ]d)Others specify…………………

17. How many hours do you spend watching telenovela?

a) 30 minutes   b) one hour

c) one hour thirty minute   d) others specify………………

18. Will you stop work to watch telenovela?

a) Yes [   ]   b) No [

19.   Has the watching of telenovela affected your work in anyway?

a) Yes [ ]   b) No [   ]

20. Will you watch any other telenovelaon any television station that is shown at the same time as the telenovela on UTV?

   a) Yes [   ]   a) No [   ]

21. If you answered YES to question20 skip to question22…; why will you choose UTV's telenovelas over others?

a) Their discussions in the local dialectb) They have good picture quality

c) The duration of the program   d)Their storylines are interesting

e) Dressing of the characters in their telenovelas   f) others………………….

22. Which of the under listed best explains your reason for watching telenovelas?

a) To learn new fashion trend   b) Tolearn about love and family relationships

c) To be entertained   d)To interact with other viewers about telenovela storylines

23. Which of the following reasons makes you like UTV's telenovelas instead of others?

a) Informativeb) Interesting   c) Translation in the local dialect

d) Interactive   e) Recap of the previous episode   f) others……………

24. How important is UTV's telenovelas to you?

a) Very important   b) Important   c) Neither important nor unimportant

d) Unimportant   e) Very unimportant

25. Will you continue to watch UTV if they stop telecasting telenovelas?

a)Yes   b) No

26. Is the recap of the telenovelas on UTV useful to you?

   a) Very useful   b) Useful   c) Neither useful nor useless

d) Useless   e) Very useless

27. Do you watch the post discussion?

a) Yes   b) No

28. If your answer is Yes….what is your reason for watching it?

a) To assess the different views of the panelists   b) To help me understand it better

c) To take advice from the panelists   e) others…………………